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19

JAN 30 1937

GIFT OF PUBLISHER

MOTION PICTURE HERALD



100 British Pictures For American Market

Regular Television Broadcasts Start

Radio Is Threatened With "Decency Cleanup"

Academy Tells How to Handle 2,000-Foot Reel

Film Drive to Offset Political Competition

United Artists Will Have 34 Features

VOL. 124, NO. 1 JULY 4, 1936

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"SAN FRANCISCO" ROCKS THE INDUSTRY



"Ahoy! There's more MUTINY at the BOX-OFFICE!"

See Page 19

PN1993
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Pardon Us for Intruding, But—

after looking at the pretty advertisements of all the nice things that are going to happen bye and bye, we thought that maybe some exhibitors would like to know what was being done to help their profits *right now*. It struck us that *that* was kind of important! That's why we think that you'll be pleased to hear, without any *ifs* or *buts*, that

M. L. 11/11/37

WARNER BROS.

'ANTHONY ADVERSE'

By Hervey Allen starring FREDRIC MARCH with OLIVIA DE HAVILLAND, Anita Louise, Donald Woods, Edmund Gwenn, Claude Rains, Louis Hayward, Gale Sondergaard, Steffi Duna, Billy Mauch, Akim Tamiroff, Ralph Morgan. Directed by Mervyn LeRoy



KAY FRANCIS

as FLORENCE NIGHTINGALE in

'THE WHITE ANGEL'°

With Ian Hunter, Donald Woods, Nigel Bruce, Donald Crisp, Henry O'Neill, Billy Mauch. Directed by William Dieterle



JOE E. BROWN

as ALEXANDER BOTTS in

'EARTHWORM TRACTORS'°

With June Travis, Guy Kibbee, Dick Foran, Carol Hughes, Gene Lockhart, Olin Howland. Directed by Raymond Enright



° A First National Picture

will definitely release

'THE GREEN PASTURES'

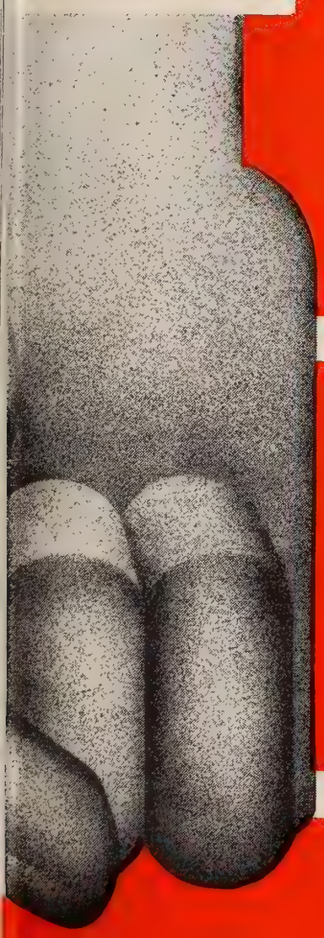
A Fable by Marc Connelly

Directed by Marc Connelly and William Keighley

'PUBLIC ENEMY'S WIFE'

With PAT O'BRIEN • MARGARET LINDSAY

Robert Armstrong, Cesar Romero, Dick Foran, Joseph King, Richard Purcell, Addison Richards. Directed by Nick Grinde



'SATAN MET A LADY'

With BETTE DAVIS • WARREN WILLIAM

Alison Skipworth, Arthur Treacher, Winifred Shaw, Marie Wilson, Porter Hall • Directed by William Dieterle

'CHINA CLIPPER'

With PAT O'BRIEN

Beverly Roberts, Ross Alexander, Humphrey Bogart, Marie Wilson, Addison Richards, Jos. Crehan. Director, Ray Enright

JULY *and* AUGUST

ere's how BROADWAY'S MOST MODERN THEATRE CASHES IN ON THE PERSONALITIES* OF THE ALL-STAR NEWSREEL!

RIALTO THEATRE
★★★★ THE HOUSE OF HITS ★★★★
TIMES SQUARE
NEW YORK CITY
WISCONSIN 7-0206

UNDER THE DIRECTION OF
ARTHUR L. MAYER

June 11th, 1936



Mr. Truman Talley
Movietone News
460 West 54 Street
New York City

Dear Mr. Talley:

You will undoubtedly be interested to know that due to the demand for and excellent reaction to Lew Lehr, his Newsettes and Unnatural History, we have started featuring him on our front.

Located at the continent's principal and busiest cross-roads, our display space is very valuable but we have found that giving some of it to Lehr is a good investment. Lehr definitely draws 'em to the box office.

Under separate cover you will receive a photo of our current front.

Sincerely yours,

RIALTO THEATRE

George Hoffman

George Hoffman

w Lehr is
ut one of
any box-
fice names!

MOVIETONE NEWS

Distributed by 20th Century-Fox

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 1 July 4, 1936

BIRDS OF A FEATHER!

ONLY a few, more peculiarly endowed, makers of pictures can hope for the important and significant recognition of booking at the Cameo theatre in New York's Forty-second street, where Union Square, the Red Square of Moscow and Times Square overlap on one corner.

The Cameo programs have been highlighted by such Soviet masterpieces as "Three Songs about Lenin" and "Chapayev," along with sundry other outgivings with the familiar end title: "The Revolution Marches On."



Amusement advertisement in the New York Times

In fact the Soviet's government controlled and operated cinema has long been the most conspicuous supply of box office material for the Cameo. Now, however, there is a promising rival in the field, none other than the cinema of the United States Government's Administration's WPA, which has made its debut in the Red sector on the screen of the Cameo with "The Plow that Broke the Plains."

Great interest has attached to the rivalries of Moscow and Washington these days, and now that it is coming to flower also on the screen it may be expected to be even more revealing and artfully animated.

△ △ △

SUNDAY PIECE

A WEEK ago Sunday Mr. Brooks Atkinson, dramatic critic of the New York *Times*, did his annual screed entitled "No Sunday Article," this one being a dissertation on his Pekingese. Last Sunday Mr. Frank S. Nugent, screen critic, took off for a half a column of his reflections in the same paper with a discussion of the Pekingese, and some alleged streptococci on the critic's tonsils.

The editor of *Motion Picture Herald*, who commonly submerges in *The Sunday Times* all the way from the last breakfast coffee to the first mid-afternoon julep, sitting in the maple-dappled shade of the garden-side, has given the issue his usual unhurried, mature consideration and has decided he'd rather have the streptococci than a Pekingese. Angus McTavish O'Dundee, the terrier who so ably assists in the garden sitting, ate a Pekingese once and was sick for two days.

Meanwhile, it develops that Mr. Nugent pridefully harbours an Airedale, Briar by name. It would be an Airedale, with briars. That sets us wondering what kind of a son-of-a-kennel Mr. Richard Watts has?

MEANWHILE, the weather and the landscape being what it is, there would appear that there will be some difficulty about reaching the desk betimes of a Monday, and *The Times* is going to be quite a help to this page. For instance, there is a joyous piece about the "appeal to men" policy of Mr. Arthur Mayer of the Rialto in Times Square calling him the Merchant of Menace, and quoting him: "Fertilized by the libido of the neurotic female, the movies have laid an egg." *The Times* diagnoses this as a hybridization of the jargon of "Sig and Sime." But, continues Mr. Mayer: "An adolescent erogenic art has developed a mother fixation—sic nix pix."

INCIDENTALLY, right half-way down a Tom Collins—that comes before the julep hour—we found some evidence of streptococci — or could they be saprophytic diplococci? — among Mr. Nugent's statistics whereby he proclaims that in the first six months of the year *"there appeared in the principal first run theatres of our fair city 275 feature length pictures of which 120 were foreign made."*

The implication is that foreign pictures are making a highly important showing on the screen of New York. Now the fact is that if one eliminates the 21 British productions included, the total of patron attendance hours, or circulation, for all the foreign product would scarcely amount to a week's business at the Music Hall. The British material for a lot of reasons running from political geography to corporation structures is not properly to be labeled "foreign." An American is not a "foreigner" in London or Montreal and a British picture may be an imported but not an alien product here. The new *International Motion Picture Almanac*, now on the presses, our favorite authority in this field, carries a British section, between the American and Foreign sections.

The anglophile *Times* might take cognizance.

Which reminds us, this otherwise faultless Sunday afternoon, near the bottom of the Tom Collins, that it would be nice if our favorite papers had a policy. The Sunday magazine of the revered *Times* and the book review section of the able *Herald Tribune* today are as red as a fox in a pokeberry patch.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Balaban Slated

Barney Balaban, of the celebrated Chicago circuit of Balaban and Katz, was scheduled to be elected president of Paramount Pictures, Inc., on Thursday, with Adolph Zukor slated for the chairmanship of the board of directors.

Latest developments in Paramount's affairs, including the status of John E. Otterson, are described on page 13.

100 from Britain

British studios are speeding up their production schedules to a new pace, with their eyes fixed upon the vast American market. Advance reports indicate that 100 features will reach this country this season from the shores of Albion, with Gaumont British and United Artists leading the importers.

The assistance that the machinery set up by the Motion Picture Producers and Distributors of America, Inc., has rendered foreign producers of pictures intended for this country has also been utilized and is being used more every day, in the light of figures at the end of the first year of operation.

Details of the British activity are to be found in the story on page 15.

Television Starts

Television finally reached the stage this week where the American public can witness the results to date from the experimental laboratories, RCA launching a public test, to last six months, broadcasting from New York.

A score of additional developments in the new field are described starting on page 25.

Long Reel Instruction

The Academy of Motion Picture Arts and Sciences, in Hollywood, set out this week to instruct the motion picture industry on the manner and method of changing over on September 1st from the present 1,000-foot reel standard to the new 2,000-foot reels. The reels will first be delivered to exchanges in the field on August 15th.

See page 24.

Conflicting Decisions

Courts in two states ruled favorably on Bank Night this week while test cases on the legality of chance games were threatened or begun in four other instances. There are many conflicting court decisions.

Developments in the situation are reviewed on page 44.

Sticking to their Guns

German subsidiaries of three large American producing companies will not suspend operations in spite of increasing censorship difficulties and the impossibility of drawing any revenue from the country, officials of Paramount, Metro-Goldwyn-Mayer and Twentieth Century-Fox said this week. The Motion Picture Producers and Distributors of America has taken the stand that any action in the matter must come from the individual companies concerned. A German newspaper, attacking the Government's censorship policy in a series of articles, declared that the threat to close the American distributing offices would seriously affect the film industry in that country.

A survey of the Nazi situation is made on page 38.

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Counter-Campaign

Publicity and advertising executives of the major companies are considering the mapping of a national drive to support sagging box office receipts during the political campaign this year. They are agreed that the competition from the Democrats and Republicans in the amusement field will be unusually heavy.

The newsreels this week estimated that they sent to exhibitors some 3,100,000 feet of positive film on both political conventions, the Republicans', at Cleveland, and the Democrats', at Philadelphia.

The story is on page 14.

Fund Mystery

Cancelled checks and vouchers for more than $1,000,000 in funds of Local 306, Motion Picture Operators Union, are reported missing in a story this week in the New York *World Telegram* which has been campaigning against alleged "racket politics" in the local. The records are being sought in connection with the prosecution of Harry Sherman, former head of the local, on a grand larceny charge. Union officials are reported to have claimed the checks disappeared after the books of the union were confiscated by Assistant District Attorney William Kleinman in 1934.

The status of the case against Mr. Sherman and other court actions involving unions are reviewed on page 44.

Washington Calls

Applicants for the positions of junior motion picture directors and motion picture specialists with the Department of Agriculture are sought by the United States Civil Service Commission. An age limit of 45 has been set by the Commission and several prospective candidates are planning to protest to senators and congressmen that this limit is too low.

Requirements and duties of the posts are given in the story on page 36.

Music Publisher Tilts

Music publishers figured in three battles this week in their relations with the motion picture business: (1) Federal court dismissed the suit of the Music Publishers Protective Association for $150,000 claimed due in royalties from the producers and Electrical Research Products; (2) Canada effected strict governmental control of charges and regulations imposed by the Canadian Performing Rights Society on users of copyrighted music; and, (3) American Society of Composers, Authors and Publishers won a court victory against new Georgia tax and licensing legislation.

See page 32.

Clash over Quota

Out of a 200,000-word Blue Book of "evidence taken before the Departmental Committee on Cinematograph Films" in England, testimony from producers, exhibitors, technicians and makers of socalled "documentary films," outstanding suggestions are these: the Federation of British Industries' Film Group wants the Quota increased to more than 50 per cent; exhibitors want it lowered to 10 per cent.

A detailed digest of the report, and of other developments of the week in Britain, starts on page 55.

Odds and Ends

With the 1935-36 season rapidly drawing to a close, various companies are rushing production to meet final release dates, others are signing new directorial, writing and acting talent and others are adding producers to their ranks.

Paramount and Twentieth Century-Fox have the largest number of pictures in the cutting room or in the last stages of actual shooting so that they should all be clear of the exchanges by the end of August.

The final details and the clearing up of the odds and ends of the current season are discussed in the story on page 43.

34 from United Artists

Thirty-four features, nine Mickey Mouse cartoons and nine Walt Disney Silly Symphonies will be on the distribution lineup of United Artists next season, delegates to the company's annual sales convention at the Ambassador hotel in Los Angeles were told this week by George Schaefer, general manager of sales and company vice-president, who presided. An increased advertising budget was also announced by Mr. Schaefer to the 50 delegates from the home office, abroad and the field.

Details of the gathering are found in the story on page 57.

More Trouble

The Federal Government, ace creditor of them all, has joined the army of claimants demanding an accounting of the assets of William Fox, former producer, who testified at the opening of his bankruptcy proceedings last week in Atlantic City. The Treasury Department filed a lien against the beleaguered former film executive for $300,808 in taxes for 1929 and 1930 and for $1,060,922 in penalties and interest. Hiram Steelman, Atlantic City attorney, has been appointed trustee for Mr. Fox.

The troubles of Mr. Fox are related on page 62.

Reception to Britons

In connection with the forthcoming visit to the United States of a group of British exhibitors, members of the Cinematograph Exhibitors Association, there will be an especially arranged inspection tour of Radio City Music Hall, followed by a reception in the private salon of the Music Hall, on the afternoon of Tuesday, July 28.

Invitation for the inspection tour was extended by W. G. Van Schmus, managing director. In the reception and entertainment following, Martin Quigley, representing Quigley Publications, *will be associated with Mr. Van Schmus. A representative list of New York theatre and film company executives will be invited to attend and to join in the reception to the overseas visitors.*

The British exhibitors, representing London and Home Counties branch of the C.E.A., are scheduled to arrive in New York on the Queen Mary on July 26th. Several weeks will be spent in the United States in a tour which will include a visit to Hollywood.

WPA Film Index

Compilation of a complete "Bibliographical Index of the Motion Picture in America" has been launched by WPA workers under the auspices of the Federal Writers' Project in New York City. According to the announcement the proposal is "impelled by the growing importance of the motion picture in American life and the need for organized knowledge of film history." The plan is to compile a bibliography and after that a detailed index of the mass of material.

The project has an imposing list of sponsors from the academic and film worlds, among them Professor Allan Abbott, Wilton A. Barrett, Professor Walter Barnes, Iris Barry, Marion Beaufait, Dr. Fannie Dunn, Dr. Cicile W. Flemming, George Freedley, James S. Hamilton, Dr. Cline M. Coon, Dr. William L. Lewin, Dr. Paul Mann, Professor Allardyce Nicoll, Frank S. Nugent, Terry Ramsaye, Professor Milton Smith and Professor M. Thrasher.

Quarterly

So widespread has been the interest accorded the announcement by Quigley Publishing Company of the forthcoming *Teatro al Día*, Spanish language publication in the theatre equipment field, that decision has been made to issue *Teatro al Día* quarterly, in July, October, January and April.

Exhibitor Gathering

The Southeastern Association of Allied Motion Picture Theatre Owners has scheduled its annual convention and frolic for August 2nd, 3rd and 4th at Jacksonville, Fla. A golf tournament, shore dinner and a banquet and dance are included in the plans.

Activities of Allied affiliates in Omaha and in New England are included in the story on page 56.

Radio "Cleanup"

A "Legion of Decency" movement in radio, similar to that which caused the motion picture business to raise its standards two years ago, was threatened by Congressman Connery, as a result of the broadcasting of program material which he describes as being "objectionable."

Congressman Connery's bitter campaign on this issue is reported on page 18.

Clergy Protests Ban

The action of Canada's Premier Mitchell F. Hepburn in upholding the banning of Warner Brothers' "Green Pastures," on the grounds that the picture is sacrilegious, this week brought a storm of protests both from the clergy and the press.

The reverberations are described on page 49.

At British Studios

Latest news from the British production centers is the subject matter of a new department of Motion Picture Herald starting in this issue. Among highlights of the week were the filming of the first color interior on British soil, by Robert T. Kane's unit making "Wings of the Morning" at London Films' Denham plant. Another event was a visit of Lord Moyne and fellow members of the Statutory Committee on the Cinematograph Films Act to Denham, Iver and Sound City.

These and other developments in England's film capitals are reviewed on pages 35 *and* 36.

Newsreels by Air

All regular issues of the Gaumont British newsreel are delivered to exhibitors of the United Kingdom by the company's own aviation service. Schedules are in the hands of the showmen and code telegrams referring to those schedules inform the theatremen just when the prints are to arrive.

How the system works, with a reproduction of one of the schedules, is explained on page 60.

This Week in Pictures



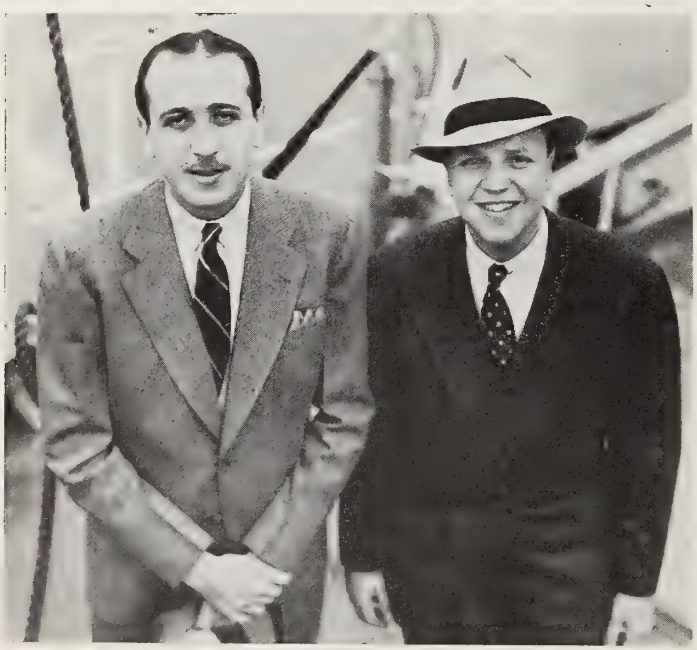
NURSES ATTEND OPENING. At New York Strand of Warner's "White Angel," story celebrating their craft. Organizations represented were the American Legion nurses, Overseas Nurses, Ladies' Auxiliary of the Veterans of Foreign Wars, Spanish-American War nurses, and nurses of St. Vincent's Hospital.



GIVEN NEW ROLE. Anna Lee, GB featured player, who has been importantly cast in a GB production being directed by Raoul Walsh.

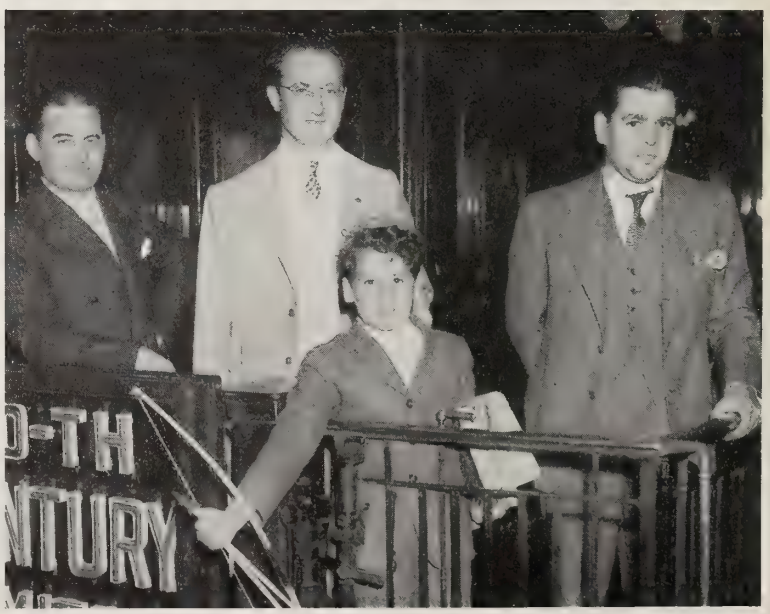


BACK TO WORK. Dolores Del Rio arriving in New York on the Queen Mary, returning from Europe to appear in her first Columbia picture, "Continental."



CARIBBEAN BOUND. Sidney Rechetnik (left), Warner Brothers' trade paper publicity contact, and Albert Arnold, his assistant, sailed Saturday aboard the Ponce de Leon for a tour of the Caribbean countries, as a fortnight's surcease from home office labors.

RETURN TO HOLLYWOOD. (Right) Hal Horne, newly appointed RKO producer; Sam Briskin, RKO production chief; and Pandro S. Berman, producer of Astaire-Rogers musicals and other RKO releases, leaving New York following RKO convention. Also shown is Bobby Breen, Sol Lesser star, who went with them.





HONORED BY NEWSMEN. Sydney S. Horen, head of Hispano Foxfilm, wearing cape given him by Madrid newspapermen during luncheon in his honor at historic Alcala de Henares.



CONTINUES AS NEWSREEL "VOICE." Luncheon given by Charles Ford, Universal Newsreel head, to mark re-signing of Graham McNamee.

Rear: Paul Gulick, Charles Leonard, Sam Sedran, Charles Paine, W. S. McKay, R. H. Cochrane, McNamee, Ford, J. Cheever Chowdin. Front: James R. Grainger, W. J. Heineman, Herman Stern, Sidney Singerman, William Antival.



SIGNED. Thirteen-year-old Edna May Durbin, whom MGM has placed under contract. She was "discovered" singing in a church choir.



HOST TO JAPANESE STAR. Sachike Chiba, called "the Greta Garbo of Japan," as she repaid a visit to Joe E. Brown, who met her while touring the Orient, at the Warner studio. They are shown on the set for "Polo Joe," Brown's latest picture, with Carol Hughes.



COLLECTED ATMOSPHERE. (Left) Frank Lloyd, who has been assigned to direct "Maid of Salem" for Paramount, pictured in Boston, having come to New England to absorb local color. Shown with him is Martin J. Mullin (at left), who publicized the visit, giving the film advance exploitation.



NAME CONTEST WINNERS. Judges in March of Time's publicity and exploitation contest, passing on campaigns submitted by theatre managers following luncheon at the Cloud Club, New York.

Standing: Roy E. Larsen, producer of March of Time; Harry Michalson, RKO short subjects chief; Ralph Rolan, vice-president of March of Time; Merlin H. Aylesworth, chairman of RKO; Ned E. Depinet, president of RKO Distributing Corporation. Seated: S. Barret McCormick, head of RKO advertising and publicity; Bruce Barton, prominent advertising executive; and Jules Levy, general sales manager. Eleven theatre managers won awards—E. M. Hart, Strand, Plainfield, N. J.; Stewart B. Tucker, Byrd, Richmond, Va.; C. D. Beale, Capitol, Juneau, Alaska; C. B. Craig, Rex, Seattle; Roy Bruder, Chicago theatre; Charles Zinn, Uptown, Minneapolis; J. E. Unger, Arcadia, Temple, Tex.; Paul Short, Majestic, Dallas, Tex.; Hardie Meakin, Keith, Washington; Herb Jennings, Keith, White Plains, N. Y.; Dave Martin, Liberty, Sydney, Australia.

SEA-SIDE-GLANCE. Directed, below, to matters less worthy of our attention than Jean Parker herself. She's prominently on MGM's roster of featured players.





TO STUDY ABROAD. Gloria Sileo, eight-year-old daughter of James V. Sileo, New York motion picture news photographer, embarking for Spain to study dancing and voice. She already has appeared in a number of Vitaphone shorts.

ADD CONVENTION. (Right) General view of the Democratic conclave in Philadelphia, showing in a shot by Bill Montague, Paramount News assignment editor, how the newsreels covered this nominating party.



BARNEY BALABAN SLATED PARAMOUNT PRESIDENT

Zukor as Chairman; Corporation to Assume Relations with Otterson, Including Salary, End with Close of Year Term

1—Barney Balaban of Chicago theatre fame was scheduled to be elected president of Paramount Pictures Corporation Thursday.

2—Adolph Zukor appeared destined to remain in his post of chairman of the board of the corporation.

3—It was authoritatively reported that the corporation would assume that relations with John E. Otterson, including salary, would terminate with the expiration of his year term as president. This appeared to guarantee a lawsuit on Mr. Otterson's five-year contract.

4—The much discussed and never revealed, and also yet incomplete, report by Joseph P. Kennedy on the state of the corporation, seemed to be, or about to be, "tabled" or "filed" sine die.

These eventuations arrived Wednesday, the ninth day of the Paramount presidential stalemate and in sequel to a large array of proposals, tentative slates and brewings.

There was discussion, for instance, of a plan to set up Mr. Balaban as a general manager of wide authority, officing in the East and specially attending to distribution and related affairs, while the presidency and production responsibility in the West was to be Mr. Zukor's.

Although Mr. Zukor is known to have had strong support for the presidency, he is said to have elected to continue as chairman of the board.

That might have been something tantamount to the Paramount situation, in some aspects, when the celebrated firm of Balaban & Katz was represented mightily in the corporation's affairs and operations by Sam Katz, now a producer for Metro-Goldwyn-Mayer in Hollywood. Mr. Balaban is one of five new directors added to the Paramount board two weeks ago.

Debate Over Otterson Situation

The election, deferred twice since a special meeting was called last week, was scheduled for late Thursday afternoon. Until Wednesday Mr. Zukor was considered the leading candidate for the presidency and it was believed that the only reason for postponement of the balloting was the problem of what action would be taken on the contract held by John E. Otterson, retiring president.

The situation with respect to Mr. Otterson passed through much debate and it is said that the ultimate decision to assume the complete termination of relations at this time was, and is, based on the contention that despite his possession of a five-year contract, he could not legally be employed for such a term in that post since the board of directors can elect a president for a one-year term only.

Scheduled to Head Paramount Pictures



BARNEY BALABAN

The adventures of Paramount in the last few years have included a considerable array of contract settlements running into large figures.

The change in election plans came also in sequel to a meeting of John D. Hertz of Lehman Brothers, Charles McCulloch of First National Bank of Chicago, Mr. Balaban and Edwin Weisl of counsel for Paramount, at Leona Farms, Mr. Hertz's estate at Cary, Ill. The four are members of a directors committee appointed to prepare a slate of officers for the board.

The calm setting of the Chicago banker's green pastures which, beside being his home, are the site of his internationally known horse breeding farm, was a change of scene for the Paramount debate. The group returned to New York on Monday and discussions since have been held with the other directors.

Mr. Zukor also arrived in New York on Monday to continue "a habit of 20 years standing by spending the Fourth of July with his family on his estate in New York City, N. Y.," according to the Paramount publicity department, which added that his trip was undertaken solely to carry out this family tradition.

Bid to Kennedy Rumored

The continued inaction of the board during the week brought a flood of rumors concerning the new personnel. The New York *Evening Journal,* a Hearst paper, on Monday said that informed Wall Street observers had reported that "Paramount directors have made another bid to Joseph P. Kennedy to become identified with the corporation as one of its top officers."

The newspaper quoted the opinion of "those in authority to speak" that Mr. Kennedy fits the reported requirement of the board that the new president must be "a man from within the organization." The story pointed out that the financier could be considered a member of the organization through his semi-official office as financial adviser.

The *Journal* added that "considerable doubt was apparent whether Mr. Kennedy would accept since reports were that he planned to take a part in the coming Presidential campaign." It said that he was expected to attend Thursday's meeting.

Paramount officials said they were unaware that the board had made any new offer to Mr. Kennedy. He told reporters recently that he had "definitely decided" that he would take no Paramount post.

The theatre end of the financial adviser's report on Paramount operations has been completed but work is still progressing on the surveys covering the foreign department, newsreel and personnel.

Joseph P. Kennedy's Report on State of Corporation Apparently To Be "Tabled" or "Filed" Sine Die

Lasky Return Reported

A story which followed Mr. Zukor from the Coast is to the effect that Jesse L. Lasky will leave the Pickford-Lasky organization to rejoin Paramount. Daily newspapers in Los Angeles carried reports that New York bankers interested in Paramount are insistent on the producer's return to the company, thus reuniting him with Mr. Zukor, with whom he founded the organization.

The report gained substance on announcement that the production activities of Pickford-Lasky, Inc., will be suspended after completion of the current picture, "The World Is Mine," because Miss Pickford, who is an executive of United Artists, has been occupied with the affairs of that company.

The board's preoccupation with the election tangle has prevented official action on three operating agreements which were scheduled for action at the regular meeting last week. The contracts for the Wilby-Kincey, Lucas & Jenkins and Hoblitzelle circuits expired on Wednesday but officials of Paramount announced they would be automatically extended for a year to give the board of directors additional time to study the new agreements recommended.

It also was announced that by arrangement with Karl Hoblitzelle the operations in Galveston and Austin, Texas, become a permanent part of the Interstate Circuit in which Mr. Hoblitzelle and Famous Theatres Corporation are equally interested.

Three Carolina Houses Purchased by Kincey

Sale of one theatre in North Carolina and two in South Carolina to companies headed by H. F. Kincey has been reported by L. C. Sipe of the L. C. Sipe Theatres Company. The houses are the Carolina at High Point, the Criterion in Spartansburg and the Criterion in Anderson.

Fox To Build in Paris

Negotiations have been completed by Ben Miggins, European manager for Twentieth Century-Fox, for construction of a 1,000-seat theatre on Champs d'Elysees, Paris.

FILMS TO FIGHT POLITICAL INROADS; NEWSREELS TOP CONVENTION MARK

Advertising Executives Suggest Committee To Lay Out Program to Combat Competition of Summer Spellbinders

Publicity and advertising chiefs of the major film companies are considering the mapping of a special campaign to bolster box-offices late this summer and in the fall when the heat of the political campaign in which elaborate showmanship is expected to be used, will draw heavily on theatre patronage.

Although no definite steps have as yet been taken by any of the companies toward joint action on a campaign of institutional publicity to meet the competition of the political parties in the amusement field, nor have any preliminary conferences been held, several advertising executives have agreed that the formation of a committee to plan an intensive national drive would prove effective in meeting the problem.

Such a committee would lay down a general program for publicity and would work out a schedule of contributions from each member company to support the general drive to benefit the entire industry.

Spokesmen for the Motion Picture Producers and Distributors and the national exhibitor organizations already have issued warnings that exhibitors must be prepared to exert their most expert showmanship efforts to carry on even normal summer business in the face of the flood of attractions to be offered by politicians to catch the public's attention.

The Republican and Democratic strategists have not completed their full program but they have announced that the radio and the screen will play major roles in the general scheme of things. At GOP headquarters it was said that radio speakers will be introduced on programs which will employ expensive professional talent, and the Democrats are considering similar procedure.

Exhibitors Get 3,168,000 Feet of Newsreels on Conventions

Estimating that the five newsreels—Paramount, Fox Movietone, Hearst Metrotone, Universal and Pathe—released together enough positive film to exhibitors on the Democratic and Republican presidential conventions to measure 3,180,000 feet—some 600 miles—William Montague, Jr., assistant editor of Paramount News, this week added that the Philadelphia and Cleveland sessions were probably the most economical, from the standpoint of cost to the newsreels, of all national political gatherings to date.

Unlike other years when many political factors viewed the camera dubiously and convention managements allowed newsreels to shift for themselves in the matter of arrangements and accommodations, Mr. Montague attributed considerable of the savings newsreels were able to effect this year to the cooperation and consideration of both political parties.

The convention halls in Cleveland and Philadelphia, first of all, were well lighted. This solved a major problem for the reels as well as eliminating a great expense in additional arrangements and time.

Secondly, speeches were provided each newsreel many hours in advance of their delivery. Editors were thus able to scan the copy for highlights and instruct their cameramen to shoot accordingly, thereby cutting negative print costs considerably.

As early as January, however, newsreels began their own preparations for covering the political talk-fests. Mr. Montague reports that virtually all of the reels were able to work according to these plans.

Nevertheless newsreelmen found a convention day was "a pretty long day," commencing at nine in the morning and usually terminating at three the following morning.

Paramount cameraman, like the others, shot two negatives on every subject. While one negative was being shipped to New York the other was airmailed to the west coast. Thus the companies were able to realize almost simultaneous showings on both coasts and throughout the country.

In all, Mr. Montague figures, the newsreels used approximately 100,000 feet of negative film.

Rehearing Studied In Sales Tax Case

Major distributors in New York were scheduled to come to a decision this week on procedure in their announced intention of protesting an appellate division ruling that local film rentals are subject to the two per cent city sales tax. They may move to obtain a rehearing in the original court instead of carrying the case to the court of appeals at Albany.

The appellate division held that film delivered outside the New York city limits is not subject to the tax but that film delivered to theatres within the city is. About $1,000,000 is expected to be collected by the city for rentals this year under the ruling.

The sales tax was one of the problems discussed at a meeting of the Allied Theatre Owners of New Jersey on Tuesday.

Distributors Sued In Anti-Trust Case

Anger & Walsh Amusement Company of Providence, R. I., has filed an anti-trust suit in the United States district court in Boston against all large distributors.

Louis Anger and George W. Walsh, who formerly operated the Metropolitan in Providence, charge monopoly and conspiracy which is claimed to have resulted in the closing of the theatre. The company has an option to lease the Metropolitan again when product becomes available. George S. Ryan is attorney for the amusement firm.

Prizes In for Connecticut Golf

The Connecticut Motion Picture Theatre Owners Association has received prizes for the golf tournament on July 14 at the Racebrook Country Club, from Twentieth Century-Fox, National Screen Service, Showmen's Trade Review, A. W. Smith, Jr., of Warner Brothers and GB.

Tri-States Circuit Adds Six in Iowa

With one swoop of the pen, A. H. Blank's circuit of Tri-States Theatres, Inc., was enlarged from 27 houses to 33, by the addition of six Souix City, Iowa, theatres. The deal was engineered by G. Ralph Branton, general manager for A. H. Blank, and Evert R. Cummings, district manager at Omaha, and B. H. Friedman and Sol Shulkin, the latter having come into control of the six theatres.

The deal calls for a partnership arrangement with the Blank circuit being in active operation of the houses. The six houses are: Granada, Iowa, Hipp, Rialto, Loop and Circle. To complete the switch-over, Eli E. Seff, who operated the Circle, Loop and Rialto, had to sell out his interests to Friedman and Shulkin, who already owned and operated the Iowa and Hipp. The Granada was taken over from Abe Sadoff and added to the group.

100 BRITISH PICTURES FOR U.S. IN 1936-37

All Large Companies in England Now Aiming at American Market; Competing on Their Merits, Says Major Procter

Production schedules in foreign studios have been stepped up to a volume unsurpassed in the past and more than ever, they are addressing their effort at the great American market. Especially is this true in England where practically every major production unit is preparing pictures for release in America as well as in the British Isles and on the Continent.

More product from Great Britain will be shown in this country in 1936-37 than in any previous season, advance reports indicate, with 100 features to be offered throughout America as contrasted with fewer than 80 which in itself was a new high, that achieved worthwhile distribution in the season now closing.

Executives of various home offices in Manhattan say that American distributors depend on distribution in foreign lands, largely English speaking countries, for virtually one-third of the total revenue of all pictures produced by their companies. This figure amounts to approximately $500,000,000. Therefore, it is considered a logical development to see these same companies now arranging for distribution here of English films, particularly in view of the marked improvement in product.

Surveys also have shown that the returns from English pictures in America this past season have increased because the better quality has brought wider distribution.

The aim of every British producer today is to deliver pictures which will be judged on their merits and will find their place in world markets as well as at home without the aid of quota laws or other protective legislation, Major Henry A. Procter, a member of Parliament and an officer of six British producing companies, said in New York this week.

"I feel," he said, "that heretofore British pictures have received fair treatment in the American market. If that continues and the improvement in our product maintains its present pace, I am confident that our pictures can compete on their own merits with American product, not only at home, but also in this country."

Major Procter said that British film interests might be impelled to petition for new and more stringent protective legislation at home only in the event that they are unfairly "frozen out" of the American market or "shelved" by the companies who handle their distribution here. He pointed out that British production today represents a tremendous investment which must be protected now as never before from discrimination.

OLD COAST THEATRE TO BE DEMOLISHED

The Hippodrome, San Francisco, one of the oldest theatrical landmarks in California, is being torn down to make room for an office building.

The theatre has been dark since 1933, when, under the new name of the Filmarte, it was used by Ralph Pincus to roadshow European pictures.

In its earlier days the Hippodrome, a 1,400-seat house, introduced the old 10-20-30 policy to California. Melodrama, musical comedy, farce and vaudeville had their turn on its stage. A new name and policy were given the theatre by the firm of Ackerman and Harris in 1925 when they leased and remodeled it as the Union Square.

Socalled "quota pictures" made in England by American companies were blamed by Major Procter for whatever odium still is attached to the term "British picture" in this market. English producers today, he said, are attempting to overcome that handicap with productions which will make the phrase "British picture" connote a high type of product characteristic of British workmanship in other fields of industry.

As leading in the advancement of British production standards, Major Procter ranked Alexander Korda, Max Schach and Karl Grune in the order named. Mr. Schach and Mr. Grune are associated with companies in which the Major is interested. He is president of Capitol Film Corporation, British Cine Alliance, Cecil Films and Somlo; is a director of Trafalgar Film Company and one of the founders of General Film Distributors.

Mr. Korda's producing organization is London Films, releasing in this country as well as in England through United Artists. He plans six pictures for release in America next season as well as in England.

United Artists also will handle two Douglas Fairbanks, Jr.,-Criterion Films productions. The first is "Accused," co-starring Fairbanks and Dolores Del Rio, and the second "High Treason," from the pen of Adela Rogers St. John, with the producer also starring.

Elisabeth Bergner plans one production, "Dreaming Lips," in which she will be starred under the direction of Dr. Paul Czinner. United Artists also will handle the distribution of this feature here.

British companies have intensified their activities in signing American stars, writers and technicians for work in pictures aimed at international distribution. Gaumont British has been one of the leaders in acquiring American acting and technical talent, this company plans a larger number of pictures for American release than any other English concern.

Foreign Producers Show Growing Tendency to Utilize Service of American Industry in Advising on Scripts and Films

The sales forces of the American branch of the organization, in convention at New York's Hotel Warwick in May, were told there would be 24 features this year.

The 24 will embrace only Class A pictures, according to production head Jeffrey Bernerd, "and, therefore, have been budgeted accordingly," including the appearance of many Hollywood stars and the work of several Hollywood directors, writers and technicians. Metro-Goldwyn-Mayer, Twentieth Century-Fox and Walter Wanger Productions figure prominently in the loans of talent to Gaumont-British.

Some 29 players will appear in the 24 GB pictures, among them the following recruited from the stellar ranks of Hollywood: Richard Arlen, George Arliss, Nils Asther, Noah Beery, Constance Bennett, Clive Brook, Mary Carlisle, Constance Cummings, Edmund Lowe, Victor McLaglen, Douglass Montgomery, Sylvia Sidney, Ernest Truex, Helen Vinson and Roland Young.

British International Pictures has completed its schedule for the present season and now is lining up stars and stories for 1936-37. Ten pictures are in preparation.

At the same time it is to be noted that the machinery established in New York by the American industry to advise foreign producers on scripts and pictures intended for this market, in order that they might measure up to Hollywood's Production Code standards, this week completed its first year of operation and with it there becomes recognizable a growing tendency of foreign producers to utilize the service.

In 1935, only one country, England, made use of the service and submitted two scripts on which suggestions were asked. This year, companies in three additional countries submitted 11 scripts, for a total of 13. From England and Italy came five each, from France two, and Spain one.

A year ago the organization examined 44 features from two foreign countries. England, again, led with all but one, that one from Germany. The marked progress is evidenced at this date, 32 pictures, including one short subject, having been submitted by six foreign nations. England already has sent over 18, France and Italy five each, Mexico two, Spain one, and Austria one short subject.

Using the figures now available at this early stage of the 1936-37 season, it is estimated that more than 100 features from several countries will have been submitted for suggestion and approval before the season closes.



"RAMONA" FILMED

THRICE previously "Ramona" has been the subject of motion picture production. D. W. Griffith pioneered it in 1910 with Mary Pickford starred. Six years later W. H. Clune made it. With Dolores Del Rio and Warner Baxter featured, its last appearance, in 1928, was sponsored by Inspiration Pictures. For the past several months "Ramona" has been occupying the attentions of Sol M. Wurtzel and his Western Avenue 20th Century-Fox unit. An important undertaking in his career, certainly one of the most expensive, the confidence which Mr. Wurtzel has in the story as worthy screen merchandise is reflected by a growing Hollywood opinion that in the modernized color version of the Helen Hunt Jackson novel the producer has something of vital interest to theatre goers.

by GUS McCARTHY
in Hollywood

The book upon which it is based, like "Uncle Tom's Cabin," was written for a purpose. As the Harriet Beecher Stowe book focused attention on the slavery question, so was "Ramona" influential in centering public attention on the cruelties and injustices practiced upon primitive California Indians by unscrupulous whites, to become an effective instrument in bettering those conditions. With this situation as background, "Ramona" is an engaging story, ingredients of which are romantic interest, stark drama, high adventure, comedy and pageantry.

For ten weeks the company recreating the story has been isolated in the country that is the original locale. Accompanying photographs illustrate the beauty and charm of its rolling mountain meadows dotted with majestic cottonwoods and the pastoral atmosphere of its hacienda. So far removed from other habitation that possibilities of production interference were at a minimum, the troupe has concentrated on the mechanics of making motion picture entertainment.

As "Ramona" is an ambitious undertaking in which great store is set, attention turns toward inspection of cast selections. At first glance Loretta Young, who has established a definite prestige and following, stands as the most prominent name. Her task is to play the role of Ramona as the girl lives in the memories of the thousands who have read the book or seen the previous pictures. For the role of Allesandro, Wurtzel chose to ignore more prominent screen players and select Don Ameche. Widely known among radio listeners, his only other picture appearance was in "Sins of Man." Whatever stature his screen debut may bring him, it is not hazardous to assume that after "Ramona" Ameche will be a name to consider.



ON STORY SITE IN COLOR







RADIO IS THREATENED WITH "DECENCY CLEANUP"

Representative Connery Warns That Failure to Act May Precipitate Public Avoidance of Offending Sponsors' Program

Radio—motion picture's arch competitor in mass entertainment—is facing a "clean-up" by the American citizenry similar to that which was conducted two years ago by the Legion of Decency in motion pictures.

That was the warning boomed this week from the top of Capitol Hill in Washington by William Patrick Connery, fighting New England Legionnaire, who has represented the seventh Massachusetts district in Congress for these 16 years, and who, some 27 years ago, was himself in theatricals, as an actor for George M. Cohan.

Backed by strong support in Congress, standing, as he does, in the dual role of both Republican and Democratic favorite, Congressman of his native Massachusetts, the Representative openly declared that failure of the government's own Communications Commission and the broadcasters —National Broadcasting Corporation and Columbia Broadcasting System being the largest—to "clean up" their programs in all probability will precipitate a public avoidance of the sponsoring advertisers and their air programs by such a popular movement.

Smarting under the refusal of the leaders of the House of Representatives to give consideration to his Congressional resolution for an investigation during the hectic days of the closing sessions, the Congressman, in the appendix to the final Congressional Record for the 74th Congress, this week, declared that the material of certain broadcasts had been held, by the legal division of the United States Postal Department, to be unmailable under the penal code. Mr. Connery did not specify the material or programs which he declared to be objectionable, and a telegraphic request to his home in Lynn, Mass., brought no response.

His introduction of the resolution was made in March, after a so-called "sensational broadcast."

The letter to Representative Connery of Karl A. Crowley, Post Office Department solicitor, holding the material unmailable, referred to "a dramatic sketch."

Launched Campaign Year Ago

Representative Connery's campaign against the issue was inaugurated more than one year ago, following a broadcast sponsored by the Mexican Government in which was included a Spanish song said to be of questionable nature. He protested to the Federal Communications Commission at the time, and the Commission later was accused of "whitewashing" the incident. Since then the Congressman quietly has been collecting data on programs he considered of undesirable character, and four months ago introduced the resolution for a full investigation.

"Apparently those we have entrusted with the regulation and the supervision of radio broadcasting either are unwilling or are unable to protect the American people from the intrusion into their homes of indecent, profane or obscene radio programs, so long as someone will pay the radio broadcasting stations for broadcasting such indecent radio programs," the Congressman charged.

Intimating that the situation was due in part to the fact that two "important organizations"—NBC and CBS—own or control a large proportion of the stations, Mr. Connery declared that although Congress specifically prohibited a radio monopoly, the control of broadcasting rapidly is passing into the hands of the two chains. Every one of the 40 clear-channel stations in the country is controlled or operated by one of the large networks, he asserted. The Commission is charged by the Congressman with doing nothing to stop the "trafficking in radio franchises."

Cites Film Legion Movement

"A few years ago," he continued, "the Roman Catholic Church, aided by the Protestant churches and those representing the Hebrew people, alarmed at the indecency of several motion pictures, initiated a movement to have the American people abstain from patronizing those theatres which exhibited pictures which were indecent or not fit for the young people to see.

"The result of that campaign was that but very few indecent pictures are now produced, the American people so decidedly indicating that they would support the campaign initiated by the Catholic Church."

"It is not at all improbable," he warned, "that the American people may find it necessary, unless the Congress acts—as I expect that they will—to take similar action by refusing to purchase the products of those concerns who use the radio facilities of such radio stations as permit the broadcasting of indecent or otherwise unfit radio programs."

Where the government itself owns and operates radio broadcasting stations, as in Great Britain and Canada, and where no advertising is permitted, such indecent radio programs are unknown, Representative Connery concluded.

Britain Continues Bar on Ads On Radio for Another Ten Years

The government in England announced on Monday, in London, that direct advertising and sponsored programs in British radio broadcasting will be strictly forbidden for at least ten years more.

Press wireless dispatches to New York quoted Postmaster General G. C. Tryon as accepting most of the recent recommendations by Viscount Ullswater's committee of radio inquiry, Postmaster Tryon declaring that, "The complete exclusion of advertisements from British Broadcasting Corporation programs is widely approved."

The committee had suggested that sponsored programs might pay for experimental television programs, but even this was ruled out by the government with the statement that "there is no good ground for making any exception." The government, moreover, agreed "to take all steps within its power" to prevent the broadcasting by foreign stations of advertising programs intended for British listeners.

Broadcasting in Britain is made possible by a license costing 10 shillings paid annually by every owner of a radio receiving set. The revenue from this modest tax is so great that the government will receive and keep approximately $5,250,000 from the British Broadcasting Corporation during 1936 exclusive of the hundreds of thousands of dollars paid in income taxes by the broadcasting division, which the government controls.

The British Broadcasting Corporation, which succeeded the British Broadcasting Company in 1927, operates under license from the Postmaster General. The number of receiving sets licensed on June 30, 1927, was 2,307,000, but by last June 30 it had grown to 7,077,095.

To Set Playdate Hearing

A date for the hearing of the appeal on the preferred playdate bill, which was passed last year by the Ohio legislature, is expected to be set some time this week, according to Rocker and Schwartz, attorneys for the state.


CLARK GABLE JEANETTE MacDONALD
SAN FRANCISCO
JACK HOLT SPENCER TRACY TED HEALY
A SCHULTE
SCHULTE
NEW ALL-TIME SUMMER RECORD CAPITOL, N.Y.
BEATS "TUGBOAT ANNIE" PREVIOUS RECORD-HOLDER!
(and close to the BIGGEST of Summer, Winter, Spring or Fall!)
They're staying away from the beaches during summer's hottest days!
More Explosions Next Page!

WOW!

FROM BROADWAY TO EVERY CORNER OF THE NATION!

Quake Blasts Broadway!

....Never has a picture shaken a town the way "San Francisco" has! READ THESE RAVE REVIEWS



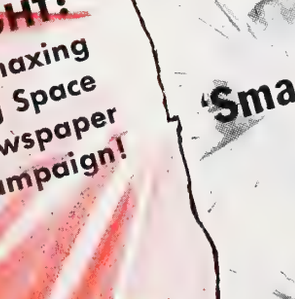
"'San Francisco' overwhelms reviewer . . . old adjectives fail the thrilling, graphic, great entertainment that is grandly worth all the adjectives that should and undoubtedly will be bestowed upon it . . . proving its power by making an early morning audience break out in spontaneous applause. W. S. Van Dyke is responsible for making a screen work of distinction."
—WILLIAM BOEHNEL, *World-Telegram.*

"Sensational melodrama heartily recommended. Packs a wallop that is felt in every foot of film. I defy any one to sit unmoved . . . must be seen."
—KATE CAMERON, *Daily News.*



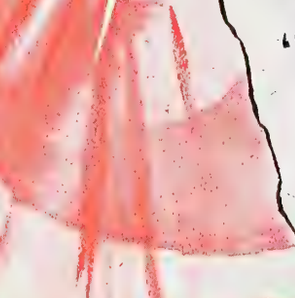
"Clicks with melodrama bang . . . terrifically exciting entertainment . . . box office sensation."
—REGINA CREWE, *American.*

"An earthquake at the Capitol . . . as thrilling a debacle as has ever been brought to the screen. It would be understating to describe as less than colossal."
—THORNTON DELEHANTY, *Post.*



"A stirring film . . . impressive . . . thoroughly entertaining . . . shattering spectacle, one of the truly great cinematic illusions. Brilliant portrayal by Spencer Tracy who is heading surely toward an award for the finest performances of the year."
—FRANK S. NUGENT, *Times.*

"A rousing good show. Everything in one picture. Great movie!"
—BLAND JOHANNESON, *Mirror.*



"Grand entertainment . . . decidedly one of the year's big pictures. Smartly produced. Splendidly acted . . . Gable gives dominating characterization . . . Miss MacDonald has never sung better or looked lovelier."
—ROSE PELSWICK, *Journal.*

"Smashing drama . . . whooping good blood-and-thunder piece . . . the Capitol won't have to do much program changing for a while."
—EILEEN CREELMAN, *Sun.*



RIGHT: Climaxing Big Space Newspaper Campaign!

CLARK **GABLE** • **MacDONALD** JEANETTE

"SAN FRANCISCO"

with **SPENCER TRACY**

An M-G-M Picture *Directed by* W. S. VAN DYKE

DOORS OPEN 9:45 A. M.

"Air-Cooled" **Capitol**

...WAY at 51st ST. Major Edward Bowes, *Mng. Dir.*

HELD OVER EVERYWHERE!



2nd WEEK!

NEW YORK (*Capitol*)
BOSTON (*State and Orpheum*)
ST. LOUIS
NEW ORLEANS
NASHVILLE
HOUSTON
LOUISVILLE
KANSAS CITY
TOLEDO
SYRACUSE
PROVIDENCE
RICHMOND
READING
INDIANAPOLIS
HARRISBURG
DAYTON
BALTIMORE
NORFOLK
LOS ANGELES
(*State and Chinese*)

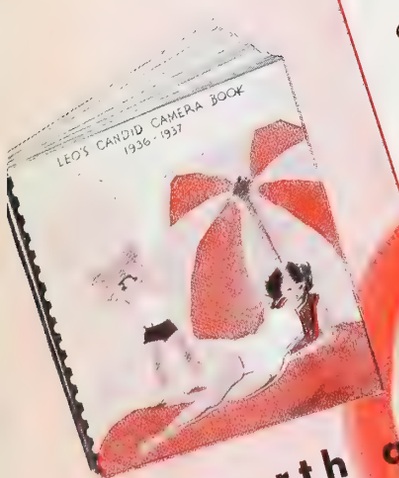
—and more Hold-Overs as we leap to press!

"Whoopee! Thanks for taking my tip to save plenty of EXTRA PLAYING TIME!"

(Next Page:
"What to do when there's MUTINY at the box-office!")

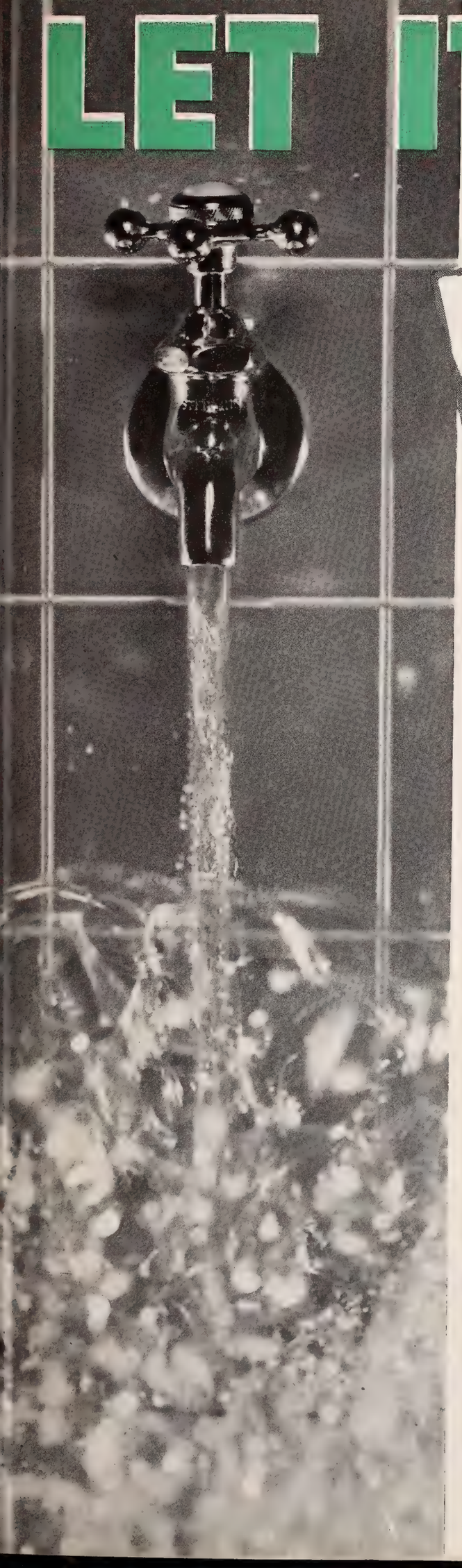
"HELLO M-G-M!

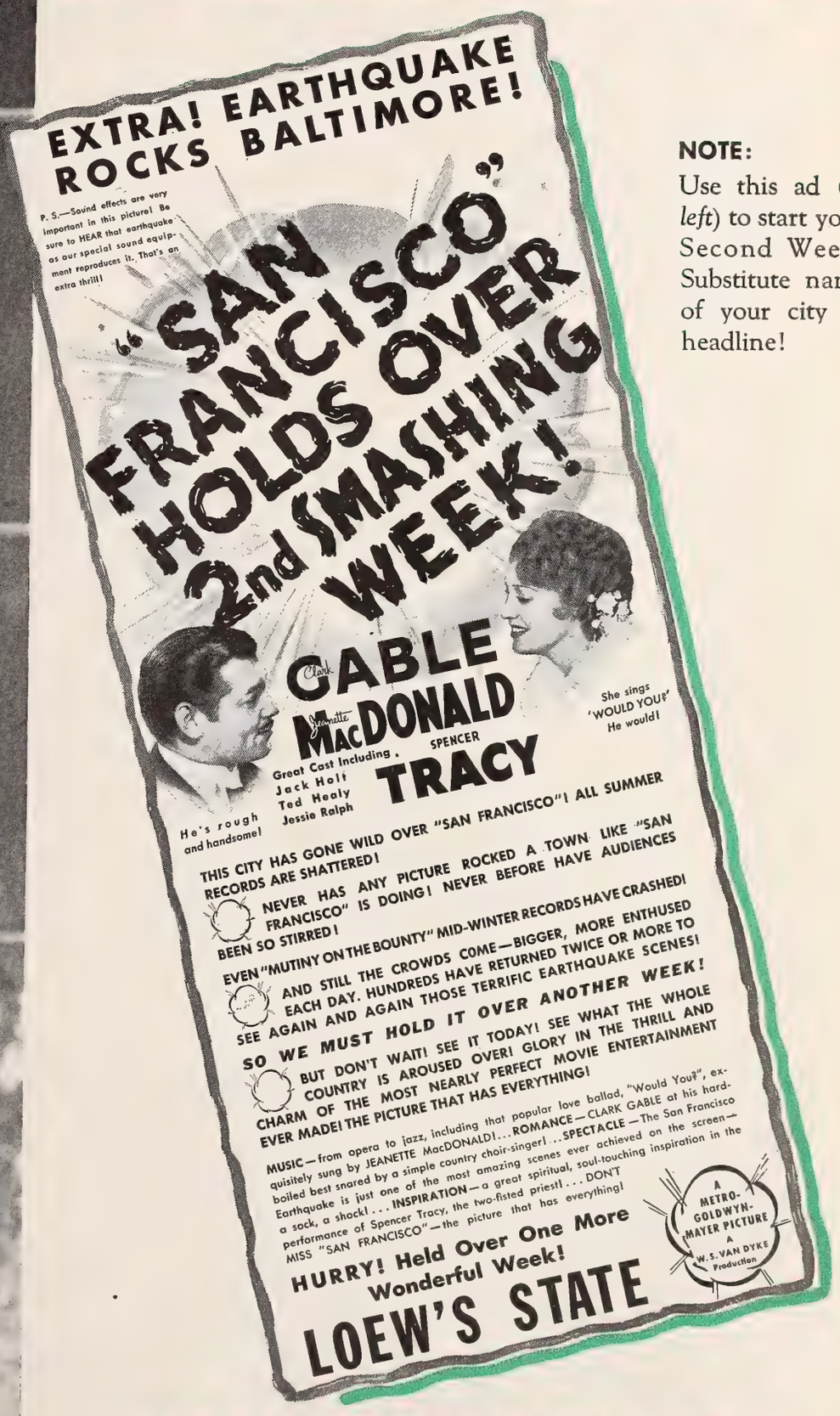
Come right over with that 1936-37 contract. I want more like 'San Francisco' and all those great money pictures (like 'Mutiny on the Bounty', 'China Seas', 'Broadway Melody of '36', 'Rose Marie', 'Wife Versus Secretary', 'A Night at the Opera', 'A Tale of Two Cities', 'Anna Karenina', 'No More Ladies', 'Naughty Marietta', 'Small Town Girl', 'Ah Wilderness'... to mention just a few!) **Okay M-G-M, 'San Francisco' is the clinching argument. I'm ready to sign on the dotted line!"**



It's worth a fortune to you! Get your copy!

LET IT RUN!





NOTE:
Use this ad (*at left*) to start your Second Week! Substitute name of your city in headline!

FLASH FROM FIRST 32 SENSATIONAL OPENINGS!

(*over a hot Summer week-end!*)

Beats "Rose Marie" in 19; beats "Mutiny on the Bounty" in 13; beats "China Seas" in 12; beats "Wife Vs. Secretary" in 11; beats "Tugboat Annie" in 10—*just the start!*

INSTRUCTING INDUSTRY ON 2,000-FOOT REELS

Will Be Delivered for Use On and After September 1; Exchanges to Advise Exhibitors

Studios, exchanges in the field, distribution departments in New York, and the film laboratories on both coasts are now being provided with comprehensive reports and instructions for making the changeover on September 1st of reel lengths from the 1,000-foot standard, that has prevailed for a quarter century, to the new length of 2,000 feet. The reels will be delivered to the exchanges on August 15th, for use on and after September 1st, and exhibitors will be instructed accordingly at that time by the exchanges on the proper method of handling.

"It is anticipated that the new standard will go into effect smoothly and without any confusion or disturbance to existing routine," declared the Research Council of the Academy of Motion Picture Arts and Sciences, this week, in Hollywood. Reel manufacturers are now building reels to meet the Council's specifications, the Academy having sponsored the changeover.

A group meeting of all film editors working in each studio will be held on each lot during the next ten days to discuss final instructions for changes in cutting procedure necessary as a result of the adoption.

The first of these meetings, all of which are under the direction of Gordon S. Mitchell, manager of the Academy Research Council, was held at Warner Brothers First National Studios the other day, with Twentieth Century-Fox Western Avenue Studio meeting next, followed in order by Metro-Goldwyn-Mayer cutters and RKO-Radio cutters.

Meetings at Columbia, Twentieth Century Fox Westwood Hills, Paramount, Universal, and United Artists will be scheduled within the few days.

Many Changes Already Made

Many of the necessary alterations and arrangements already have been completed in anticipation of the use of the new reel standard on September 1st. Although most release print laboratories now ship prints to the exchanges already mounted on 1,000-foot reels, after the reel standard goes into effect all laboratories will print and ship film to the exchanges in 1,000-foot lengths and not mounted on reels, where the two 1,000-foot lengths will be spliced together and then be mounted on the larger reels.

Where under the old procedure all reels for each company have been purchased from the manufacturer and used at the release print laboratory, where all of the product of that company is mounted for shipment to the exchanges, after the new standard goes into effect reels for use in each district will be shipped to and used at the exchange center in that district.

The 2,000-foot reel will have an outside diameter of 14½ inches, and a hub diameter of four inches, so that practically every existing projector is adaptable to the innovation without change of magazine or base. In projection, no change in equipment is necessary except in possibly two or three hundred theatres having the early type Powers 6A projectors, which require new magazines and base. Of the 6,900 theatres represented in the survey returns (45.5 per cent of the theatres queried), only 800 reported equipment unsuited to the 15-inch reel, and able to use the 14½ inch unit without equipment changes.

Opposition to the larger reel continues, however, from union projectionists, notably in the larger cities. Union leaders assert that the larger reel increases fire hazard.

Lower Cost to Distributor

One persuasive factor operating to make the 2,000-foot reel the new standard unit of film is the reduction in costs to be realized by distributors, and the greater facility in editing permitted the producer. A total of 77 feet of film for leaders and comparable footage will be saved for each eight-reel subject. In addition, a large saving in print replacement is expected due to diminished depreciation of the film, particularly in opening and final footages. William Koenig, chairman of the Research Council, has predicted a total saving to the companies of $250,000 a year, and some later unofficial estimates have placed the saving at two and three times this amount.

Greater facility in editing is achieved by elimination of the necessity to provide for from six to eight changeovers. On an average, only three will be necessary with the 2,000-foot unit in force.

On the other side, the change will impose an initial expenditure on distributors of about $12,000 for reels and cases, and the seven subscribing distributors estimate that each will have to spend this amount during the first year. Part of this outlay will be occasioned by physical adjustments in their branch offices.

St. Louis Transfer Now Set for Friday

Harry C. Arthur left New York for St. Louis Monday to confer with local representatives on the Warner theatre deal. The deal involves the turning over to Fanchon and Marco of three theatres held by Warner Brothers as a part of the agreement which settled the Government's anti-trust suit against Warners, RKO and Paramount, which suit was instituted on complaint of F and M.

Unless last minute complications develop, F and M will take over the Shubert-Rialto, Orpheum and Hi-Pointe, all in St. Louis, on Friday. The boards of the various F and M companies in St. Louis met Monday to ratify contracts in connection with the deal.

Kahane's Contract Extended by RKO

B. B. Kahane's contract as president of the RKO Radio Studios, Inc., was extended last week at a regular meeting of the board of Radio Pictures.

MICRO FILMS STANDARDIZED

The Division of Simplified Practice of the National Bureau of Standards announces that the proposed simplification program for film used in microphotography has been approved by representatives of those at interest, and will become effective August 1, 1936.

Students, technicians, librarians, and others have found it practical to copy on photographic film, miniature-size images of records, manuscripts, books, newspapers, fragile volumes, and rarely accessible documents of all descriptions, for the purpose of future examination and study, at places remote from the location of the original documents.

Under conditions imposed by travel in many countries these copyists have found it convenient to adapt to their specialized use the readily available "movie" films of 35mm. As a natural concomitant of this practice, cameras and reproduction devices are being used to an ever-increasing extent. This has resulted in the need for careful and accurate design of necessary apparatus, to insure an orderly advancement of the art of copying.

The simplified practice recommendation, which is intended to serve as the first step in the direction of orderly advancement of the art of copying, establishes two standard stock widths of motion picture film for use in the process of copying, namely, 16mm. and 35mm, respectively.

Ace in London Gets Educational Product

Distribution of Educational Pictures' short subject product throughout the United Kingdom will hereafter be handled through Ace Films, Ltd., of London. The new agreement was reached between E. W. Hammons, Educational president, and Frank Green, head of Ace Films, and takes effect on the expiration of the contract between Educational and Gaumont-British, applying to the 1936-1937 output. The new distribution contract is for five years.

Ace Films has distributed a limited number of Educational's pictures through the British Isles during the last season.

South Africa Adopts 16 MM. Film Standard

The standard for 16 millimeter sound films developed by the Society of Motion Picture Engineers of America has been adopted by the South African Standards Institution, according to a report from Johannesburg. The decision to adopt the American standard in preference to the German is said to have been based on the fact that the British Standards Institution with which the South African body is affiliated, has decided to follow the American specifications.

TELEVISION "ARRIVES"; GIVEN PUBLIC TEST

Million Dollar Field Experiment Started by RCA from Atop Empire State Building As Film Protection Is Strongly Urged

New York on Monday tuned in on television, in the first public test conducted in America. Television, then, has arrived, with limitations.

As the Radio Corporation of America started unreeling images into space from atop the 102-story Empire State Building near Herald Square, starting a $1,000,000 field test, the United States Government continued its hearings at Washington to determine television's future and its competitive relationship to the motion picture, radio and the news press. Out of this week's hearings, being conducted by the Federal Communications Commission, came the following highlight testimony:

Robert Robins, of New York, pleaded for protection of the motion picture business by placing in its control the new television medium.

Twentieth Century-Fox and the Academy of Motion Picture Arts and Sciences asked that four television frequencies be set aside for motion picture use.

New York school authorities testified that television is to be adopted for educational purposes.

James M. Skinner, chairman of the Radio Manufacturers Association, declared that television has arrived, and, accordingly, advanced a five-point program for its regulation.

Nor did the interest in television this week involve only RCA's tests and the Government's inquiries, what with New York hearing reports of a television newsreel theatre coming for its fashionable Park Avenue, David Sarnoff, RCA executive, predicting costly test periods ahead for television, and Trans-Lux Newsreel Theatres casting an eye toward the English television market, where actual broadcasting was to start this week.

Ten Kilowatt Station Opens

A 10-kilowatt $1,000,000 radio station atop the Empire State Building began the first regularly scheduled television broadcast in America, on Monday.

The Radio Corporation of America, staging the broadcasts and likewise employing more than 100 observers over a 35-mile radius to report on reception, said their program was purely experimental, but might be the last step in making television available for home use.

Engineers working on the test indicated that they expect the field test to iron out the kinks.

They said television may not be ready for mass production for years, but they also said it might be ready in one year.

Three Difficulties Cited

Three difficulties are outstanding in the obstacles to wholesale production of television units now, it was indicated: (1) receiving sets are not perfect; (2) a receiving set costs $500 or more to build; (3) television waves seem to travel off the earth at the horizon, restricting the effective radius of a broadcasting station to approximately 30 miles.

RCA engineers hope that the broadcasts begun this week will enable them to end the first difficulty; they think that mass production then would eliminate the second, and they have hopes that their new broadcasting station, said to be the most powerful in the world, would solve some mysteries about the behavior of the television waves.

The Empire State station uses a six-meter wave. It is based upon inventions of Dr. Vladimir K. Zworykin. Its "heart" is an "iconoscope," a large cathode ray bulb installed in what looks like a camera. It transforms what it "sees" into radio waves in much the same manner in which a microphone acts on sound waves.

Receiving sets scattered in homes and offices about New York and in automobiles which tested reception in every section of the city, have 33 tubes and 14 control dials. The television "picture" appears in a mirror on the inside of the cabinet lid, which is tilted at an angle to reflect it from a tunnel-shaped cathode ray inside.

Television's New York debut was favored with an ideal day in which the image might smile through space without being blurred by static.

Telephone calls which, according to a representative of RCA, "swamped the operators," were said by the New York *Times* to have revealed widespread interest in the test, many of the inquiries asking where they might go to watch the "performance." They were told that only a few receivers have been set up as observation outposts and that the sites had not been made public.

It is understood restaurant, department stores, night clubs and other public gathering places have requested that receivers be installed so that their guests and clients may look in on the experimental "entertainment."

While amateur experimenters eavesdropped on the six-meter wave band to "hear" what television sounded like, the engineers affiliated with the project held fast to their policy of secrecy. They assert they do not expect to learn much in a few days or weeks, and contend it may be six months before a report can be written on the results.

Those with all-wave receivers which can tune down to six meters reported the signal strong in the metropolitan area, but they had only sound receivers and could not "see."

Visibility at Maximum

No report was available as to how far the images traveled, but the perfect June day was considered to be a clue that the broadcast covered a wide radius. The visibility from the top of the Empire State Building was reported at maximum, and tower attendants said that meant between 25 to 40 miles.

It is known that the ultra-shortwave television signals projected from the 10-kilowatt transmitter have sufficient strength to cover as far as the eye can see. With atmospheric conditions ideal, radio men said, there was no doubt that television in this debut reached at least to the horizon that visitors in the lofty tower could see.

Although official spectators, many of them technical radio men, "look in," it is understood their observations on the quality of the images will be kept secret. The only indication that the tests reveal signs of success is found in the fact that licensees of the Radio Corporation of America will be invited to see the "show" and apparatus on July 7. The demonstration of the 33-tube receiving instrument will be held in studios at Radio City or in a hotel, according to a representative of the corporation.

The entire 85th floor of the Empire State Building is devoted to the television transmitter.

Up to the Images

Comment reported in the New York press from engineers connected with the project indicated they expected television to develop so rapidly in the field test that prophecy would be dangerous at this time. They said they expected to learn much about the new science within the next year; and if all goes well they may then know when and how television will be introduced as home entertainment.

Much will depend upon how images behave amid the skyscrapers when it comes to deciding whether or not television is to reach the mass production scale within a year or five years, according to the experts who for years have been developing the apparatus in the laboratories.

There are no retail price tags on the television sets. They are estimated to cost $500 or more. Reduction of the cost and of the number of control knobs from the present 14 constitutes two of the additional problems the engineers hope to solve as a result of this experiment in the field.

Urges Protection of Film Industry

The plea for protecting the film industry by placing in its control the new television soon to be offered, was made before the Federal Communications Commission late last week by Robert Robins of New York. Mr. Robins has

(Continued on following page)

TELEVISION AND MOTION PICTURES

"Who will guide the destiny of television when it does come?" asked the New York Times, *in an editorial expression published this week. This inquiry was made: "Will the radio companies assume control, as their affiliation with sound pictures seems to indicate? Or will the motion picture industry simply evolve into a television organization which will concern itself with the transmission of images and leave the making and selling of receivers to the radio companies? Even now the strategists must be laying their plans to wage a struggle that will decide which of two conflicting groups is to entertain a continent."*

20th Century-Fox and Academy Ask Federal Commission to Set Aside Four Television Frequencies for Film Use

RADIO MANUFACTURERS OFFER PLAN

(*Continued from preceding page*)
figured prominently in attacks on the "big electrics" in films.

Only by taking such action, Mr. Robins declared, can the Government protect the many millions of dollars invested by the motion picture companies.

Mr. Robins' testimony, together with a brief filed by E. H. Hanson on behalf of Twentieth Century-Fox and the Academy, marked the closing of nearly two weeks of hearings on the engineering problems of frequency allocations to television and other services.

Declaring that his own group of independent picture interests have plans and capital for the introduction of a television service, if assured that it is not to be turned over to the large radio companies, Mr. Robins submitted to the Commission a three-point plan for television operation.

In its early stages, under this plan, television would be confined to entertainment and educational purposes, such as are offered by motion pictures, and should be kept free from advertising. Second, television programs would be a separate and distinct service, offered to users on a service-charge basis. Third, the rates, rules and regulations for the service so offered would be determined by a governmental body.

"The essential features of our plan," he said, "in no way injure or render precarious the status and scope of operations or social benefits of radio, the newspaper industry or the printed word. Past experience in the motion picture industry demonstrates that it is uneconomic to combine advertising with a visual program. Audiences find this even more objectionable than an audible advertising announcement in connection with radio broadcasting."

"Moreover," he pointed out, "it is doubtful whether an advertiser, in order to obtain the real value of his advertising—because the beneficial effects of advertising are obtained by constant repetition—could afford the enormous expense entailed by providing programs acceptable for the eye."

Mr. Hanson's statement was offered in support of his previously filed suggestion that four frequencies in as many bands be set aside for motion picture use, and pointed out that radio has been very valuable for communication by production units on location with their headquarters, particularly where, as frequently occurs, no other means of communication is available.

The two weeks of hearings developed a mass of testimony and suggestions for the best method of allocating radio frequencies as between the various services which now must be digested by the Commission. Before making any decision as to allocation, however, it is anticipated that further hearings will be held, probably late in the summer, at which other problems of television, broadcasting, etc., will be discussed.

"Expert technical opinion holds that television services are ready for commercial exploitation," Mr. Robins testified, adding: "The introduction thereof threatens the capital structure of the moving picture industry, as well as its very existence.

"Briefly stated, according to the U. S. Department of Commerce," he continued, "the vital statistics of the motion picture industry are as follows:

"1. The motion picture industry represents a capital investment of $2,000,000,000.

"2. The motion picture industry provides employment for 270,000 people.

"3. The motion picture industry has an annual revenue of

(a) $700,000,000 from paid admissions;

(b) $220,000,000 from film rentals.

"4. It pays the government $100,000,000 per year in taxes, exclusive of state and municipalities' taxes on real estate and land values.

"6. The annual expenditures for its advertising are:

(a) $70,000,000 domestic;

(b) $30,000,000 foreign.

"7. Insurance paid by this industry is $30,000,000 annually.

"8. 13,386 theatres are now operating throughout the United States.

Cites Cultural Factor

"Finally, the talking motion picture is one of the major cultural factors of American life. Upwards of 80,000,000 people go to the movies every week. Their habits of thought, their tastes, their standards of living, are consciously and subconsciously affected by what they hear, but overwhelmingly determined by what they *see*.

"The introduction of combined visual and aural programs into the home," continued Mr. Robins, "places the entire investment represented by the exhibition phase of the talking motion picture industry in a very precarious position.

"Who, but those with substantial investments in the motion picture industry, can claim a greater moral and economic priority to assume the development of television," concluded Mr. Robins, who then advanced his plan for control.

Sees Aid to Employment

With further development, television will provide a stimulus to increased employment and national prosperity, James M. Skinner, chairman of the Radio Manufacturers Association, told the Federal Communications Commission at the conference.

Mr. Skinner, who is also president of the Philadelphia Storage Battery Company, laid before the Commission a basic five-point program to plan for the successful development of television.

Mr. Skinner urged the Commission to adopt the following television policies:

1. Establishment of a single set of television standards for the United States so all receivers shall be capable of receiving the signals of all transmitters.

2. Development of pictures free from distortion and blur, approaching ultimately the distinctness and clarity obtainable in home movies.

3. Provision for services giving as near nation-wide coverage as possible, so that the benefits of television may be available to all sections of the country.

4. Provision for a choice of programs, that is simultaneously broadcasting of more than one television program in as many localities as possible, to avoid monopoly and to provide variety of educational and entertainment features.

5. Lowest possible receiver cost and easiest possible tuning, to stimulate domestic installations of television receivers, both of which are best achieved by allocating for television as nearly a continuous band in the airwaves as possible.

Cost Less Than Average Auto

While it is not possible at present to determine exactly what the selling price of a television receiver will be, Mr. Skinner said, it will most likely cost less than the average automobile.

Samuel E. Darby, Jr., representing independent radio manufacturers, urged upon the Commission an investigation of what he termed a "monopoly" held by RCA in the radio industry through its system of patent pooling. He asserted that "RCA can grant or refuse to grant permission" for companies to engage in the manufacture and sale of radio equipment through the license system.

New York City school officials told the Communications Commission that schools of the metropolis intended to use television for education as soon as it was perfected.

Albert L. Colston of Brooklyn Technical High School said that television would permit

(*Continued on page 29*)

Present Patent Office Laws Are 100 Years Old This Week

The American patent system under which hundreds of motion picture film processes, projectors and sound devices have been developed, is 100 years old this week.

On July 4, 1836, all existing patent laws were revoked and the nation started with a clean slate. The century since that date has seen the most remarkable era of mechanical and material progress in human history.

The system adopted at that time and in use today required the submission of models and provided for a strict examination of the claims to determine whether the ideas really were worthwhile and original. Since the office started to function the world has been given the telegraph, telephone, automobile, airplane, radio, motion picture, machine manufacturing of all kinds, and mechanized farming, most of which have been developed in America.

Present records of the Patent Bureau hold plans for thousands of odd devices in addition to the ideas on which the trappings of modern civilization are based. In 1828 Isaiah Jennings of New York City received a patent for a means of producing "fire and light" by means of chemicals sealed in a glass tube. Book matches and 13 cent cigarettes came later. Something more practical, although too early to be really useful, was a "method for distilling alcohol from Indian corn."


THE SATURDAY
EVE
POST
HE'S HAD 10 MILLION PEOPLE
Howling
FOR 10 WHOLE YEARS!...

NOW HE'S A *Scream* ON THE SCREEN!

Warner Bros. Gleefully Give You the Hilarious Hero of the *Saturday Evening Post's* Most Celebrated Story Series–



JOE E. BROWN as Alexander Botts in "EARTHWORM TRACTORS"



with

JUNE TRAVIS
GUY KIBBEE

DICK FORAN • CAROL HUGHES • GENE LOCKHART • OLIN HOWLAND • JOSEPH CREHAN • Directed by Raymond Enright

A First National Picture

There are no buts about Botts–Wm. Hazlett Upson's famous 'natural born salesman' is *the* long-run laugh-record holder of the age! Ten years in the *Post* and a steady following of over 10-million readers give you a self-starting ticket turnover for

Another "Swell Box-Office Number"*

from **WARNER BROS.**

SCHOOLS PLAN USE OF TELEVISION

(*Continued from page 26*)

use of "master teachers" and bring "master blackboards" into the 700-odd schools of the largest city and before more than 1,000,000 students simultaneously.

Asked to Open Channels

The Commission was asked to open up radio channels for experiment with television, by Ralph A. Clark, New York City radio engineer, who accompanied the new transmission request with a prediction that it could be "launched commercially before many months." Mr. Clark disputed the opinions of other radio technicians, as given previously before the fact-finding investigation that television sets and stations would be costly.

"Television stations will be cheaper to build than present broadcasting stations," he said, "and will consume less power."

Mr. Clark, who represented the Television Corporation of America, asserted that receiving sets could be manufactured to "cost the public the price of two ordinary radios." He said a television receiver was "simply two radio sets with two additional sweep circuits tubes, one set for sound and the other for sight."

He said that if the Commission would give to television the same freedom that was granted to sound radio the former would develop naturally, improve in quality and finance itself.

Proposes News Periods

The Twentieth Century-Fox and Academy representative, Mr. Hanson, also recommended that definite periods of the day be set aside for the radio broadcasting of news, because "It must be confessed that the manner in which the broadcast stations today handle news leaves much to be desired." Mr. Hanson spoke in this connection as the delegate for the American Newspaper Publishers Association.

Philo T. Farnsworth, president of Farnsworth Television, Inc., pleaded with the Commission to permit radio amateurs to partake in the development of television.

He expressed confidence that television would be commercially usable within "a very short time," but pointed out that certain technical problems must still be worked out.

Mr. Farnsworth also endorsed the view of previous witnesses that television should be introduced gradually on the commercial market, and remarked that at first it would be technically impossible to produce television sets for the public at less than $250 apiece.

Suggests Modest Field

John V. L. Hogan, New York City consulting engineer, told the FCC that television should not attempt too large a field at the start. Mr. Hogan said that most of the motion pictures now were "close-ups" and suggested that television should start with simple transmission subjects, such as the head and shoulders of a speaker.

The engineer said that it was not at all certain that television could ever transmit a large spectacle, such as a football game, with good definition to a home receiving set. He urged the commission to allow experimental transmission in limited fields.

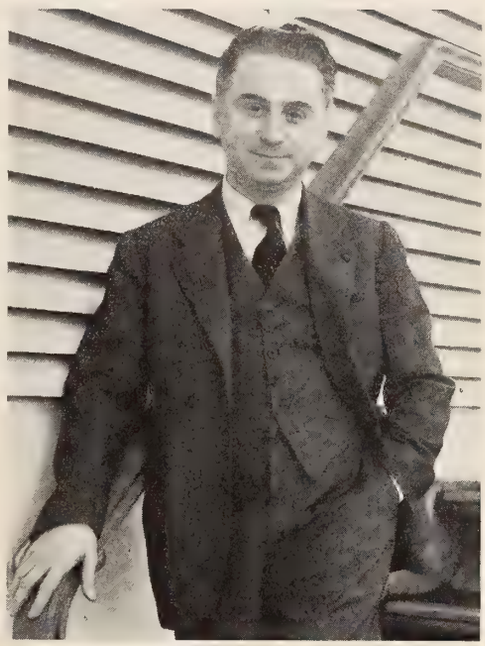
Mr. Hogan pointed out that television could not succeed if it attempted to offer a spectacle "as great as a motion-picture production for each broadcast" because the cost would be prohibitive.

Others appearing before the Commission expressed the opinion that television will be limited to large cities at the start. Its present limit seems to be about 40 miles.

Relay stations can be constructed, it was explained, but these require new radio channels, and an extension of television for 200 miles would use up all the available channels.

RCA spokesmen said a broadcasting station costs about $600,000 and present indications are that receiving sets will retail for about $400.

"Red" Kann Goes Abroad



COSMO-SILEO PHOTO

Maurice Davila Kann, known to Broadway as "Red," and as the editor of Motion Picture Daily, *sailed on Wednesday morning aboard the SS. Normandie, his "typewriter primed," so his publication reported, "for a whirlwind survey of British industry."*

Theatre Plan Reported

Reports that a television theatre would be constructed at the southeast corner of Park Avenue and Fifty-ninth Street, New York, by the Columbia Broadcasting Company, and that the Henry Phipps Estate would lease the northeast corner of Madison Avenues and Sixty-second Street to the Fabian theatre chain of New Jersey, financing the conversion of the present structure into a motion picture playhouse, were circulated in real estate circles this week.

The Park Avenue corner, formerly occupied by the Anderson Galleries, passed to the ownership of the Central Savings Bank in foreclosure proceedings last December, and the broadcasting company is understood to be negotiating the purchase of the property from the bank. It is also said that opposition of property owners to a Madison Avenue theatre project is not expected to be sufficient to interfere with the contemplated improvement.

David Sarnoff, president of the Radio Corporation of America, in an address on Monday in Boston before the 32nd annual convention of the Advertising Federation of America, denied that television is even approaching "just around the corner."

"Television is now in the earphone stage of radio," said Mr. Sarnoff. "As a commercial operation, television has not yet arrived. It is not around the corner, nor even around the block. But we have advanced sufficiently far to say that the technical obstacles are not insuperable. The Radio Corporation of America has invested millions of dollars and an incalculable sum of scientific genius in bringing television to the point where it can be moved from the seclusion of the laboratory to the freedom of experimental service in the field.

"The test period may be a long and costly one. Critical technical problems must still be solved. The present range of television transmission from a single station is scarcely more than 25 miles and existing wire facilities are not suitable for interconnecting television stations. Radio relays or a modified wire system must be developed to enlarge the range and potential audience for a single costly program.

Size of Picture a Problem

"There is also the problem of further increasing the size of the television picture without loss of clarity. The experimental television observer today watches the stage from the back row of the second balcony. We want to give him a seat in the front row of the orchestra.

"The new medium will not supplant nor detract from the importance of present-day broadcasting. Rather, it will supplement this older medium of sound and add a new force to the advertiser's armament of salesmanship.

"Television will add little to the enjoyment of the symphony concert as it now comes by radio to your living room. Sound broadcasting will remain the basic service for the programs particularly adapted to its purpose. On the other hand, television will bring into the home much visual material—news events, drama, paintings, personalities—which sound can bring only partially or not at all.

"The benefits which have resulted from the industrial sponsorship of sound broadcasting indicate that major television programs will come from the same source."

Furber Considers Theatres

Word reached New York this week from London that Percy N. Furber is conferring with Jack Davis in connection with Mr. Davis' plans for an expansion of newsreel theatres on lines of his Monseigneur in Picadilly Circus. The plan is to open in London at Trafalgar Square, Marble Arch, Leicester Square and in Sheffield and Manchester, followed by other large cities.

Mr. Furber's rear projection system, it was said, interests Mr. Davis and he does not deny the possibility of a commercial deal with Furber and his British associates in Trans-Lux, Will Evans and Lord Beaverbrook.

Mr. Davis will go to New York next month, via Canada. He is dickering with the British Broadcasting Corporation for exclusive rights on the screen to any news film made by it for television.

B. B. C. admitted considering several such requests for television concessions. Television to theatre screens is impractical at present, as the maximum picture size is about six inches wide, with possible magnification to 12 inches. B. B. C. transmission will be strictly experimental from early July to September, with October as "dress rehearsal month."

Regular television service with entertainment value is scheduled to begin in November, with

(*Continued on following page*)

ANNOUNCERS SELECTED

(Continued from preceding page)

three shows daily from 3 o'clock to 4 o'clock, 6:15 to 7:15, and 9:00 to 10:30. The plan is to have a half-hour cabaret or variety show, 10 minutes of news films, and the balance illustrated talks on "How to Play Golf" and other subjects. Transmission will be by Baird and E. M. I., each fortnightly in turn. Receivers will be dual, switching to either system.

Broadcasting will be limited to London at first, but perfection of a coaxial cable will permit later relays to provincial towns, each serving 30-mile areas. Birmingham will be the first of these.

BBC Names Announcers

Rapidly pushing forward their plans for the opening this weekend of the first television experiments the British Broadcasting Company this week announced the selection of two women announcers whose features will soon be appearing daily on the vision screens of the nation. From 1,100 applicants Miss Jasmine Bligh, 22, a former stage star, and Miss Elizabeth Cowell, 23, a manikin, were chosen for this new vocation.

To bring out the "photogenic features" of television announcers and performers, the BBC explained that the lipstick must be yellow and the checks lighter yellow with eyelids of greenish tint.

Seven other posts in the BBC television service have been filled. The music director is Hyam Greenbaum. The producers are Stephen K. Thomas and Dallas Bower and the assistant producer, G. More O'Ferrall. The two stage managers are Harry Pringle and Peter Bax, and the film assistant, Major L. G. Barbrook.

The structural work at Alexandra Park is now nearly completed and the installation of the apparatus is proceeding. Following the engineering tests, shortly to take place, there will be a period of trial programs.

Department Stores Interested

Already London department stores and other interests are becoming interested in television and are making inquiries regarding it. The first television theatres may be established in the Charing Cross and Paddington stations. They will be limited to five rows of eight seats each.

Receiving sets, it is now estimated, will cost from $300 to $400.

Scophony, Ltd., has issued a statement in London that it can produce a receiver "capable of projecting pictures of a size suitable for both home and theatre entertainment." Sir Maurice Bonham-Carter, a director of the banking firm of C. T. Falk and Co., is head of this company. Arthur Levey, an American, is on the board of directors.

The British Broadcasting Corporation is considering a plan of breaking in the public to the idea of televised screen programs by means of demonstration sets in radio and other stores. It is expected that the previous plan, to open a television theatre in Broadcasting House in Portland Place here, will be abandoned.

New Theatre Premiere Is Set in Buenos Aires

Buenos Aires this month will witness inauguration of the new motion picture palace to be known as Gran Teatro Opera. Said to be the most luxurious theatre in South America the new house will be dedicated to motion pictures and eventually vaudeville. The house, which is owned by Clemente Lococco and Oscar Carbone, will present "Showboat" on the opening night at $10 a ticket. The second picture to be shown will be "Modern Times," at the same price for the first night. The gala shows will be dedicated to two benefit societies.

The new offices of Twentieth Century-Fox were opened on June 15 in Buenos Aires. Victor J. Schochet, managing director for the company in Argentina, greeted visitors to the ceremonies, who signed an artistic memorial, which will be delivered to Sidney R. Kent, president of the company. The new building represents an investment of 250,000 pesos.

Clark Succeeds Pettey In MPPDA News Post

Kenneth Clark, former chief of the Washington Bureau of Universal News Service, has been appointed by Will H. Hays to supervise news relations in New York for Motion Picture Producers and Distributors of America. In his new post Mr. Clark succeeds Tom Pettey, who has been transferred to take charge of the Association's news relations in Hollywood.

National Decency Legion Reviews 14 New Pictures

Of the 14 new pictures reviewed and classified by the National Legion of Decency in its list for the current week 12 were classed as unobjectionable for general patronage and two were noted as unobjectionable for adults. The new pictures and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "Arizona Raiders," "Big Noise," "Das Maedchen Johanna," "Der Traum Vom Rhein," "Die Csardasfuerstin," "Earthworm Tractor," "Hot Money," "Kelly of the Secret Service," "Prison Shadows," "Romeo and Juliet," "San Francisco," "So Ein Maedel Vergisst Man Nicht." Class A-2, "Unobjectionable for Adults": "Doomed Cargo," "Seven Brave Men."

Court Upholds Dismissal Of Suit Against Loew

Dismissal of a suit for $1,967,611 damages brought by Theatres Holding Company against Loew's, Inc., was upheld last week in the appellate division of the New York supreme court. The suit was over an alleged breach of lease contract between Yaarab Temple Building and Fox Theatres Corporation entered into in January, 1928, to extend over 21 years. The claim was assigned to the plaintiff after it was claimed the lease had been broken.

World Trip for Hutchinson

Walter J. Hutchinson, head of foreign activities for Twentieth Century-Fox, will leave for the coast August 11 on the start of a 'round the world tour.

McKenzie Goes East

Maurice McKenzie, executive assistant to Will H. Hays, is on his way to New York from Hollywood.

Warners Believed Ready to Rejoin ASCAP Ranks

A report this week that Warner Brothers may rejoin the American Society of Composers, Authors and Publishers in the near future has been confirmed by persons close to both parties, although it was denied that direct negotiations have been started.

Spokesmen for ASCAP emphasized the fact that no hostility or animosity is felt on either side. The general feeling is that the producing company withdrew from the society to conduct an experiment as a matter of business. If results of the move have not come up to expectations it is believed there will be no difficulty over the resumption of previous relations.

It appears certain, however, that no concessions will be made by ASCAP in order to regain Warner Brothers. Opinion among ASCAP membership is that the return of the company would be in accordance with existing conditions within the society and that none of the demands on the part of Warners which led up to its withdrawal last January 1 would be met now as a condition of their return to membership.

The situation appears to be that Warners will be reinstated at any moment that the request is made, but that no inducements are being proffered by the society.

ASCAP members have declared that the society has not suffered financially by the loss of the Warner membership during the first six months of the current year. The organization is scheduled to declare a dividend next week and it is expected to be one of the largest in the society's history.

New York Circuits Sign For Paramount Posters

Harry Brandt, president of the Independent Theatre Owners Association of New York, and Laurence Bolognino of Consolidated Amusements last week end signed up with Paramount for the distributor's rental plan on accessories. Mr. Brandt has about 55 theatres in his circuit while Consolidated operates about 24 houses. The pact was signed in spite of a 10-year contract the Association has with New York poster rental houses whereby the exhibitor receives 50 cents a week for every member theatre using the rental service.

Protests against the new Paramount ad sales plan of giving credit for return of accessories has been decided upon by the board of the Motion Picture Theatre Owners group of North and South Carolina.

R. E. Griffith President Of New Texas Company

Westex Theatres with R. E. Griffith as president has been formed in Dallas, Texas, following Mr. Griffith's partnership agreement with the H. T. Hodge circuit. The company will operate houses in Odessa, Merkel, Anson, Ballinger, Eldorado, Stamford and Winters. R. I. Payne is secretary-treasurer of the new circuit; Lynn Stocker, vice-president; Henry Lockhart, head booker and Joe Caffro, comptroller.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Arriving a little late at a golf course near Hollywood, one of the cinema city's well known producers explained that he tossed a coin to determine whether he should play golf or go to work at his studio.

"I had to toss 12 times," he confided, "before deciding to play golf."

▽

Brenda Forbes, Ralph Forbes' sister, appearing on the stage with the Old Vic company in London, once had a line to say—"Honored Hoppolyta, most dreaded Amazonian, who hath slain the scythe-tusked boar." That tongue-twister turned the trick, getting her a bid from films in Hollywood.

▽

The Birmingham, England, Sunday Dispatch claimed half a column for a description of a private showing of "immoral" films, attended by hundreds of men conveyed thither in cars with drawn blinds. "Ices were served during the intervals," it said.

So we should think.

▽

Harpo Marx attended a prize fight the other night that turned into a gory slugfest. While women shrieked and men turned their faces, the bloody battlers fought blindly. Then, amid the bedlam, Harpo arose and shouted: "Fake! Fake!"

▽

Last week's Democratic convention at Philadelphia was not without its touch of Broadway, injected therein by President Roosevelt's personal friend, Eddie Dowling, of Times Square and Pawtucket. Mr. Dowling's job this year, though, was not quite as important as at Chicago in 1932, when Roosevelt lacked a two-thirds majority and an inside deal was under way with Jack Garner. It was imperative that Alfred Emanuel Smith's forces have no access to delegates to steal them from Roosevelt.

"Tom," said Jim Farley to the late Senator Walsh, permanent chairman, "you can't adjourn until you get word from me. Eddie is going to keep 'em happy."

Dowling put on a stream of theatrical stars and vaudevillians that kept the crowds in their places for hours. The inside deal was swung and with it the Rooseveltians had Franklin Delano's nomination cinched. Finally Walsh tapped Eddie on the shoulder.

"Young man," he said, "that's very good. Now we'll get back to the business of politics."

▽

"Post Road," opening production of Robert Porterfield's summer stock company at the Barter theatre, in Abingdon, Virginia, brought the countryside out to barter for admission with a vengeance. When the Porterfield box office clerk counted up the day's receipts he calculated seven different varieties of jams, jellies and preserves, and baskets piled high with onions, radishes, eggs, lettuce, postage stamps, sauerkraut and a baby lamb.

▽

Leonard Lyons hears from London that Bennett Cerf, the publisher, is on hand at England's capital attending the Conference of International Publishers. A mutual friend had secured for Cerf an invitation to dine with King Edward, who promised a real surprise in that two charming American ladies also would be present. Mr. Cerf really was surprised—more than he ever had expected to be.

The first of these young American ladies was Miriam Hopkins—to whom Mr. Cerf once had been affianced. The second charmer was Sylvia Sidney—from whom he recently was divorced.

"Dear Sir," writes W. F. McBride, of Del Rio, Texas: "Calling your attention to your article in Asides and Interludes referring to Miss Lois De Fee, who was said to have first attained fame by throwing a jockey from the balcony of an Austin, Texas, theatre into the San Antonio River, I wish to state that this 17-year-old girl, who hails from this Lone Star state, has accomplished something unbelievable—for the San Antonio River is about 70 to 80 miles from the City of Austin! This would make it a real throw even for the centerfield gardener of the New York Yankees. Wouldn't it?"

It would.

Then, to make us unhappier, the same mail brought the following, from P. J. Poag, of the Del Rio Amusement Company, likewise of Del Rio, Texas:

"My Dear Mr. Cunningham:

"Marihuana is the name of a weed that is smoked by some of the Mexicans along the border, and it gives them funny ideas at the time. Colonel J. C. Jenkins has been running around down on this Mexican border, and I'm wondering if he slipped any of this weed to you, after I read your article in the *Herald*, which said, in part: 'Miss De Fee *unblushingly* told reporters she became bored in Austin and threw the jockey into the San Antonio River.'

"All I can *unblushingly* add to this is I hope she don't throw the Statue of Liberty into Hollywood."

The Texans, it seems, take their geography all too seriously, and evidently unnecessarily so in view of the wide expanse of territory surrounding them A little mistake of 80 miles in Texas should not bother the natives any more than 80 millimeters should bother Rhode Islanders, or Delawareans. Anyway, a third exhibitor reader likewise rushes to New York in the mails with a protest, Mr. Irwin Waite, of the Melba theatre, Dallas, inquiring "Why couldn't you have Miss De Fee booting the jockey out of the Austin theatre balcony, and landing in the Esplanade at the Texas Centennial Exposition in Dallas?—that's only 169 miles as the jockey would fly."

We admit that the feat seems impossible, this throwing of a jockey from an Austin theatre balcony into the San Antonio River, some 80 miles distant. But, then, neither Mr. McBride, nor Mr. Poag, nor Mr. Irwin Waite evidently has ever met Bouncing Baby De Fee, six feet two. We have seen that broad and tall expanse of female, and, therefore, we refuse to print a retraction.

▽

In a manner that sort of competes with the motion picture's freak marquee billings, Elias Sugarman's sawdust-trail amusement paper, known as Billboard, offered this week a compilation of the best disc dance records of the day, bearing in mind that each record has two dance selections:

MOTHER CAME TO GET HER BOY FROM JAIN
JUST AS THE SUN WENT DOWN

—

IT'S A SIN TO TELL A LIE
WE'RE DRIFTING TOO FAR FROM THE SHORE

—

THERE'S A SMALL HOTEL
IT'S GOTTA BE LOVE

—

HOME
ALL OF ME

And then there's the late Percy Hammond's pet story about the two brothers who were New York's biggest theatrical tycoons. One night they were riding home in their town motor and all of a sudden one of them let out a horrible shriek. "We're ruined! We're ruined!" he bellowed. "I left the door of the safe open."

"That's all right," answered the brother. "We're both here, ain't we!"

▽

The Hollywood touch is infectious. Mary, Queen of Scots, was actually executed in the comparative privacy of the council hall of Carlisle Castle in Scotland. However, in the forthcoming film, "Mary of Scotland," we understand that RKO beheads her in a spacious courtyard in a massive setting, before howling thousands.

Intimate executions are simply taboo in the land of spectacle.

▽

Broadway's latest Scotch story, as told by Charley Halley, concerns the Scot who went into a Western Union office and inquired as to the rate of a telegram. The blonde clerk told him it was 50 cents for ten words. And five cents for each additional word. But that there was no charge for the signature.

"Well," piped the Scotsman, "I may not look it, but I'm an Indian and my name is I-Won't-Be-Home-Until-Friday."

▽

Dave Rubinoff has pressed his inventive genius into play in the creation of a collapsible violin which he uses for finger practice to save wear and tear on his famous $100,000 Stradivarius. Rubinoff's new contraption is a full-sized violin which folds and fits in a camera case. It has a small tone box and sounds like a muted fiddle when played. The maestro not only uses it for finger workouts but also takes it along on "party" dates. He had it patented and has sold the idea to one of the leading instrument manufacturers.

▽

Motion picture Director Sergei M. Eisenstein sent a picture postcard of the English crown jewels to Stalin in Moscow for Stalin's birthday.

▽

While the motion picture both in Hollywood and New York searches for bright, new executive ability, there reposes someplace within the four borders of these United States a self-admitted genius far greater than any of the self-admitted geniuses of either Hollywood or Broadway. To General William Harrison Hays and to Louie Burt Mayer, to Mr. Aylesworth, Mr. Spitz and Mr. Depinet, to the bankers at Paramount and the bankers at Fox, to Sidney Raymond Kent, Joseph Michael Schenck, Solomon Max Wurtzel and Darryl Francis Zanuck, to the Cochranes and the Cohns, and any others interested in finding new executive talent, this department places in nomination the candidate who inserted the following advertisement in Ballyhoo:

INTELLIGENT YOUNG THINKER:—Of very high type,
Thorough as Ptolemy,
Aggressive as Plato,
Resourceful as Aristotle,
Capable as Pythagoras,
Inventive as Nero,
Conscientious as Eudoxus,
Enthusiastic as Epicurus,
Human as Socrates,
Trustworthy as Diogenes,
Desires position. Address Box 29.
P.S.: I am not a Greek.

PUBLISHERS OF MUSIC FIGURE IN FIGHTS ALONG THREE FRONTS

Federal Court Dismisses $150,000 Action Brought by Protective Association for Royalties from Producers and Erpi

The organized music publishing industry this week figured prominently in three controversies, in the courts and elsewhere, in connection with their contractual and other relations with the organized motion picture business, as follows:

1. Federal court dismissed the suit of the Music Publishers' Protective Association for $150,000 claimed due in royalties from producers and Electrical Research Products, Inc.

2. Canada effected strict governmental control of charges and regulations imposed by the Canadian Performing Rights Society on users of the copyrighted music of its members.

3. American Society of Composers, Authors and Publishers won a court victory against new Georgia tax and licensing legislation.

Federal Judge John C. Knox in New York dismissed the suit of John G. Paine against Electrical Research Products, the action having been brought by Mr. Paine as agent and trustee for a group of music publishers. It asked for royalties of approximately $150,000 which Mr. Paine claimed to be owing the publishers whom he represents to cover the distribution in foreign territories of American made motion pictures, the music rights for which were controlled in the United States by his principals.

Suit Is Dismissed

Erpi, for the benefit of its motion picture producer licensees, had contracted with the Paine interests for the use of his principals' copyright music in the United States and abroad, and, in order to insure worldwide distribution for these pictures, it also entered into some 200 similar contracts with foreign publishers to secure such music rights as were not controlled by the Paine group. Erpi paid Mr. Paine for the use of his principals' music, and it contended that he could not collect for the foreign use of any music the foreign rights in which they did not control.

Judge Knox ruled that the complaint failed to state a cause of action. There was, he said, no specification of the compositions with respect to which Erpi was claimed to be in default, and there was no proper allegation of ownership and control on the part of the plaintiff of the copyrights constituting the subject matter in the suit. Mr. Paine, the decision said, had not shown himself qualified to hold Erpi to accountability for its acts, and supporting allegations for the damages asked were wholly lacking.

He dismissed the suit with leave to the plaintiff to amend his complaint within 20 days.

Strict government control of copyright charges and regulations imposed by the Canadian Performing Rights Society is provided in a bill passed in the closing hours of Parliament at Toronto.

The new law is the outcome of the investigation into the fees imposed by the Canadian Performing Rights Society of Toronto, and the passing of the bill is a distinct victory for theatre men, radio broadcasters and other amusement operators of the Dominion.

The legislation provides for the setting up of a permanent board of appeal with headquarters at Ottawa for the hearing of complaints or protests that annual or temporary license fees of the society are excessive. The society is required to register its scale of levies for a year with the Dominion Government prior to January 1 and such charges cannot be increased during the 12 months. The board of appeal is empowered to order a downward revision of rates for performing rights if a protest is considered justified.

ASCAP Wins Tax Case

The American Society of Composers, Authors and Publishers this week won a court victory against new state tax legislation, said to have been designed to prohibit the society from collecting music taxes, in a test case brought against the State of Georgia, according to Schwartz and Frohlich, attorneys for the society in New York.

The law required the society to obtain a $1,000 license for every county in the state in which it sought to collect a tax for the public performance of its copyrighted music. There are approximately 160 counties in the state and the $160,000 license fee would have greatly exceeded Ascap's collections in Georgia. In deciding the case brought to test the law, the state court held that only one license was required by the Ascap agent for the entire state. Although Ascap's attorneys said they were of the opinion that any license requirement for their agents was illegal, no appeal will be taken from the Georgia decision.

Several other southern states have recently enacted licensing legislation designed to make it financially impossible for Ascap to operate within the state boundaries and the Georgia decision is regarded by the society as an important precedent in invalidating the legislation in the other states. Indications are that Ascap agents in these states will refuse to take out licenses and thus bring other test cases.

Roscoe Fawcett Passes

Roscoe Fawcett, vice-president and general manager of Fawcett Publications, died Tuesday at Rochester, Minn. In connection with his brother, William, Mr. Fawcett had been active in the magazine publishing field for the past 15 years, printing numerous fan publications.

Brands Acquires Five Houses

P. W. Brands who recently bought and reopened the Bethalto Theatre in Bethalto, Ill., also has acquired houses in Brighton, Brussels, Eldred and Elsah, Ill.

Erpi Puts in Effect Sharply Reduced Recording Royalty

A sharply reduced scale of recording royalties was finally announced on Wednesday by Electrical Research Products, Inc., to all its producer licensees in the United States.

The new rates are effective as of July 1. On Wednesday Erpi advised its licensees of an equipment credit plan by which modification of studio recording equipment now in use as well as other recording facilities and services can be secured by the licensee without further investment.

Under the new royalty plan a single royalty covers recording and distribution throughout the world except Canada. The royalty on feature pictures having a negative cost of more than $50,000 will be $54 a minute of playing time. A royalty of half as much is provided for features costing less than $50,000 and for short subjects. Serial pictures will pay a royalty of $13.50 a minute. Original foreign language versions will bear royalty at one-half the rate which would apply to pictures in the English language. There will be no royalty payable on trailers or dubbed pictures if Erpi has received a royalty in connection with the original picture.

No increase in the minimum annual royalties will be made regardless of the amount of Western Electric recording equipment used by the licensee, it was said. A separate royalty will be made to cover Canadian distribution, but the new rate will be substantially below that which has been in effect for Canada.

Complete overhaul of recording equipment, together with supplementary new studio equipment, special recording services and spare parts, will be furnished on open account to the licensee as it requires them. The open account will be liquidated by credits applied to it by Erpi based on the amount of royalties the licensee pays each year. During the time of the contract such credits can be accumulated by any licensee in sufficient volume to cover any recording equipment program the licensee could require.

The reductions, which had been planned some time ago, were not announced until after the recent closing by RCA of new 10-year recording license agreements with Twentieth Century-Fox, Columbia Pictures and Warner Brothers.

The RCA terms represented many concessions to producers in computation of charges for recording, the use of equipment, free servicing, replacements and availability of new developments. Despite the drastic reductions in Erpi's rates the over-all cost is still said to be more than that established in the new RCA agreements.

The first agreement under the new Erpi rates, it is believed, will be closed with Metro-Goldwyn-Mayer.

"POOR LITTLE RICH GIRL" PROVES SHIRLEY TEMPLE'S *greatest* AS TERRIFIC WEEK-END FORCES HOLD-OVER AT RADIO CITY MUSIC HALL



Shirley, in pre-release engagement, runs up her biggest Music Hall gross! Reviewers rave: "The little star at her entertaining best" (N. Y. Daily Mirror)! Audiences go completely nuts!

There is no summer slump for 20th Century-Fox exhibitors!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

WARNER, TECHNICOLOR PROFIT RUNNING AHEAD

Estimates of Warner Earnings Place Them Well Ahead of Third Quarter a Year Ago

Considerable advances over last year in the present earnings capacities of both Warner Brothers and of Technicolor were estimated this week by *Wall Street Journal,* of the Dow, Jones financial news service.

Earnings of Warner Brothers Pictures, Inc., for the third quarter ended about May 30, were reported to be somewhat less than the $944,929 or 23 cents a share on the 3,701,091 shares earned in the preceding quarter (13 weeks ended February 29), but, were said to be well ahead of the third quarter a year ago when net was $505,107, or 11 cents a share on 3,801,091 shares.

In the first half of the current fiscal year, net was $1,976,245, or 48 cents a share on the common stock.

Cites Pictures Held for the Fall

"Warner Brothers has been holding back a number of its most important film productions from release, which has had some adverse effect on current income and will detract even more from theatre and film profits during the summer," the *Wall Street Journal* said. "The purpose, of course, is to get the full benefit of fall attendance for a number of leading pictures expected to have large earning power. The principal pictures held back are 'Anthony Adverse' and 'Green Pastures.' They will not be released until late summer, or early autumn. 'White Angel' is just being released to the key theatres and will not reach neighborhood houses until fall.

"If these films are as successful as is hoped, Warner's earnings should recover again sharply in the first quarter of the new fiscal year, the 12 weeks ending about November 25.

"Plans are still being formulated for the refunding of Warner's $31,924,000 six per cent convertible debentures due in 1939, callable at 102," the paper continued. "It is unlikely that this operation can be completed, however, before the fall. Some form of convertible debenture at lower interest rates probably will be offered. At the same time it would appear likely that consideration will be given to restoring dividend payments on Warner's 103,107 shares of $3.85 no par preferred, which as of June 1, 1936, had $16.36 a share accruals.

Technicolor Orders

Orders now held by Technicolor, Inc., for delivery during the balance of 1936 total more than 37,500,000 feet, the *Journal* said. "With deliveries for the first half of this year placed at 12,500,000 feet, the total sales of 1936 should exceed 50,000,000 feet, compared with approximately 22,000,000 feet delivered during 1935."

Present cost of Technicolor films to producers is five and one-half cents a foot, so that sales for 1936 should amount to about $2,750,000, they estimate. This would compare with sales of $1,499,845 for the year ended December 31, 1935, when operations resulted in a net loss of $3,472, after all charges.

That further increased volume is anticipated is indicated by the recent action of directors in authorizing appropriation for the erection of a plant and laboratory doubling Technicolor's present capacity of 75,000,000 feet a year. The new addition is expected to cost about $1,500,000, and will be started as soon as the site is selected and engineers complete plans for the structure. The company's cash position obviates the necessity for any additional financing in connection with expenditures for the new plant, according to Dr. Herbert T. Kalmus, president.

"With the marked increase in volume indicated for 1937, it is considered highly possible that the print price of Technicolor may be reduced from its present base level of five and a half cents a foot," the *Journal* said.

Dramatists' Guild Agrees on Rules For Play Selling

Objections of film companies to the new Dramatists' Guild-producers contract are reported to have been removed with the approval this week by the joint committee of guild and producing managers of supplementary rules stabilizing the provisions governing the sale of film rights to stage plays.

The producers had threatened to withdraw their financial backing of Broadway plays because the rules were not incorporated in the new five year contract. The companies held that unless the rules were made a part of the agreement they would be subject to change at any time and consequently, a film company which had backed a stage production never could be sure of obtaining the rights to the play which carried its investment.

The new provision specifies that the same conditions prevailing at the time that a backer becomes financially interested in a stage production must prevail for him at the time of the disposal of the film rights.

The guild was opposed to the inclusion of the rules in the five year contract on the ground that they should be kept flexible to meet seasonal changes in the theatre market.

Prudential Head Obtains Six Long Island Houses

Joseph Seider, head of Prudential Playhouses, is reported to have bought the fee, subject to outstanding leases, on six Long Island theatres formerly affiliated with Prudential and recently taken over by Sam Strassberg and Jack Hattem of the Interboro circuit.

O. Henry Briggs Leaves DuPont To Head Pathe

O. Henry Briggs, sales manager for DuPont Film Manufacturing Company, resigned from his post late last week in order to accept the presidency of Pathe Exchange, Inc., to succeed Frank F. Kolbe. His election was expected Wednesday and the board evidently postponed action.

No successor has been named as yet at DuPont to Mr. Briggs, who left immediately after tendering his resignation for Hollywood. He is to be gone two weeks and will take up his new duties at Pathe immediately on his return. Mr. Kolbe, of Kolbe and Young, representing the principal financial interests in Pathe, is understood to have desired to be relieved of the Pathe presidency in order to spend more time in his brokerage business.

Mr. Briggs was first with the New York Telephone Company and Federal Telephone and Telegraph Company, as district commercial representative in western New York. In 1918 he entered the technical training school established by E. I. duPont de Nemours and Company at Wilmington, Del. In the same year he was assigned to the position of supervisor of transportation at the Carney's Point plant of the DuPont company. In 1919 he was transferred to the home office of the company at Wilmington, where he stayed until 1922 when he was transferred to the Parlin Works headquarters as manager of the promotion department. While he was in charge of this department the company had completed building its $4,000,000 motion picture plant at Parlin.

At this time it was decided to incorporate the DuPont film business as a subsidiary company, and accordingly DuPont with a controlling interest, together with Pathe Freres of Paris and Pathe Exchange, Inc., of New York, formed the DuPont Film Manufacturing Corporation in 1924. Mr. Briggs then joined the new company as sales manager.

Meanwhile, it is reported that Pathe will exercise its subscription right to 32,000 additional shares of Grand National stock, giving it a total of 48,000 shares, or eight per cent of the 600,000 shares of Grand National outstanding.

Grand National stockholders can acquire two shares for each share held, at a subscription price of $1.79 per share.

Master Art Products Quits Accessories Field

Master Art Products, Inc., will go out of the accessory business in accordance with agreements for withdrawal of a suit brought against National Screen Service and National Screen Accessories, it was announced this week.

Herman Schaad Dies

Herman Bismarck Schaad, 57, of New York, manager for leading radio artists, who was formerly secretary of the Aeolian Company and manager of Aeolian Hall, died unexpectedly last week in Lenox, Mass.

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Summer Pace

Production wheels turned at average summer pace as nine pictures started in the last week and six finished. As six studios participated in new work, production was evenly distributed. On the finishing productions side of the ledger, however, Paramount led, checking in with three.

Columbia started two features. In "Craig's Wife" Rosalind Russell and John Boles, making his first picture under new contract to this company, are starred. Support includes Alma Kruger, Jessie Busley, Dorothy Wilson, Nydia Westman, Elispeth Risdeon, Thomas Mitchell, Robert Allen and Raymond Walburn. Direction is by Dorothy Arzner, Hollywood's ranking woman director. The second picture, "Outlaws of Palouse," will present Jack Holt, Robert Allen, Guinn Williams and John McGuire. Erle Kenton is directing.

Two pictures also started at Paramount. More important of the pair as a prospective audience entertainment and showman's exploitation feature is "The Big Broadcast of 1937." Though the cast is far from complete, personalities currently listed are Jack Benny, George Burns, Gracie Allen, Bob Burns, Jane Froman, Ray Milland, Frank Forrest, Martha Raye, Benny Fields, Sam Hearn, Benny Goodman and band, Leopold Stokowski and symphony, Louis DaPron and Eleanore Whitney. Mitchell Leisen is directing. "Three Married Men," which features Lynne Overman, Roscoe Karns, William Frawley, Mary Brian, George Barbier, C. S. Collins, Marjorie Gateson and Mabel Colcord, also got the starting gun. Eddie Buzzell is directing.

At Warner's, "Loudspeaker Lowdown" started. The cast currently lists Ross Alexander, Glenda Farrell, Frank McHugh, Gordon Oliver, Norman Willis, John T. Murray and John Sheehan. William Clemons directs.

At United Artists studio, Goldwyn started "Come and Get It." Under Howard Hawks' direction are featured Edward Arnold and Frances Farmer, with Walter Brennan, Mary Nash, Andrea Leeds, Clem Bevens, Edwin Maxwell and Agnes Anderson in support.

Universal started "A Fool for Blondes." Victor McLaglen is starred. The support presently includes Binnie Barnes, Nan Grey, Jean Dixon, Henry Armetta and Billy Burrud. John Blystone is the director.

"See America First," a unit in the American Family series, was started by Twentieth Century-Fox. The cast lists Jed Prouty, Spring Byington, Dixie Dunbar, Tony Martin, Shirley Deane, Florence Roberts and Kenneth Howell. James Tinling is directing.

At Radio, "Second Wife" started. Walter Abel, Gertrude Michael and Erik Rhodes head the cast. William Killy directs.

During the week, "Spawn of the North," a Paramount picture on which considerable preliminary work already had been done in Alaska, was cancelled. Ill health of Carole Lombard, who was to have been starred, prevented her making the trip north.

Paramount nevertheless completed a trio of features that appear to be more than ordinarily attractive. Most important of the group is "Texas Rangers," an historical western produced in grand scale and a picture that has already been widely publicized by the studio and state of Texas. Direction credited to King Vidor and with hundreds of extras appearing, the important names in the cast are Fred MacMurray, Jack Oakie, Jean Parker, Lloyd Nolan, Bennie Bartlett, Edward Ellis, Dora Early, Elean Marinez, Frank Shannon and Irving Bacon. Similar to "The Covered Wagon" and "Cimarron" in theme and scope, the picture is a tribute to the men who founded Texas. The second film, "My American Wife," also possessing a western atmosphere, features Francis Lederer, Ann Sothern and Billie Burke. In the third of the completed trio, "Hollywood Boulevard," which dramatized the towering ambitions and tragic failures of the colony of picture makers, many early screen pioneers will be seen. Listed in important roles are John Halliday, Marsha Hunt, Robert Cummings, C. Henry Gordon, Frieda Inescourt, Esther Ralston, Esther Dale, Betty Compson, Charles Ray, Maurice Costello, Bryant Washburn, Roy d'Arcy, Francis X. Bushman, Albert Conti, Herbert Rawlinson and Purnell Pratt. Robert Florey directed.

At Universal, "Boss Rider of Gun Creek" was finished. The cast includes Buck Jones, Muriel Evans, Harvey Clarke, Mahlon Hamilton, Lester Phelps and Tom Chatterton. Les Selander directed.

National Pictures completed "Wings over San Antonio." Lloyd Hughes and Rosalind Keith are the principals, supported by William Janney, Jason Roberts, George Regas, Russell Hicks, Glen Boles, Joseph Girard and Frank Hagney. Stuart Paton directed.

In the final picture of the complete group, "Lady Luck," Chesterfield features Patricia Farr and William Bakewell with Lulu McConnell, Duncan Renaldo, Jamison Thomas.

ABC of a Guild

In a pamphlet which takes the form of a question and answer catechism, the Screen Actors' Guild makes public its aims and intentions. Prefaced by an article by president Robert Montgomery, Guild says that high among its objectives are "economic security and better working conditions for extras and bit players, fully 50 per cent of whom earn less in a year than an unskilled laborer."

Then in dialogue question and answer the ABC of the Guild is established. It is a union of motion picture actors and actresses incorporated under the laws of California as a non-profit corporation, and it is a labor union. It operates under a charter from the Associated Actors and Artistes of America, a federation of actors affiliated with the American Federation of Labor. A member of the California State Federation of Labor, one of the Guild's representatives holds a seat on the executive board of the Los Angeles Central Labor Council.

The Actor's Guild was formed to obtain through collective bargaining adequate compensation and fair working conditions for its members and to foster the dignity of the screen acting profession. Membership is open to anyone who acts in pictures, and is divided into two classes, junior and senior. Extras, stunt men, dancers, bit and small part players are eligible to junior membership. Senior membership includes part players, freelance and feature players, contract players and anyone who has acted on the stage in a speaking part for at least three years.

There is a close working agreement between the Guild and Actors Equity Association, but the Guild has complete control over its own affairs. Yet Equity members are required to join the Guild when working in pictures.

The Guild points out that it has obtained material wage adjustments for bit and extra players in more than 200 cases, and in many instances has further protected them by preventing non-professionals from taking jobs which belong to extras.

Pigskin Dramas

Last year, Universal's "Fighting Youth" was the solitary football picture to make a general bid for attention from the game crowds. With the field all to itself, the picture scored a handsome number of touchdowns with the result that, this year, at least four other companies are bidding for part of the gate with football stories.

Within two weeks Radio puts into production "The Big Game," which will feature the new contract player, Phil Huston. Already signed are four all-Americans from Stanford: Bones Hamilton, Monk Moscrip, Keith Topping and Frank Alustiza. This production quite likely will be the first of the pigskin dramas to reach the screens, but others will not be far behind.

Columbia is preparing "College Hero," an original story by Robert Buckner, with no principals signed yet.

Paramount is polishing the script for "Rose Bowl," which will feature the annual struggle between star east and west elevens.

Mark Kelly, ex-sports editor of the Los Angeles *Examiner*, is writing "Pigskin Parade" for Twentieth Century-Fox.

MAJORS NOT QUITTING GERMANY, DESPITE NAZI RESTRICTIVE ACTS

Foreign Managers of Paramount, 20th Century-Fox and MGM Say They'll Ride the Present Storm of Rejections

Three large American film companies which have distributing subsidiaries in Germany are not contemplating any immediate action toward liquidating them in spite of the new and increasingly harsh restrictive action by the Reich Government. Foreign managers of Paramount, Twentieth Century-Fox and Metro-Goldwyn-Mayer declared this week that they will not withdraw from the Nazi field unless further definitely hostile moves are made by the Hitler Government.

It had been reported in Germany and in this country that the companies are planning to drop their distributing units at once, but executives here said that no such move is being considered at the present time and that no collective action will be taken through the Motion Picture Producers and Distributors of America. The MPPDA is understood to have taken the stand that any move to vacate the Nazi market must come from the individual companies concerned.

The *Essener National Zeitung,* the leading and semi-official newspaper of western Germany, publishing a series of articles on what it calls the "present crisis," reported that the three companies will dispose of their German subsidiaries. Immediate occasion for the series was the recent banning by the censorship board of several American pictures on what the distributors called extremely flimsy grounds. The barring of nine films in the last few months, combined with the difficulty of drawing any revenue from the country because of the foreign currency embargo, was given by the newspaper as the reason for its reports of a planned suspension of the American units.

The articles, surprisingly frank, are considered a bold attack on the censorship policies of Dr. Paul Joseph Goebbels, Reich Minister of Propaganda and Public Enlightenment. The *Zeitung* is controlled by Colonel General Herman Wilhelm Goering, Reich Air Minister and Premier of Prussia. In addition to the list of nine prohibited films, which included "The Prisoner of Shark Island," listed as "too cruel," and "The Country Doctor," banned because the censors asserted Jean Hersholt is partially "non-Aryan," the newspaper reported that since the beginning of 1935, nineteen American pictures have been turned down by the Propaganda Ministry.

The articles pointed out that the affected films are mostly super-productions, originally designed by the companies to revive the slowly flowing revenue from the country.

A complete survey of the market was contained in the series and it was said that American films are preferred by exhibitors to those of any other country. The supposition that the withdrawal of American competition would result in increased revenue for the product of any other country or for German-made films was called a fallacy. Even British productions were classified as not equal to the American product. Apart from two or three pictures including "The Private Life of Henry VIII" and "The Scarlet Pimpernel" it was declared that no British film had been an outstanding success in the Reich.

The possible contention by the Propaganda Ministry that the importation of American films is bound to the export of foreign currencies was also branded as erroneous by the newspaper. It pointed out that practically the entire receipts from German exploitation of foreign films are left in Germany because of the difficulty of obtaining permission to transfer them, even in restricted form, to the home offices of the subsidiaries. Even when Sperrmark credits are obtained they involve a loss of from 60 to 65 per cent for the companies.

Capital also was made of the fact that the American units spend more than 3,000,000 Reichsmarks a year in the operation of their offices. Not only do theatre owners profit from foreign pictures but German employees, actors, authors, printing plants and studios which cooperate with the American companies draw immense revenue which would be lost it the threatened suspension is carried out, it was declared. Total expenses for the three subsidiaries for 1935 in wages, dubbing charges and taxes are placed at 3,355,000 Reichsmarks.

Overhead of Subsidiaries Totals 3,355,000 Reichsmarks

	Wages in Reichsmarks			Total of the three companies 1935
	Fox	Metro	Paramount	
1933	424,000	475,000	282,000	
1934	350,000	432,000	340,000	
1935	349,000	337,000	300,000	
				986,000
	Prints (inland)			
1933	238,000	468,000	60,000	
1934	240,000	365,000	250,000	
1935	230,000	357,000	121,000	
				708,000
	Prints (foreign countries)			
1933	306,000	91,000	70,000	
1934	70,000	81,000	82,000	
1935	154,000	47,000	39,000	
				240,000
	Dubbing charges			
1933	404,000	362,000	35,000	
1934	268,000	353,000	198,000	
1935	228,000	335,000	116,000	
				679,000
				news reels, 742,000
Total expenses in 1935 Reichsmarks				3,355,000

Analysis of the expenditures revealed that wages alone comprise 45 per cent of the total and that the combined overhead expenses take 33.8, 37.6 and 40.4 percent of the total receipts for the three companies. The figures quoted were based on statements for the five years from 1931 to 1935.

Although officials of the three companies agreed that the present outlook is bleak and that further restrictive action by the German Government would make the market unprofitable and almost untenable, they said they will not withdraw unless the Reich Propaganda Ministry bars almost every film scheduled for exploitation in the country.

Walter W. Hutchinson, foreign manager for Twentieth Century-Fox, pointed out that only 16 American films were exhibited in Germany through the three American subsidiaries during the 1935-36 season and that there is a possibility that this quota may be cut in half for the next season. If this should happen, he declared, his company would be willing to liquidate its German interests.

George Vallar, manager for Paramount in Germany, declared on his arrival in New York last Saturday that his company will not move to suspend its subsidiary this year. He announced that he had received kontingents from the Reich Government for the release of eight dubbed and two super-imposed pictures. He regarded the stories about increased restrictions as exaggerated.



AND

GENE RAYMOND
as the boy with the small-time job who thought he had the world by the tail . . . and found that he couldn't let go! . . .

ROBERT YOUNG
as the wealthy young spender, who woke up in jail . . . and tried to be the bride-groom on another man's honeymoon!

ALL IN THIS ONE GRAND ATTRACTION . . A SPARKLING, ROMANTIC COMEDY OF LOVE ON A BUDGET . . . OPENING IN DOZENS OF KEY SPOTS THIS WEEK!

THE *Bride Walks Out*

DIRECTED BY LEIGH JASON
AN EDWARD SMALL PRODUCTION
RKO RADIO PICTURE

THE CUTTING ROOM

(Continued from page 39)

topical twist to give it a potential news headline character.

Jimmy Dunn will be seen as the fighter, with June Clayworth as the young lady who first takes him under her management, marries him and finally rescues him from the job of short order restaurant cook to restore him as a championship contender. Included among the featured principals are George McKay, John Gallaudet, Victor Kilian, Sara Edwards, Arthur Loft, Thurston Hall and Harry Tyler.

China Clipper

(Warner)

Topical Drama

Two of man's greatest transoceanic aviation conquests form the production background and dramatic entertainment basis of this story. As the drama of man's vision, courage and confidence are the underlying forces, the first chapter is devoted to the Clipper ship conquest of the Caribbean Sea, a historical event that was of much topical interest in its time, and the second, from which the picture derives its title, is based upon the recent transpacific flights.

These phases of the production naturally being the angles that most effectively can be adapted to interest creating exploitation, a salesmanship effort in which there are possibilities for unusual contacts with many influential business stimulating groups, the substantiating story in a combination of personal character drama and romantic love interest.

The story, which is entirely headline inspired, is an original screen play by Lieutenant Commander Frank Wead, a writer who has been associated with some of the most outstanding thrill action aviation pictures. Direction is by Ray Enright, maker of the recent "Earthworm Tractor" and most of the pictures in which Joe E. Brown appeared for Warner.

Name value of the cast is of exceptional value. Pat O'Brien is starred. Though his name is well down in the list of credits, the late Henry B. Walthall is one of the story's most important characters. In it, as the designer and builder of the Clipper ship, he dies in a manner closely paralleling his actual death. The romance, which is a part of O'Brien's drama, is shared with Beverly Roberts seen in "The Singing Kid." Other names of more than ordinary appeal to patrons are those of Humphrey Bogart, Ross Alexander, Marie Wilson, Addison Richards, Joseph Crehan and Joseph King.

Sing, Baby, Sing

(20th Century - Fox)

Comedy Romance

Though there are many deviations, a suggestion of the recent widely headlined cross-country romantic escapades of a noted Hollywood picture actor seem to be the basis for this story. It is essentially a music tinged comedy romance which has a light dramatic contrast, but which, nevertheless, is continually comic. The topical experiences of the star who continually called for his Ariel form the entertainment backbone of the story and the exploitation angle which any showman cannot miss.

The vehicle is an original by Milton Sperling and Jack Yellen, who had the collaboration of Harry Tugent in preparing the screen play. The same combination, producer B. G. DeSylva and director Sidney Lanfield, who accounted for "King of Burlesque," are shaping it into screen realism.

The cast undoubtedly was selected for its ability to emphasize the story's comedy content. All many times have demonstrated their fun-making talents, particularly effective when they are aimed at a burlesque objective. Adolphe Menjou, remembered for many roles but particularly for his work in "The Milky Way," plays the part of the continually inebriated Shakespeare mouthing actor. Gregory Ratoff and Ted Healy are the pair who contrive to make Alice Faye his Ariel. The comedy which this pair contribute, working to the chagrin of Miss Faye and causing her legitimate sweetheart in the picture, Michael Whelan, much heart-ache, is furthered by the inclusion of Patsy Kelly and the introduction to the screen of the Ritz Brothers. The picture also will present Dixie Dunbar, Tony Martin, a new singing discovery, Paul Stanton and Douglas Fowley.

Being produced smartly, and with an idea to good taste, the production promises to be a topical exploitation feature to arouse patron interest to an unusual pitch long before its presentation.

Postal Inspector

(Universal)

Thrill Action Drama

As the work of another branch of government detectives, the postal inspectors, is dramatized, this is a story of how Uncle Sam keeps the mails going despite any disaster and protects it safely from a gang of crooks. While concentrating almost entirely on that subject it also relates a pungent story of conflicting romance told against a background of unusual and thrilling circumstances. Production backgrounds for the story depict the floods that swept many eastern communities; thieves stage the greatest mail robbery in history, grabbing $3,000,000 while the flood rages and the populace is thrown into panic. Essentially dramatic entertainment, the story is also semi-educational in character inasmuch as it reveals uses which the Post Office Department makes of modern inventions, particularly two-way radios, in its operations.

A fresh subject, but nevertheless one which makes possible the inclusion of dramatic, romantic and other appealing elements of topically based thrill action yarns, the production apparently has a potential cooperative contact value that should be beneficial in exploiting it.

The story is an original by Robert Presnell and Horace McCoy, for which McCoy did the screen play. Otto Brower, one of Hollywood's younger directors, specializing in thrill action properties, is the director. Among his recent credits is the handling of the battle sequences in "Under Two Flags."

The cast, while not highly impressive, is acceptable. Ricardo Cortez is featured in the title role. Patricia Ellis is the girl, object of his affections and at same time the one innocently broadcasting information that leads to the attempted robbery engineered by Bela Lugosi. Two newcomers, Michael Loring, stage actor, and David Oliver, former wisecracking Universal newsreel cameraman, have important parts. Others to be seen include Wallis Clark, Guy Usher, Henry Hunter, Billy Burrud, Harry Beresford, Hattie McDaniel and Arthur Loft.

Isley-Moran to Expand

The Isley-Moran circuit, operating in Oklahoma, Missouri and Kansas, is contemplating addition of several houses to the 17 which it now operates, Phil Isley said this week.

France, Germany Sign Film Pact

by J. K. RUTENBERG
in Berlin

A special agreement just completed between France and Germany, provides for the free importation of films originating in either country. It is a one-year arrangement, effective from June 1 last. It is the intention to discuss the formulation of new regulations at the expiration of this agreement.

Under the terms of the arrangement, films made in Germany, either in German or French, may be exported to France without duty, and without limit with respect to nature and length. The number so exported will be subject only to French legislation relative to the reproduction of films of foreign origin. No conflict is seen with the provisions of the new French laws on censorship.

An important phase of the agreement provides that the German Government will permit the transfer of foreign currencies which have been collected in Germany by the exploitation of French films. Each country will compile a list of the films shown within its boundaries, and forward it to the other country. If a film is to be suppressed in either country, the reason must be given within two weeks, according to the agreement.

Frohman On Committee For Federal Theatre

Daniel Frohman will head an advisory committee for the Federal Theatre Project, composed of men and women prominent in social, public and theatrical life, according to a list released by George M. Gatts, New York State director of the project. The group will function as patrons and patronesses of the theatre work, which is financed through the Works Progress Administration. Others on the list are Mayor Fiorello LaGuardia of New York, Miss Alma Clayburgh, Joseph P. Day, Herbert Bayard Swope, Henry Breckenridge, Fannie Hurst, S. Stenwood Menken, Edwin Denby, George Gordon Battle, Mrs. Frederick Steinway, Mrs. James Lee Laidlaw and Miss Irene Lewisohn.

Frohman Lauded by Hays

Daniel Frohman's work for the Motion Picture Fund was praised by Will H. Hays in a speech before the Los Angeles Breakfast Club in that city last week. He referred to Mr. Frohman as the "ambassador of entertainment."

Deep Sea Films Made

Otis Barton, inventor of the bathsphere, a deep-sea diving bell, returned to New York last week with thousands of feet of motion picture film showing submarine life. He plans to release the pictures in one sequence.

"Pastures" Premiere Set

"The Green Pastures," Warner Brothers' film version of the Pulitzer Prize Play by Marc Connelly, will open in New York at the Radio City Music Hall on July 16th.

COMPANIES LARGE AND SMALL FINISH PLANS FOR NEW SEASON PRODUCT

Columbia Signs Jules White to New Contract to Head Short Subjects; New DeLuxe Pictures Elects Callaghan

With the termination of the United Artists annual sales convention at the Hotel Ambassador in Los Angeles this week (see page 57), the last of the large companies has given its final instruction on next season's product to its field forces. Both large and small distributors and producers are now drawing together the final unfinished business details of the new programs.

Several companies are signing new talent for their player rosters, writing staffs and directorial ranks. Others have taken new associate producers into the fold, and all are closing distribution deals. New product and sales policy developments this week follow:

British International

British International Pictures in London is launching one of its most ambitious programs, with 10 productions scheduled to go into work shortly. Included in the group are "Stars of the Circus," "Hunt the Pearls" with Buddy Rogers, "The Lilac Domino," "Sensation," "Glamorous Night," "Treachery," "The Dominant Sex," 'The Luck of the Navy" and a series based on the well known character, Bulldog Drummond.

Burroughs-Tarzan

George W. Stour, secretary and treasurer of Burroughs-Tarzan Pictures, who heretofore confined his activities to the financial and executive operation of that company, is personally supervising the production of "Tundra." Ashton Dearhold, vice-president in charge of production, is concentrating his efforts on the completion of "The Phantom of Santa Fe" and in the preparation of the company's serial, "Sky Fighters."

Majestic Pictures Corporation of Western Pennsylvania, Burroughs-Tarzan franchise owner for that territory, has been sold by Joseph S. Skirboll to Lew and Milton Lefton, operators of the Monarch Pictures Corporation in Pittsburgh.

Columbia

Under a new plan put into effect at Columbia Pictures at the recent sales convention at Chicago, divisional, district and branch sales heads in the field will make periodic trips to New York for conferences with home office executives. This is in line with the decentralization of the sales force in the field.

J. H. Seidelman, foreign manager of Columbia, plans conventions in Madrid, Rome and Paris within the next six weeks. Joseph Friedman, managing director of Columbia in London, will accompany him on his visit to Continental territories.

Columbia has signed Jules J. White, head of the short subject department, to a new long term contract. At the same time it announced that the 13 short subjects based on the John Hix newspaper and radio feature, "Strange As It Seems," will be released by Columbia. Closing of the deal has been announced by Richard Kahn, president of the recently organized Screen Classics, Inc., producers of the series.

Prior to his return to New York from the company's sales convention in Chicago last week, Abe Montague, general sales manager, revealed that his company is spending approximately $2,000,000 on "The Lost Horizon." He said that "to date more than 2,000,000 feet of film have been taken and more than a year of preparation has gone into its making."



AT THE CLOSE OF THE RKO RADIO SALES CONVENTION at the Waldorf Astoria in New York. (Left to right) A. Christiansen of Irving Trust Company, receiver for Radio-Keith-Orpheum Corporation; Ned E. Depinet, president of RKO Radio Distributing Corporation, and Martin Quigley.

DeLuxe Pictures

DeLuxe Pictures, Inc., newly formed in Hollywood, has elected George H. Callaghan president, in charge of distribution, with Jed Buell secretary and treasurer in charge of production. The board of directors includes Mary K. Suter, Jed Buell, Hugh W. Darling and E. M. Mortensen. Headquarters will be at the Talisman studios.

Educational

Educational Pictures temporarily will discontinue its production activities in the east for about four weeks beginning July 10. Before the vacation period begins the company will produce a short with Bert Lahr at the Astoria studio.

Guaranteed

Guaranteed Pictures has closed with Cameo Screen Attractions, Boston, for distribution of "Just My Luck" and "Women in White" in New England.

M. H. Hoffman

M. H. Hoffman, who has just returned from England, plans to spend some time in New York arranging a new production program before returning to Hollywood. Although reports have linked Mr. Hoffman with planning to produce 30 next season, he said that the number has not been determined but it will not be that many.

Imperial

"High Hat," from the Alma Sioux Scarberry novel, has been completed by Imperial Pictures in Hollywood. The picture will be released in September. Clifford Sanforth directed, and the cast includes Frank Luther, Dorothy Dare, Gavin Gordon, Lona Andre and Ted Dawson's Orchestra.

Paramount

To wind up the current season's releases, Paramount now has seven pictures in the cutting room to receive final editing in preparation for release in the next six weeks. The pictures are "Three Cheers for Love," "Yours for the Asking," "Rhythm on the Range," "My American Wife," "A Son Comes Home," "Hollywood Boulevard" and "Texas Rangers."

RKO Radio

Albert Lewis has severed an association of many years with Paramount as a producer to accept a similar position with Radio. He leaves for his new office in two weeks. The company has also signed George and Ira Gershwin to do the tunes for "Watch Your Step," the next Astaire-Rogers film.

Harry Goetz, president of Reliance, has arrived in New York for conferences with Radio executives regarding his next season's product which will be distributed by that company. At the same time, A. J. Balaban is en route to the coast to join the studio production staff under Samuel J. Briskin.

"Trinidad," the first release in the new

(Continued on following page)

NEW SEASON PLANS

(Continued from preceding page)
"World on Parade" series produced by Van Beuren for Radio, has been completed.

Republic

Ned Dobson, New York agency operator, has been signed by Republic to act as talent scout. He succeeds Dick La Marr, resigned.

Spectrum

Spectrum Pictures has signed Fred Scott, cowboy who sang with Maria Jeritza, for a series of six musical westerns to be produced by the newly formed DeLuxe Pictures headed by George Callaghan. The first will be "Romance on the Range."

Stage and Screen

Stage and Screen Productions, Inc., has closed a deal for distribution of its serials in Puerto Rico by the Puerto Rico Film Service Company.

Twentieth Century - Fox

Darryl F. Zanuck has cut short his vacation and returned to the Twentieth Century-Fox studios in Hollywood to speed up production. On his first day back he signed director Norman Taurog to a long term contract and purchased J. P. Marquand's story, "That Girl and Mr. Moto" and Charles Francis Coe's "Ransom."

Eight of the company's pictures are in the cutting room or near completion for early release. "Ramona," Technicolor picture being directed by Henry King, is nearing completion, as is "The Holy Lie." "Sing, Baby, Sing," "Girls' Dormitory," "To Mary—With Love," "The Bowery Princess," "Charlie Chan at the Racetrack" and "Pepper" are being edited.

Warner

A. W. Smith, Jr., eastern and Canadian general sales manager for Warners, has left New York for a tour of the New England branch offices.

"The Making of O'Malley" goes into production at Burbank early next month, with Pat O'Brien and Sybil Jason co-starred.

Test Cases Begun On Chance Games

Test cases on the legality of cash gifts to theatre patrons in any form of alleged lottery were started in four states this week and Bank Night was given the stamp of approval in two others. Exhibitors are showing a difference of opinion on the value of the various plans, a circuit on the west coast having dropped the scheme in 11 of its houses while an eastern circuit will install it in three large New York City houses for the summer.

Jury Acquits Manager

By a jury verdict of "not guilty" brought in the trial of R. T. LaMarre, manager of the President, San Francisco, a precedent for the legality of Screeno in California has been set. Mr. LaMarre was arrested five times in as many nights before the case was brought to trial.

The Fox West Coast circuit has announced that it will suspend Bank Night in 11 neighborhood houses in the Hollywood and Beverly Hills district, claiming that the patrons are tired of the plan. An usherette in a San Francisco theatre is suing the manager to compel him to pay her $300 which she claims she won in a drawing when she was attending as a paying patron.

The state attorney general for Iowa has ruled that Bank Night in theatres is a lottery and hence a violation of state laws. The decision is a reversal of one rendered last year.

Commonwealth Attorney E. Poe Harris of Kentucky has started suits against two Ashland operators to force them to discontinue Sweepstakes Night, Bank Night and other forms of alleged lotteries.

The giveaway plan has been labeled as "dangerous" by Attorney General Clyde R. Chapman of Maine who has started a renewed fight to force test cases. He has declared his intention of stamping it out completely in the state.

Certain Massachusetts owers are considering running Bank Night despite legal difficulties as the state supreme court continues to delay decision on the legality of the plan. The giveaway is being run in Quincy on a merchant-newspaper tie-up and other attractions including Beano and horse and dog pari-mutuels are grossing heavily without restraint.

Intake Same Despite Giveaways

Operators of the Tower, Kansas City, reported that business remained on a par with previous weeks during a promotion campaign last week in which they gave away seven fur coats. Bank Night was held not a violation of Missouri lottery laws in a circuit court which upheld a demurrer of R. W. McEwan, Bank Night distributor.

I. J. London has been arrested in Detroit, Mich., for running Skillful Screeno games in three theatres. Hearing was set for later this week.

The plan was ruled illegal in a test case in the city court of Rochester, N. Y., and police were ordered to arrest any manager offering a money giveaway. Loew's Metropolitan, Valencia and Paradise Theatres in New York City have contracted for Bank Night and will start with a $500 gift.

Claiming infringement of their copyrighted Bank Night and Treasury Night, Affiliated Enterprises of Denver filed a $25,000 suit in the United States district court, New York, against Par-Land Theatres, Inc., Landon Realty Company, and Harry Schiffman.

Bank Night was given legal approval in Wisconsin when a district court jury in Milwaukee found Eugene Van Norman, manager of Saxe's Uptown Theatre, not guilty of operating a gambling device. A case against Milton Harman, manager of the Garfield, is pending and the city attorney's office announced that prosecution would be pressed despite the verdict.

Imperial Sets 30 Features, 26 Stories

Imperial Distributing Corporation announces 30 feature pictures for release in 1936-37, and 26 short subjects.

The 26 shorts will be released in two series, 13 one-reel "Color Classics," produced in a new vari-colored process, and 13 one-reel Edgar A. Guest "Poetic Gems."

Missing Vouchers For Union Funds Sought in Suit

Disappearance of cancelled checks and vouchers involved in expenditures of more than $1,000,000 in funds of the Motion Picture Operators Union, Local 306, was charged by Frederick Woltman, staff writer, in a story in the New York *World Telegram* this week. It was declared that the matter is being investigated by the office of District Attorney William C. Dodge.

The Scripps Howard newspapers, of which the *World Telegram* is a member, have been campaigning for more than two years against alleged "racket politics" in Local 306.

The story of the lost vouchers is an echo from the confiscation of all the union's records in 1934 by William Kleinman, assistant to District Attorney William F. X. Geoghan of Brooklyn. Union officials claim the checks were not returned with other records after a supreme court justice termed the raid "a clear and definite invasion" of the union's constitutional rights.

The missing records are wanted by Irving Mendelson, assistant to Mr. Dodge, who is conducting a grand larcency prosecution of Harry Sherman, former head of Local 306. He is said to be conferring with Mr. Geoghan in an effort to find them.

A motion by counsel for Mr. Sherman for permission to inspect the minutes of the grand jury which indicted him last month on a grand larceny charge, was denied in general sessions court this week. The indictment alleges theft of $150,961.75 of the local's funds. In an affidavit Mr. Sherman has asserted that the evidence upon which he was indicted was based on a "grudge" held by friends of his predecessor as president of the local, Samuel Kaplan. The latter has been convicted of conspiracy in connection with the management of the local and sentenced to the penitentiary.

Locals of the International Alliance of Theatrical and Stage Employees are involved in two other court actions in New York and California. Application has been made in the New York supreme court to punish officers of Local 306 and others for alleged violation of an injunction order against picketing in front of the Star Theatre in the Bronx. The petition has been filed by the Burt Amusement Corporation and the New Star Exhibitors and Art Amusement Corporation.

Also named as defendants are the Theatrical Stage Hands Protective Union No. 1, Musicians' Local 302 and Theatre Amusement Employees Union Local 95.

Local 150 of the Alliance won the first victory in its picket campaign against the Rob & Rowley circuit in Pasadena when the appellate division reversed a previous conviction of Emil Schwetzer, newsboy, for selling union papers on Pasadena streets.

Vern Scott to Build Two Houses

Plans for the erection of two new houses in Roxbury and Barnesboro, Pa., have been announced by Vern Scott, president of the Scott Theatre Circuit.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

San Francisco

(MGM - Emerson & Hyman)

Romantic Drama with Music

Any analysis of this picture reveals that it possesses elements that make for wide popular appeal and ready commercial exploitation adaptation. The title quickly identifies it as being associated with one of the world's most colorful cities. The cast is headed by two high ranking screen names. Clark Gable is of long duration. Jeanette MacDonald has come with a rush the last year or so. Supporting players are well-known personalities. Human interest keynotes the motivating love story that has a quasi-spiritual and religious counterpart to its virile drama and heart touching romance. The spectacle is an amazing demonstration of technical achievement. Many may consider this feature the show's real star. Music is an artistic treat.

The time is early 1906. Ambitious for an operatic career, Mary Blake comes to San Francisco. Circumstances cause her to accept an entertainer's position in Blackie's ribald, roisterous Barbary Coast Paradise Cafe. Grateful to the man who has befriended her, but fearful of him because all his intentions toward her have a lustful premise, she finds confidence in the counsel of Father Mullin. Heard singing by Burley, aristocratic scion of a goldrush pioneer family, Mary, upon Father Mullins' advice, accepts his bid for an operatic opportunity. Thus a situation is established whereby Blackie and Burley determine to destroy each other, with the love of Mary as the reward to the victor. Temporarily Burley triumphs as Blackie's growing honest affection for the girl permits him to take it on the chin. Her engagement to Burley announced, Mary learns at the Chicken Ball, one of the old Coast's historic affairs, that Burley's affections toward her have a dishonest intent. Courageously taking the stage to win the first prize for the now ruined Blackie, her reward is an insult from the man whom she had helped.

Then comes the show's real drama. The city shudders. Earthquake, fire and explosion raze it. Blackie stalks through the destruction seeking Mary. As production effects lift the preview audience out of their seats, Blackie finds her with Father Mullin, ministering to the injured and dying. A regenerated man, he sinks to his knees thanking God that the girl has been spared for him.

A bare story outline cannot convey the picture's completeness or the values with which skillful application of production detail endows it. In character Gable returns to the forceful, dynamic role vividly similar to the many in which he won great favor. Miss MacDonald becomes an accomplished dramatic artist. She plays her part with sure and understanding conviction. Spencer Tracy appears in a role that probably will win as much acclaim for him as the picture's stunning spectacle. That feature, running approximately 10 minutes, is thrill to the nth degree.

While exhibitors can do plenty of talking in regard to the film's personalities, scope and class of production detail, worth of story as solid substantial entertainment, the musical content is something that should not be overlooked. Jeanette MacDonald's singing alone would justify billing the show as a worthwhile musical. The range of numbers provided for her runs all the way from the sacred "Holy City" and "Nearer My God to Thee," the last named sung as earthquake survivors are uncertain of what new disaster may strike them, through the title theme song and sentimental "Would You" to a choral rendition of "Battle Hymn of the Republic," sung as the survivors look down upon the ruins and vision the San Francisco of today. Additionally there are arias from "Faust" and "Il Traviata."

Previewed in Fox Westwood Village Theatre. The reaction was what might be termed terrific. Acting, singing and production features were applauded many times. The disaster spectacle had the audience on its feet cheering. The applause at the finish lasted nearly two minutes. McCARTHY, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. A. W. S. Van Dyke production, produced by John Emerson and Bernard H. Hyman. Screen play by Anita Loos. From the story by Robert Hopkins. Musical direction, Herbert Stothart. Song "San Francisco" by Gus Kahn, Bronislau Kaper and Walter Jurmann. Song "Would You" by Nacio Herb Brown and Arthur Freed. Dances staged by Val Raset. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Arnold Gillespie, Harry McAfee, Edwin B. Willis. Gowns by Adrian. Photographed by Oliver T. Marsh. Operatic sequences staged by William von Wymetal. Montage sequences by John Hoffman. Film editor, Tom Held. Assistant director, Joe Newman. P. C. A. Certificate No. 2180. Running time, when seen in Hollywood, 115 minutes. Release date, June 26, 1936. General audience classification.

CAST

Blackie	Clark Gable
Mary Blake	Jeanette MacDonald
Father Mullin	Spencer Tracy
Jack Burley	Jack Holt
Mrs. Burley	Jessie Ralph
Mat	Ted Healy
Trixie	Shirley Ross
Della Bailey	Margaret Irving
"Babe"	Harold Huber
Sheriff	Edgar Kennedy
Professor	Al Shean
Signor Baldini	William Ricciardi
"Chick"	Kenneth Harlan
"Alaska"	Roger Imhof
Tony	Charles Judells
"Red" Kelly	Russell Simpson
Freddie Duane	Bert Roach
Hazeltine	Warren B. Hymer

Three Cheers for Love

(Paramount)

Musical Comedy

This is a light and gay little musical comedy. Not a pretentious picture but one that is acceptable entertainment if one is careful not to make any too extravagant claims for it, its ingredients are music, dancing, romantic love interest and a bit of light drama, all presented against a production background that is more engaging than the story, which nevertheless has a spirited tempo.

In the yarn, Skippy, daughter of Hollywood picture maker Charles Dormant, can't get along with mother-in-law Consuelo. A modern miss, she agrees with her father that she attend an exclusive finishing school. Actually the school is a threadbare affair, devoid of pupils. With the notice that Skippy is coming, arrives Milton Shakespeare, old hoofer pal of owner Wilma Chester, to suggest an idea. He moves in his musical comedy troupe, temporarily at liberty, with the idea that while running an institution that is a recreation of the "Charm School" idea, they'll stage a play starring Skippy that will attract Dormant's attention and get them all jobs in Hollywood.

With complications, that idea works out all right. Skippy, at first believing that all is on the up and up, falls in love with Professor Tuttle, erstwhile song writer. But when he comes under the spell of her charm, he's all for giving the gag away. Skippy stops him by telling him that she knew all about the plot all along. The show goes on, with all its music and dancing. Dormant, in attendance, thinks it's great. Shakespeare and his stooge, Doc Wilson, masquerading as stage producers, connive to make him bid an exorbitant price and agree to unusual conditions prior to the whole melange's migration to Hollywood.

Lacking any outstanding names, but with a coterie of veterans exerting a leavening influence on the youngsters, the show glows with the spirit of youth. The music is tuneful, the dancing rhythmic, and the comedy content makes for light amusement.

Previewed at the Alexander Theatre, Glendale. The audience didn't appear to get very much excited, nor did it feel that the evening was misspent. McCARTHY, Hollywood.

Produced and distributed by Paramount. Produced by A. M. Botsford, Supervisor, M. A. Shauer. Directed by Ray McCarey. Assistant director, Edgar Anderson. Based on a story by George Marion, Jr. Screen play, Barry Trivers. Music and lyrics, Ralph Rainger and Leo Robin. Songs "These," "Long Ago and Far Away," "Where Is My Heart," "Swing Tap" and "Light Up Your Face" by Rainger and Robin. "Learn to Be Lovely," by Gordon and Revel. Dances by Danny Dare. Sound, Jack Goodrich. Film editor, Edward Dmytryk. Art directors, Hans Dreier and John Goodman. Photographed by Harry Fischbeck. Musical direction, Boris Morros. Interior decorations, A. E. Freudeman. Musical arrangements by Phil Boutelje. P. C. A. Certificate No. 2246. Running time, when seen in Hollywood, 63 minutes. Release date, June 26, 1936. General audience classification.

CAST

Skippy Dormant	Eleanore Whitney
Jimmy Tuttle	Robert Cummings
Milton Shakespeare	William Frawley
Wilma Chester	Elizabeth Patterson
Doc "Short Circuit" Wilson	Roscoe Karns
Charles Dormant	John Halliday
Eve Bronson	Grace Bradley
Consuelo Dormant	Veda Ann Borg
Elmer	Louis Da Pron
Frenchy	Olympe Bradna
Johnny	Billy Lee

Three of a Kind

(Invincible)

Comedy

Showmen here have the wellknown old standby, "mistaken identity," as the basic element on which to mount their exploitation campaigns. It's the old story of the confidence men in the luxurious hotel posing as Kentucky colonels and real estate operators while the hero is thought to be the real crook.

The picture, although not a pretentious one by any means, has good character portrayals, suitable production values and photography, and several deft directorial touches that keep the action moving right along to the logical climax.

Name value is supplied by Berton Churchill, Evalyn Knapp, Richard Carle, Bradley Page and Patricia Farr, who paces the others histrionically with her portrayal of a daughter of old Kentucky who keeps forgetting her Southern dialect to lapse into one slightly Russian.

As the picture opens, Chandler is driving a delivery truck for Penfield's Peerless Laundry, run by Carle, who is having trouble with his daughter, Miss Knapp, since she wants to marry a man known to be a fortune hunter. Chandler

(*Continued on page* 48)

GIVE THEM A DYNAMIT

Los Angeles Times

LOS ANGELES EVENING HERALD AND EXPRESS



THE BLOOD-SMEARED STORY of the POLITICAL BRAIN TRUST BEHIND PRISON PAROLE!

The new war on GANGDOM!

PAROLE!

with HENRY HUNTER ANN PRESTON ALAN BAXTER ALAN DINEHARY ALAN HALE GRANT MITCHELL Berton CHURCHILL NOAH BEERY, Jr.

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WALTER WINCHELL says: "Universal's 'Parole' is a stinging indictment of the parole systems...gonna make a lotta prison officials sick"



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PAROLE!

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A Universal Picture

Story, Screen Play, and Dialogue by KUBEC GLASMON JOEL SAYRE HORACE McCOY
Directed by Louis Friedlander

WALTER WINCHELL Says: "Universal's 'Parole' is a stinging indictment of the parole systems ...gonna make a lotta prison officials sick"

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E CAMPAIGN LIKE THIS

WHEN YOU'VE GOT A DYNAMITE SENSATION LIKE THIS

"Parole!"

NEW YORK RAVES:

GRIPPING STORY WELL TOLD . . . TIMELY, LIVELY AND MELODRAMATIC, THE FILM HAS PUNCH AND SPEED!
—N. Y. Mirror

MOVES ACROSS THE SCREEN WITH A FORCE THAT SENDS A STRONG WAVE OF SYMPATHY OVER THE AUDIENCE!
—N. Y. Daily News

GOOD ENTERTAINMENT . . . TIMELY THEME . . . SWIFT-MOVING MELODRAMA!
—N. Y. American

A BRITTLE, ARRESTING PERFORMANCE . . . EXCITING AND PROVOCATIVE!
—N. Y. Herald-Tribune

A PUNCH-PACKED PIECE!
—N. Y. Post

FULL SPEED AHEAD WITH THE NEW UNIVERSAL!

wins the Penfield prize for efficiency, $1,000 in cash, and quits his job for some fun. At the same time Miss Knapp loses her car while trying to sell it to raise funds to marry Page. Chandler buys the stolen machine.

All the participals wind up at a swanky hotel where they are joined by Miss Farr and Churchill, posing as a Kentucky tobacco grower and out to trim any and every one. Complications set in, but not before romance starts to bud between Chandler and Miss Knapp, who is fast losing confidence in her fiance and his business schemes.

When a detective recognizes Churchill, things start to hum with arrests and counter-arrests, followed by escapes and recaptures. Chandler is thought to be Page and even the hotel manager manages to get caught in the web. All is straightened out, however, with the real crooks locked up, and Miss Knapp and Chandler head for the altar and the laundry where Chandler gets an executive position.

Reviewed at the Loew's Ziegfeld theatre, first-class subsequent-run where the picture was appreciated by a mid-afternoon audience, if the laughter that sprang up now and then may be taken as evidence. BAEHIER, New York.

Produced and distributed by Invincible Pictures. Directed by Phil Rosen. Production executive, Lon Young. Photographer, M. A. Anderson. Recording engineer, Richard Tyler. Art director, Edward C. Jewell. Film editor, Roland D. Reed. Assistant director, Melville Shyer. Running time, 65 minutes. Release date, June 15, 1936. P. C. A. Certificate No. 2260. General audience classification.

CAST

Jerry Bassett	Chick Chandler
Barbara Penfield	Evalyn Knapp
"Con" Cornelius	Berton Churchill
Prudence Cornelius	Patricia Farr
Thorndyke Penfield	Richard Carle
Rodney Randall	Bradley Page
Sergeant Cogarty	Lew Kelly
"Beef" Smith	Pat West
Mr. Grimwood	Bryant Washburn
Mr. Fash	Harry Bradley
The tailor	Billy Gilbert

Where There's a Will

(Gaumont-British)

Farce

Here is a whole-hearted farce; genuinely funny story material made the most of by brisk direction. Will Hay, British variety star, is character actor as well as comedian; his range may be limited, but within it he is brilliant. Backed by the American expertness of William Beaudine and by a liberal supply of Americanisms in the dialogue, the film is one which undoubtedly can be sold to American audiences. Much of its effect is due to action and to individual comedy episodes in which speech is of secondary importance.

Benjamin Stubbins is a lawyer whose business has gone to pieces owing to his easy-going and somewhat drunken habits. His daughter, Barbara, has been given a home by Stubbins' brother-in-law, the pompous Lord Wimpleton. She is engaged to the son of a peer and Wimpleton is very anxious to hide her father from the fiancé, owing to a somewhat unfortunate occurrence when Stubbins, on a visit, leads the butler into a drunken escapade.

In town, Stubbins is picked out by a gang of American crooks who want to rob a bank occupying premises underneath his office. They give him a job to search for an imaginary "ancestor," in order to get access to his office. Stubbins butts in when they are breaking through to the bank. Scared stiff by the fact that the only fingerprints left were made by him, Stubbins decides not to tell the police the truth but to do a little police work himself.

The girl member of the gang has succeeded in ingratiating herself with Wimpleton and engineers a Christmas invitation to his country house for herself and her confederate "brother" in the fashionable name of Van Deusen. Two other members of the gang get in as waiters. In the midst of the festivities, with all the guests arrayed in fancy dress, there is a holdup. Stubbins makes a dramatic "Father Christmas" descent of the chimney and, aided by an opportune appearance of the police, turns the tables.

To sell is the whimsical personality of Will Hay and a story with exceptional comedy values. There is one extraordinarily good scene, though perhaps it is best left to come as a surprise: this is when a squad of police are seen marching to the house, while the holdup is in progress. Just when the capture of the crooks seems imminent, the cops form on the terrace—and begin to sing Christmas carols! As a side angle, note that the story can be sold as a burlesque of the crook drama.

Apart from Hay, there is good acting from Gina Malo and Hartley Power as the feminine and male crooks and from H. F. Maltby as Wimpleton. ALLAN, London.

Produced by Gainsborough Pictures and distributed by Gaumont-British. Original story by Leslie Arliss and Sydney Gilliat. Adaptation by Ralph Spence. Scenario and dialogue by Will Hay and Leslie Arliss. Screen play by Will Hay, R. Edmunds and William Beaudine. Directed by William Beaudine. Photography, Charles Van Enger. Sound, Michael Rose. Art direction, A. Vetchinsky. Running time, 81 minutes. General audience classification. Release date in United States to be determined.

CAST

Benjamin Stubbins	Will Hay
Duke	Hartley Power
Goldie Kelly	Gina Malo
Office boy	Graham Moffatt
Sir Roger Wimpleton	H. F. Maltby
Lady Margaret Wimpleton	Norma Varden
Barbara Stubbins	Peggy Simpson
Martin	Gibb McLaughlin
Slug	Eddie Houghton
Nick	Hal Walters
Detective Collins	John Turnbull
Landlady	Sybil Brooke
Lucy	Davinia Craig
Jimmy	Mickey Brantford
Pawnbroker	Henry Adnes
Finger-print expert	Frederick Piper

Parole

(Universal)

Melodrama

As the title suggests, this is essentially a topical drama of the convict parole system in this country today. Through it is woven a romantic theme, used here more to illustrate an evil of the system. There is an apparent lack of comedy, save for the opening few feet of the picture.

Nevertheless, for showmen, it is the work of those who sought to provide something substantial to create interest on the part of audiences. The subject treated is currently the object of much attention on the part of newspapers, clergymen, welfare leaders and other opinion makers in any community, and exploitation campaigns may be aimed at those audiences who desire to get away from prosaic routine.

With one central group, the picture tells two stories; the difficulties encountered by paroled prisoners in reestablishing themselves in the modern social and business world, and the dangers and hazards to which they are subjected by incorrigible criminals who endeavor to use them to keep the heat away from themselves as they continue their law-defying careers.

Two new players are presented in the leading roles, Henry Hunter and Ann Preston. Hunter is a graduate of the New York Theatre Guild and Miss Preston a product of the Institute Players of Chicago. The young players are supported by a group of wellknown screen personalities, including Alan Dinehart, Grant Mitchell, Alan Hale, Berton Churchill, Alan Baxter, Charles Richman, Noah Beery, Jr., Christian Rubb and Frank McGlynn, Sr.

The picture opens at the state penitentiary where three prisoners, Hale the cruel killer, Mitchell the former lawyer serving time for fixing a jury to aid a man he believed innocent of murder, and Hunter, serving time for killing a man while driving an automobile, are ready to appear before the parole board. Hale kills a fellow prisoner, but escapes detection and is freed. Hunter also is released, but Mitchell is detained on the belief he knows the murderer of the prisoner.

Hale and Hunter arrive in the city and Hale deliberately returns to work for racketeer Dinehart while Hunter takes a job from him while not knowing the nature of his employer's business. Not a criminal at heart, Hunter breaks away and tries to live down his past by denying a criminal record in applying for a job in Churchill's factory.

At this point all is going along smoothly, Mitchell is released and romance is blossoming between his daughter, Miss Preston, and Hunter. Dinehart, however, reveals to Churchill that Hunter has a record and the boy loses his job, but not before he shows the high percentage of ex-convicts working honestly and trying to earn a decent living. The newspapers pick up the expose and when he blames the whole system on Dinehart, killers are sent out to get him. He manages to escape them, however, and in a smashing climax in which the governor, district attorney and grand jury take part, the crooks are rounded up and the corrupt system exposed and remedied along Hunter's suggestions. The finale has Mitchell and Hunter ready to start law practice together and the two youngsters headed for the altar.

Reviewed at New York's Roxy on Broadway where a mid-afternoon audience composed mostly of women and children sat silently through the entire film. BAEHLER, New York.

Produced and distributed by Universal Pictures. Directed by Louis Friedlander. Story, screen play and dialogue by Kubec Glasman, Joel Sayre and Horace McCoy. Associate producer, Robert Presnell. Photographed by George Robinson. Running time, 65 minutes. P. C. A. Certificate No. 2230. Release date, June 14, 1936. General audience classification.

CAST

Russ Whalen	Henry Hunter
Frances Crawford	Ann Preston
Richard Mallard	Alan Dinehart
Bobby	Noah Beery, Jr.
Marty Crawford	Grant Mitchell
Okay Smith	Alan Baxter
Borchard	Alan Hale
Joyce	Bernadine Hayes
Rex Gavin	Berton Churchill
Driscoll	Charles Richman
The governor	John Miltern
Bigbee	Selmar Jackson
Gregory	Cliff Jones
Dummy	Frank Mills
Zingo	Anthony Quinn
The warden	Wallis Clark
District attorney	Edward Keane
Parole chairman	Douglas Wood
Patton	Frank McGlynn, Sr.
John	Christian Rub
Police chief	John Kennedy

When Fish Fight

(Vitaphone)

Marlin Fishing

The camera goes a-fishing in the Southern waters of the United States and is at the scene when a giant Marlin, hard-fighting, obstinate fish, is outfought by a fast-wearying fisherman. Clem McCarthy, well known sports announcer, is the narrator of this subject, which, besides the actual capture of the Marlin, includes a shot of the fish swallowing the bait. Running time, 10 minutes.

Clyde Lucas and His Orchestra

(Vitaphone)

Tuneful

A tuneful number of the "Melody Master" series, this short subject offers music. dance and song with novelty arrangements. The orchestra, a versatile one, contributes a number of specialties. Dave and Dorothy Fitzgibbons, dance team, and Lyn Lucas, together with the three Symphonettes, songsters, complete the roster. Running time, 11 minutes.

Blatt Circuit Now Has 14

The Blatt Brothers Circuit with headquarters in Corry, Pa., has acquired J. F. Smith's Russell and Smith theatres in Barnesboro, Pa., bringing the circuit's total to 14 houses.

Robinson Seeking Office

Harold C. Robinson, president of Film Truck Service is a candidate for sheriff in Wayne County, Michigan.

ONTARIO'S BANNING OF "PASTURES" BRINGS AVALANCHE OF PROTESTS

Clergymen Line Up with Industry in Protest Against Censor Board's Ruling That Film Is "Sacrilegious"

by J. A. COWAN
in Toronto

"Strangest news of the year," as the Canadian critics dubbed it, was the banning of the film version of "The Green Pastures" (Warner) in Ontario by order of the provincial board of censors, backed up by the personal opinion of Premier Mitchell F. Hepburn. Certainly, it has boiled up as the most curious celluloid controversy yet listed on Canadian records.

The picture had been barred throughout England by order of the Lord Chamberlain. The objection was based on the fact that the film portrays the Deity in human form. The Pulitzer Prize winning stage play by Marc Connelly, from which the picture was adapted, was banned in England in 1930 for the same reason.

The Ontario Premier's decision is based on his belief that the film is "an insult to the Christian, church-going people." The Board of Censors has forbidden showings because it was of the belief that the picture would be offensive to clerical and religious circles.

Announcement of the decision produced a whole series of protests which, almost without exception, came from clergymen, social service workers and churchmen of all sorts.

Ontario therefore has been treated to the amazing spectacle of the Legion of Decency and preachers of many denominations rising to the defense of a picture banned on the grounds that it was supposedly sacrilegious.

The distributors, Vitagraph Limited, Warner Brothers' Canadian subsidiary, have taken no part in the furore. They have made no statement to the press beyond saying that no official notification of the ban had been received. The avalanche of protests was entirely spontaneous, without precedent in Canada, and originated among individuals who lined up on the side of the industry.

Given Top Place in the News

The amount of newspaper attention to the subject also sets up a record. In the largest Canadian daily, the protests rated the 8-column front page streamer, thus lifting the affair, as a news story, to the position of the most important censorship yarn yet to break.

Announcement of the ban was made by the Ontario Censor Board. Members of the clergy protested immediately. Premier Hepburn, however, said he had seen the film and was personally in favor of the ban. He did not think that when the film was referred to the Appeal Board, of which he is a member, the ban would be lifted. He described "The Green Pastures" as "silly, ridiculous, insulting to church people," selecting the "ten cent segar" and "kag of likker" lines as examples. But as the volume of protests from clerical and church spokesmen grew in intensity, the Premier intimated that a private showing would be staged for representative clergymen and religious leaders. He carefully avoided binding himself to follow or be influenced by their decision but he did admit that, should they whole-heartedly approve of the film, that might carry some weight with the Appeal Board.

Saw Stage Version

Most of the clergymen quoted based their opinions on the stage version, and a great majority had seen this. Censorship spokesmen intimated that the stage and screen versions differed materially. Another point put forward was that the audiences were different, the film audiences "not as intelligent," and that the story itself was suited to a limited, not a mass clientele. On the other hand, several of those who protested the ban quoted from Legion of Decency and social service reports on the film already issued in the United States.

If the ban is lifted, showings of "The Green Pastures" in Ontario will provide a fine opportunity to get some real concrete evidence on this much-debated problem of the "difference" between film and stage audiences. The implication was that the $2 seat buyers were mentally equipped to appreciate the deep religious motive of the story, its authentic representation in all sincerity of the simple Negro's ideas of "De Lawd," and to accept it all in the spirit in which it was presented. But the 35-cent neighborhood theatre fan, it was intimated, would titter.

CLERGY PROTESTS "PASTURES" BANNING

The action of the board of censors of the Province of Ontario, Canada, in banning "The Green Pastures" on the grounds that it is "sacrilegious," has provoked a storm of condemnation throughout the Dominion, according to Warner Brothers in New York, where it was announced that leaders of many faiths have united in a vigorous protest and a demand that the board rescind its ban.

Reverend Dr. Stanley Russell, one of Toronto's leading clergymen, declared: "The board is inflicting a great wrong on the public."

The Reverend Father M. J. McGrath, secretary of the Ontario Legion of Decency, also protested and pointed out that the Legion in New York City had given it a rank of "Class A-1," the highest rating possible. He quoted the Legion's official report on the picture as follows:

"The story of God, heaven, creation and Biblical incident, as conceived by negroes of the deep south, has been brought to the screen with reverent humor and rich satisfaction. The wide scope of the camera has made possible a more interesting interpretation than the original version, which was confined to the limits of the stage."

Premier Concurs with Board but Intimates That Ministers' Indorsement Might Carry Weight with Appeal Board

Reverend Father A. T. B. Haines, Catholic Vicar-General, addressed an open letter to the Premier urging him to "rescind the ban, for I do not believe the picture contains anything more unedifying than the antics of certain types of preachers."

"From what I saw of the dramatic presentation, there was nothing that might be termed sacrilegious in any part of it," said Dr. John Cockburn, field secretary of the Department of Evangelism and Social Service of the United Church, who added that he could see no reason for the film ban.

Plans Second Sermon

"I will prepare a sermon on this latest move to ban the moving picture version and will preach on the subject Sunday evening," declared Rev. George A. Dickson of Metropolitan United Church. He already had preached one sermon on the play.

One view in opposition was that of Rev. G. A. Leichliter, a Baptist parson, who favored the ban because "the whole tendency of such a movie with movie audiences would be irreverent in the extreme."

Mrs. Adelaide Plumptre, feminine member of Toronto's Board of Aldermen and wife of Canon Plumptre of the Anglican Church, said that "The Green Pastures" was not an irreverent play.

"A reverent and thoughtful audience would see in it only a form of reverent expression but an irreverent and thoughtless one could make it very obnoxious," she said. "I can see the possible objection to it in an ordinary movie show. I can imagine how it would be a very irreverent performance with laughing, giggling people."

Dr. Edmund T. Guest, member of the Board of Education, was quoted along somewhat similar lines.

As for "Intelligence"—

"I did think at the time I saw the play that you had to have a certain amount of intelligence to appreciate it," Dr. Guest said. "Whether the Premier judges his own reaction to it or whether a lot of people haven't sufficient intelligence to appreciate it, I don't know. If there must be censorship and censorship of this particular picture, I could understand it on the ground that it might be beyond the understanding of a great many people who might see it in movie theatres. I don't see anything inconsistent in banning the moving picture and not the play on the legitimate stage, on account of the difference of audiences. In the theatre, you have more thoughtful audiences. In the movies, you have thousands of children and different types of grown-ups altogether."

There is no connection between the ban in England and the present Canadian furore over the film. The English order was made because of the strict regulation which forbids representation of the character of the Deity in a public performance.

An unofficial, private screening was arranged by the exhibitors in Toronto. The comment, after this, was unanimously in favor of the film and against the ban.

"It would have a wholesome influence on those who see it," said J. L. Rutledge, editor of *Canadian Magazine*. "If there is any heresy or sacrilege in that picture, then we have been taught the same thing at our mothers' knees."

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended June 27, 1936, from 107 theatres in 18 major cities of the country was $978,408, an increase of $55,908 over the total for the preceding week ended June 20, 1936, when 97 theatres in 17 large cities aggregated $922,500.

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Theatres			Current Week		Previous Week		High and Low Gross
Boston			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Boston	3,246	35c-65c	"Show Boat" (Univ.) and "Two in Revolt" (Radio) (2nd week) (25c-65c) (Louis-Schmeling fight pictures)	10,000	"Show Boat" (Univ.) and "Two in Revolt" (Radio) (25c-50c) (1st week)	8,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Early to Bed" (Para.) and "Fatal Lady" (Para.)	4,000	"Bullets or Ballots" (F.N.) and "Sky Parade" (Para.) (8 days—2nd week)	8,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Chatterbox" (Radio) and "It's Love Again" (GB)	9,000	"Bunker Bean" (Radio) and "Let's Sing Again" (Radio)	8,000	High 2-29-36 "Follow the Fleet" 37,000
Loew's Orpheum.	2,970	25c-55c	"Sins of Man" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	9,000	"Fury" (MGM) and "Speed" (MGM)	11,000	Low 8-17 "Jalna" 5,500 High 11-16 "Mutiny on the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"Sins of Man" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	8,000	"Fury" (MGM) and "Speed" (MGM)	10,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Hearts Divided" (F.N.) (on stage: Robert Ripley)	20,000	"Private Number" (20th Cent.-Fox) (on stage: Pickens Sisters and revue)	28,000	High 4-6 "Private Worlds" 56,000 (plus stage show) Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Early to Bed" (Para.) and "Fatal Lady" (Para.) (25c-65c)	5,000	"Bullets or Ballotts" (F.N.) and "Sky Parade" (Para.) (8 days—2nd week)	6,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	**3,489**	**30c-50c**	"Poppy" (Para.)	11,800	"Private Number" (20th Cent.-Fox) (35c-50c)	8,500	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	**3,000**	**25c**	"Three Wise Guys" (MGM) and "Murder on the Bridle Path" (Radio)	5,600	"The Walking Dead" (W.B.) and "O'Malley of the Mounted" (20th Cent.-Fox)	6,000	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	**3,000**	**25c-40c**	"Sins of Man" (20th Cent.-Fox)	5,000	"Fury" (MGM)	9,000	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,960
Hippodrome	**2,500**	**30c-50c**	"Florida Special" (Para.) and "Till We Meet Again" (Para.)	5,500	"Sons O' Guns" (W.B.) and "Two in Revolt" (Radio) (35c-50c)	6,600	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	**3,300**	**25c**	"The Pride of the Marines" (Col.) and "The Lone Wolf Returns" (Col.)	5,500	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.)	5,800	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Trouble for Two" (Para.)	5,000	**"Under Two Flags" (20th Cent.-Fox) (10 days)**	**7,200**	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Fury" (MGM) (on stage: Wini Shaw and revue) (9 days)	35,000	**"Hearts Divided" (F.N.) (plus stage show) (5 days)**	**13,900**	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM) (11th week)	10,700	**"The Great Ziegfeld" (MGM) (10th week)**	**9,400**	.....
Garrick	900	30c-60c	"Road Gang" (W.B.)	5,800	**"Bullets or Ballots" (F.N.)**	**6,300**	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Moonlight Murder" (MGM) (vaudeville revue on stage)	14,200	**"Exclusive Story" (MGM) (plus stage show)**	**15,200**	High 11-2 "Woman Wanted" 25,500 (on stage, Major Bowes' Amateurs) Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-50c	"Show Boat" (Univ.) (on stage: Paul Haakon and revue) (3rd week) (Louis-Schmeling fight)	26,500	**"Show Boat" (Univ.) (on stage: Paul Haakon and revue) (2nd week)**	**19,200**	High 5-30-36 "Murder on the Bridle Path" 35,200 (on stage: Eddie Cantor and Radio Show) Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"Private Number" (20th Cent.-Fox) (2nd week)	10,000	**"Private Number" (20th Cent.-Fox) (1st week)**	**11,300**	High 1-5 "Forsaking All Others" 27,000 Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Absolute Quiet" (MGM) and (on stage: Maxine Doyle revue)	14,000	**"Pride of the Marines" (Col.) (plus stage show)**	**14,000**	High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"The King Steps Out" (Col.)	11,000	**"Trouble for Two" (MGM) (2nd week)**	**9,500**	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Special Investigator" (Radio) and Schmeling-Louis fight	11,250	**"Dracula's Daughter" (Univ.)**	**5,200**	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Private Number" (20th Cent.-Fox)	13,500	**"The King Steps Out" (Col.)**	**11,000**	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Little Miss Nobody" (20th Cent.-Fox) (on stage: Major Bowes unit)	15,000	**"Times Square Playboy" (W.B.) (on stage: Louis Armstrong and Orch.)**	**13,000**	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Fury" (MGM)	11,000	**"The Princess Comes Across"** (Para.) (30c-42c)	13,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"The Princess Comes Across" (Para.) (30c-42c) (2nd week)	3,800	**"The Case Against Mrs. Ames" (Para.)**	**3,500**	High 2-9 "David Copperfield" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"One Rainy Afternoon" (U.A.)	3,500	**"Private Number" (20th Cent.-Fox)**	**4,000**	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"The Golden Arrow" (F.N.)	1,500	**"Things to Come" (U.A.)**	**1,500**	High 5-16-36 "The Great Ziegfeld" 8,000 (50c-$1.36) Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"Convention Girl" (F.D.) (stage show)	3,000	**"House of a Thousand Candles"** (Rep.) and "Born to Gamble" (Rep.) (4 days)	1,500	.....
Denham	1,500	25c-40c	"And Sudden Death" (Para.) (25c-50c) (stage show)	6,500	"Palm Springs" (Para.) and "Forgotten Faces" (Para.)	4,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"Bullets or Ballots" (F.N.)	7,500	"The Golden Arrow" (F.N.) (plus stage band)	8,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"The Last Outlaw" (Radio) and "Three Live Ghosts" (MGM)	6,000	"The Garden Murder Case" (MGM) and "Bunker Bean" (Radio)	5,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.)	3,500	"Snowed Under" (F.N.) and "Brides Are Like That" (F.N.)	2,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

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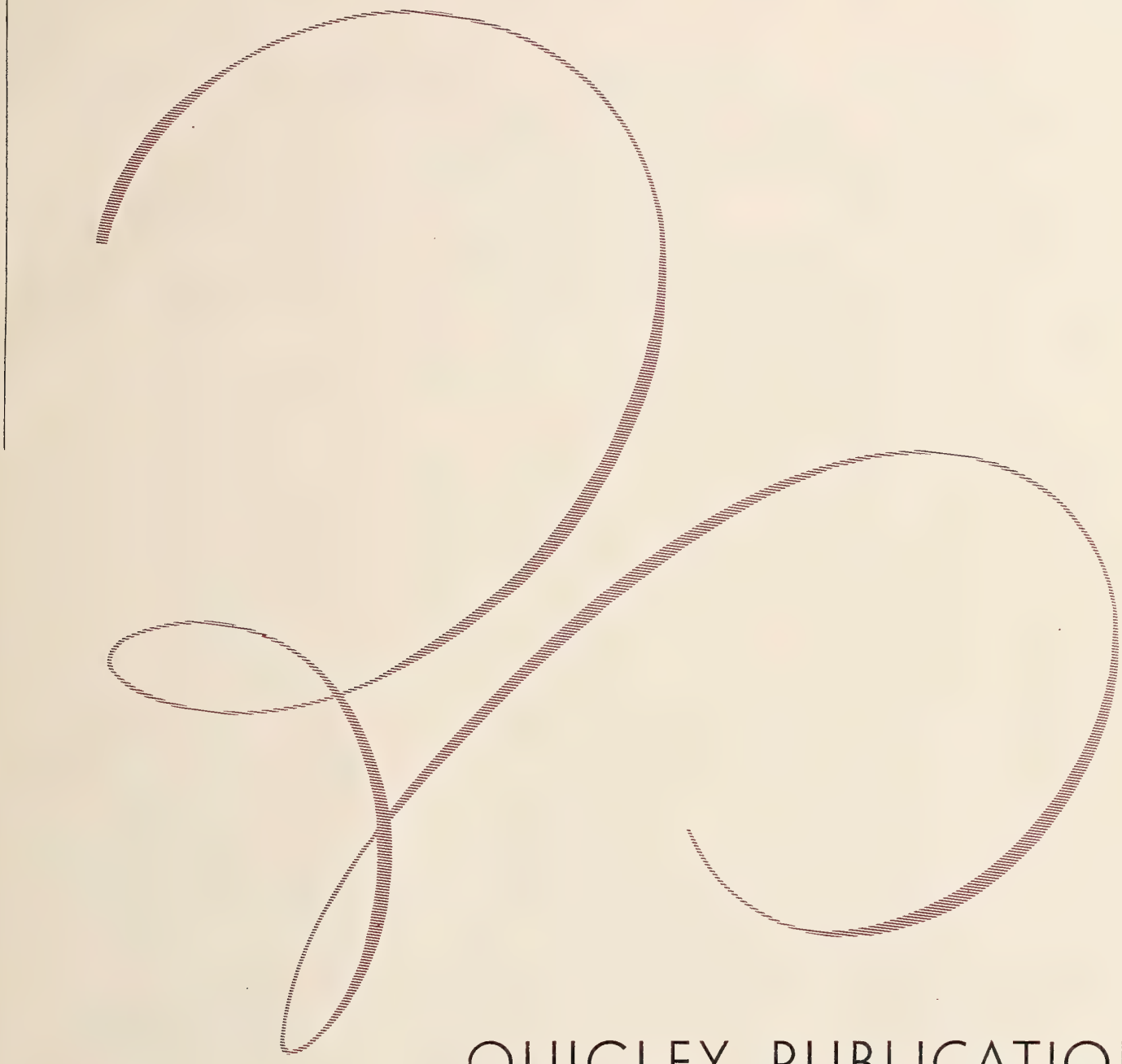
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PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"Private Number" (20th Cent.-Fox) and "Three Wise Guys" (MGM)	12,000	"Fury" (MGM) and "The First Baby" (20th Cent.-Fox)	11,200	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Parole" (Univ.) and "Bunker Bean" (Radio)	10,500	"Let's Sing Again" (Radio) and.. "Nobody's Fool" (Univ.)	6,200	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Big Noise" (W.B.)	4,000	"Hearts Divided" (F.N.)	5,800	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Sins of Man" (20th Cent.-Fox)	1,600	"Private Number" (20th Cent.-Fox) (2nd week)	3,700	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Poppy" (Para.) and "Palm Springs" (Para.)	8,000	"It's Love Again" (GB) and.. "Dracula's Daughter" (Univ.)	5,500	High 4-25-36 "The Moon's Our Home" and "Silly Billies" (in place of "Silly Billies," on stage Lum 'n' Abner for Saturday and Sunday) 9,700 Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Things to Come" (U.A.) and.. "And So They Were Married" (Col.)	5,500	"Fury" (MGM) and.. "Absolute Quiet" (MGM)	6,000	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Smart Money" (W.B.) (plus vaudeville)	7,800	"Little Miss Nobody" (20th Cent.-Fox) (on stage: Ina Ray Hutton and her Band)	11,000	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"The Law in Her Hands" (F.N.).. and Louis-Schmeling Fight (6 days)	10,700	"Bullets or Ballots (F.N.) (9 days)	10,100	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Grand Hotel" (MGM)	7,500	"Fury" (MGM)	9,900	High 8-24 "China Seas" 25,000
Newman	1,900	25c-40c	"Poppy" (Para.)	10,200	"The Case Against Mrs. Ames".. (Para.)	5,600	Low 9-14 "Bonnie Scotland" 6,000 High 5-25 "Goin' to Town" 14,000
Tower	2,200	25c-35c	"Speed" (MGM) (plus stage show) (25c)	6,300	"Times Square Playboy" (W.B.).. (plus stage show)	6,300	Low 5-18 "Dinky" 3,000 High 1-18-36 "Magnificent Obsession".. 14,500
Uptown	2,000	25c-40c	"It's Love Again" (GB) and.. "The Country Beyond" (20th Cent.-Fox)	7,000	"Private Number" (20th Cent.-Fox) (2nd week)	4,600	Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show) High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM).. (10th week)	15,832	"The Great Ziegfeld" (MGM).. (9th week)	14,200	
Four Star	900	30c-55c	"Sins of Man" (20th Cent.-Fox).. (2nd week)	2,000	"Sins of Man" (20th Cent.-Fox).. (1st week)	3,700	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l..	750	35c-40c	"The Royal Waltz" (Ufa) (2nd week)	1,900	"The Royal Waltz" (Ufa) (1st week)	2,700	
Hillstreet	2,700	25c-40c	"Parole" (Univ.) and "Bunker Bean" (Radio)	11,000	"Let's Sing Again" (Radio) and "Nobody's Fool" (Univ.)	6,700	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Private Number" (20th Cent.-Fox) and "Three Wise Guys" (MGM)	16,500	"Fury" (MGM) and "The First Baby" (20th Cent.-Fox)	10,500	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Case Against Mrs. Ames" (Para.) (5 days) (on stage: George Olsen and Ethel Shutta and F. & M. revue)	9,126	"The King Steps Out" (Col.) (plus F. and M. stage show) (2nd week)	10,500	High 8-10 "Paris in Spring" 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show)
W. B. Downtown	3,400	25c-40c	"The Big Noise" (W.B.)	3,800	"Hearts Divided" (F.N.)	7,000	High 1-11-36 "Captain Blood" 17,100 Low 4-27 "Strangers All" and "I'll Love You Always" 5,000
Minneapolis							
Lyric	1,239	20c-25c	"Florida Special" (Para.)	1,500	"Desert Gold" (Para.)	1,500	
Minnesota	4,000	25c-55c	"Poppy" (Para.)	10,000	"Early to Bed" (Para.) (Plus stage show)	10,000	High 1-4-36 "The Bride Comes Home".. 31,326
RKO Orpheum...	2,900	25c-40c	"The Law in Her Hands" (F.N.)..	6,000	"Show Boat" (Univ.)	6,000	Low 4-4-36 "Klondike Annie" 8,000 High 9-21 "Top Hat" 18,000
State	2,300	25c-40c	"The Wise Guys" (MGM)	5,000	"Trouble for Two" (MGM)	5,500	Low 6-13-36 "The Golden Arrow" 3,000 High 11-2 "Broadway Melody of 1936".. 7,000
World	400	25c-35c	"Rhodes, the Empire Builder" (GB) (2 days) "Show Boat" (Univ.) (5 days)	700 3,000	"Things to Come" (U.A.) (3rd week)	3,000	Low 5-30-36 "The Unguarded Hour" 5,000 High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Sins of Man" (20th Cent.-Fox)... and "Champagne Charlie" (20th Cent.-Fox)	8,500	"The Princess Comes Across" (Para.) and "Forgotten Faces" (Para.)	8,500	High 2-9 "Lives of a Bengal Lancer".... 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-50c	"Case Against Mrs. Ames" (Para.).. (plus stage revue) (30c-60c)	10,000	"The Robin Hood of El Dorado".. (MGM) and "Doughnuts and Society" (Mascot) (on stage: Ripley's "Believe It or Not) (25c-60c)	10,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Private Number" (20th Cent.-Fox) (20c-60c)	10,000	"Things To Come" (U.A.)	9,500	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"And So They Were Married" (Col.) and "Devil's Squadron" (Col.) (Louis-Schmeling fight)	12,000	"One Rainy Afternoon" (U.A.) and "Road Gang" (F. N.)	6,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM).. (12th week)	17,300	"The Great Ziegfeld" (MGM).. (11th week)	17,400	
Capitol	4,700	25c-85c	"Fury" (MGM) (3rd week)	18,000	"Fury" (MGM) (2nd week)	27,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"The Ex-Mrs. Bradford" (Radio).. and "Educating Father" (Para.) (Louis-Schmeling fight)	12,000	"Murder by an Aristocrat" (F.N.).. and "Nobody's Fool" (Univ.)	7,000	High 10-5 "Top Hat" 15,000 Low 5-23-36 "Champagne Charlie" and "Human Cargo" 5,000
Paramount	3,700	35c-99c	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson)	45,000	"The Princes Comes Across" (Para.) (On stage: Russ Morgan and Orch.) (2nd week)	24,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Border Flight" (Para.)	14,000	"The Last Outlaw" (Radio)	8,500	
Rivoli	2,200	40c-99c	"Dancing Pirate" (RKO Radio)	10,000	"The Ex-Mrs. Bradford (Radio) (3rd week)	11,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Sins of Man" (20th Cent.-Fox) (plus stage show)	55,000	"Private Number" (20th Cent.-Fox) (plus stage show)	79,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Secret Agent" (GB) (plus stage show) (2nd week)	22,100	"Secret Agent" (GB) (plus stage show) (1st week)	37,500	High 1-4-36 "If You Could Only Cook".. 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Hearts Divided" (F.N.) (5 days - 2nd week)	9,000	"Hearts Divided" (F.N.) (1st week)	20,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Things to Come" (U.A.)	2,600	"Three Wise Guys" (MGM)	2,300	High 3-9 " Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Half Angel" (20th Cent.-Fox) (plus stage revue)	5,300	"One Rainy Afternoon" (U.A.) (plus stage show)	7,000	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-36c	"Charlie Chan at the Circus" (20th Cent.-Fox) (4 days) "Silly Billies" (Radio) (3 days)	1,800 900	"O'Malley of the Mounted" (20th Cent.-Fox) (4 days) "Two in Revolt" (Radio) (3 days)	1,300 2,500	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Hearts Divided" (F.N.)	3,000	"Bullets or Ballots" (F.N.)	4,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"And So They Were Married" (Col.) and "The Law in Her Hands" (F.N.) Schmeling-Louis fight	6,200	"Devil's Squadron" (Col.) and "Let's Sing Again" (Radio)	4,700	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Fury" (MGM) and "Times Square Playboy" (W.B.)	5,200	"The Robin Hood of El Dorado" (MGM) and "Palm Springs" (Para.)	5,500	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"The Princess Comes Across" (Para.) and "Speed" (MGM)	7,800	"Private Number" (20th Cent.-Fox) and "Woman Trap" (Para.) (8 days)	7,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Arcadia	600	25c-50c	"Small Town Girl" (MGM)	2,600	"One Rainy Afternoon" (U.A.)	2,300	
Boyd	2,400	40c-55c	"Dancing Pirate" (Radio) (6½ days)	8,000	"The Case Against Mrs. Ames" (Para.)	9,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-55c	"Forgotten Faces" (Para.) (on stage: Phil Baker) (6 days)	18,500	"Speed" (MGM) (plus stage show) (6 days)	12,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Private Number" (20th Cent.-Fox) (4th week) (stage show and Schmeling-Louis fight)	20,000	"Private Number" (20th Cent.-Fox) (on stage: Vincent Lopez and Orch. (3rd week)	18,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Murder by An Aristocrat" (F.N.) (6 days)	2,000	"Bullets or Ballots" (F.N.)	3,000	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Case Against Mrs. Ames" (Para.)	2,400	"The King Steps Out" (Col.)	2,400	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Fury" (MGM) (5 days - 2nd week)	7,000	"Fury" (MGM) (1st week)	14,500	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"And Sudden Death" (Para.)	6,500	"Devil's Squadron" (Col.)	5,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (6th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (5th week)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Three Wise Guys" (MGM) (Schmeling-Louis fight)	5,000	"Hearts Divided" (F.N.) and "The Law in Her Hands" (F.N.)	6,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Mine With the Iron Door" (Col.) (on stage: Olsen and Johnson)	8,000	"Show Boat" (Univ.) (2nd week)	5,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"And So They Were Married" (Col.) and "Special Investigator" (Radio)	6,000	"The Princess Comes Across" (Para.) and "The Country Beyond" (20th Cent.-Fox)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Sins of Man" (20th Cent.-Fox) and "Florida Special" (Para.)	7,000	"The King Steps Out" (Col.) and "Too Many Parents" (Para.) (2nd week)	8,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"San Francisco" (MGM)	6,000	"Road Gang" (F.N.)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Gypsy Baron" (Vienna Films) (2nd week)	800	"Gypsy Baron" (Vienna Films) (1st week)	800	
Embassy	1,400	15c-35c	"Pace That Kills" (Roadshow) and "Thoroughbred" (All-Star)	3,000	"The Ex-Mrs. Bradford" (Radio) and "Spy 77" (Grand National) (5 days—2nd week)	2,500	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Connecticut Yankee" (20th Cent.-Fox) and "Border Flight" (Para.)	8,200	"Speed" (MGM) and "Little Red Schoolhouse" (Chesterfield)	5,000	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (2nd week)	7,000	"The Great Ziegfeld" (MGM) (1st week)	7,500	
Golden Gate	2,800	15c-40c	"Bunker Bean" (Radio) (plus stage band and Olsen and Johnson)	15,000	"Let's Sing Again" (Radio) (plus stage band)	14,900	High 3-28-36 "The Leathernecks Have Landed" (on stage; Burns and Allen) 29,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"The King Steps Out" (Col.)	6,000	"Dracula's Daughter" (Univ.) and "Trapped by Television" (Col.)	7,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Fury" (MGM) and "Early to Bed" (Para.) (2nd week)	12,000	"Fury" (MGM) and "Early to Bed" (Para.) (1st week)	14,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Private Number" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox)	6,500	"Bullets or Ballots" (F.N.) and "Palm Springs" (Para.) (2nd week)	6,000	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-65c	"Things to Come" (U.A.) (3rd week)	6,000	"Things to Come" (U.A.) (2nd week)	8,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Hearts Divided" (F.N.)	16,000	"Private Number (20th Cent.-Fox) "Human Cargo" (20th Cent.-Fox)	14,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"Dancing Pirate" (Radio) and "Fatal Lady" (Para.) (4 days)	1,700	"Private Number" (20th Cent.-Fox)	3,100	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
			"The Big Noise" (W.B.) Louis-Schmeling fight (3 days)	2,400			
Fifth Avenue	2,500	25c-55c	"Poppy" (Para.)	7,200	"Fury" (MGM) (6 days)	5,300	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (11th week)	3,450	"Mr. Deeds Goes to Town" (Col.) (10th week)	4,200	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Show Boat" (Univ.) (4th week)	2,800	"Show Boat" (Univ.) (3rd week)	3,350	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Bullets or Ballots" (F.N.) and "The First Baby" (20th Cent-Fox)	5,450	"Trouble for Two" (MGM) and "Florida Special" (Para.) (25c-55c)	5,850	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Paramount	3,050	15c-30c	"One Rainy Afternoon" (U.A.) and "Forgotten Faces" (Para.)	4,100	"Three Wise Guys" (MGM) and "The Law in Her Hands" (F.N.)	4,200	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and "Times Square Playboy" 3,250

VARYING PROPOSALS OF 10 TO 50% QUOTA PLACED BEFORE EMPIRE UNIT

British Films Act Committee Publishes 200,000-Word Blue Book of Testimony of Various Branches of Local Industry

by BRUCE ALLEN
in London

Published as a Blue Book of 96 pages, at the price of 9/-, the "Minutes of Evidence taken before the Departmental Committee on Cinematograph Films" is one of the most massive, as well as one of the most important, official publications ever to be issued in connection with the British industry.

Even without the evidence of the Kinematograph Renters Society, which has still to be presented, and with its contents limited to the first four sittings of the Committee, the Blue Book contains something like 200,000 words, covering formal statements from various interested bodies and a verbatim report of the examination of their delegates by the Committee. Added are detailed tables and masses of statistics covering every aspect of the industry.

Statements From Five Groups

The statements reproduced were submitted by:

The Board of Trade, the official department responsible for the administration of the Films Act.

The Film Group of the Federation of British Industries, representing British production companies.

The Cinematograph Exhibitors Association, which includes practically every theatre owner in the U. K.

The Association of Cine-Technicians, speaking for skilled studio labor.

Associated Realist Film Producers a group of "Documentary" producers.

Omitting the Board of Trade, which presented a historical statement of the inception of the Films Act and official data as to the conditions created by its operation since 1927, each of these bodies made definite suggestions for the extension, limitation or revision of the Act.

The F.B.I. Suggestions

The F.B.I. Film Group suggests:

Extension of the Act for a further ten years.

Revision of the incidence of the Quota from a percentage of all films distributed or exhibited to a percentage of the foreign films so handled.

Films to be classified as eligible for renters' quota or exhibitors' quota or both.

Feature films registered for renters' quota to cost, subject to a reservation to be mentioned, as a minimum £2,500 per 1,000 feet reel, or £15,000 as a whole.

Shorts to be governed by a minimum cost of £500 per reel.

Any film registered for renters' quota which has cost less than the above amounts to carry, as a trailer at its beginning and end, a notice to the effect that

"This picture is a *Renters' Quota Film* acquired by Messrs. ..... to enable them to distribute foreign films."

A similar description to appear on all publicity matter, invoices, etc., referring to the film.

Renters' Quota to be increased as follows:

Under New Act	New Quota Percentage	Equivalent on Present Basis Percentage
1st year	29	22.5
2nd year	33	25
3rd year	38	27.5
4th year	43	30
5th year	48	32.5
6th and subsequent	54	35
Exhibitors' Quota:		
1st year	25	20
2nd year	29	22.5
3rd year	33	25
4th year	38	27.5
5th year	43	30
6th year	50	33.3

Various other suggestions of less importance were made by the Film Group, including abolition of the clause demanding that the scenario writer of a British film shall be British, and of the present right of films made in the British Dominions to rank for British quota.

The CEA suggestions are, in main:

Reduction of the present exhibition quota of 20 per cent to 10 per cent.

Establishment of the principle that a 2:1 ratio should exist between distribution and exhibition quotas.

No minimum cost clause, on the grounds that it would put the small producer out of business, but a standard of quality in British quota films to be secured by a special Committee, which would approve the entertainment standard of all films previous to registration.

No new Act to be for a longer period than five years, or the Board of Trade to be given powers to vary the quota.

Chief points advocated by the Technicians were:

A minimum cost of £12,000 for features of 6,000 feet or over and of £2 a foot for shorter films.

The existing clause demanding that 75 per cent of production salaries shall go to British subjects to be revised to apply to technicians only, excluding carpenters, electricians, etc.

Not more than one foreign technician, of any type, to be employed on any picture. (If a foreign cameraman is employed, for instance, all other technicians to be British.)

Renters' quota to increase progressively to 25 per cent in 1942. Exhibitors' quota, to 12½ per cent in same period.

"Documentary" Interests' Proposals

The Documentary producing interests ask:

That full quota status should be granted to documentary films of all length where they have "National, Empire and Cultural values." Suggested for exclusion from quota are newsreels, advertising films and trailers, as at present.

During the examination of the various witnesses there were several references to a suggestion that, in buying cheap British pictures, American companies had a desire definitely to damage British production.

Problem of "Empire" Films

R. D. Fenelly, of the Board of Trade, on being asked why socalled "Empire" films, cheaply made and acquired for quota, were not bought by British but by foreign controlled companies, answered that "they are, in general, poor films."

Dr. Mallon, a member of the Committee, then asked:

"About these American companies; they are not interested in the production of good English films; that we can understand. Would you put it higher than that and say they are interested in the production of bad English films? *Answer*: "No, I would not put that against them."

"Then there is no reason to suppose that they do desire to go about and secure that the reputation of the English film is lowered?" *Answer*: "That has been alleged, but it is difficult, of course, to get any proof of a thing like that . . . We are always hearing that American renters are to make good films here. At times some of them have made an effort."

"So far as bad British films go about the world, the Americans have no responsibility for them?" *Answer*: "I have no doubt they export their poor British films to the Dominions."

Further questions of alleged American animus against British films were raised in regard to the practice in some West End theatres of showing the British quota footage first thing in the morning, with only scrub-ladies in the theatre and last thing at night, but it seemed that the practice was one also adopted by British exhibitors who had found a shortage of good British films.

A similar passage took place during the hearing of evidence from T. H. Fligelstone, president, and W. R. Fuller, secretary, of the CEA,

(Continued on following page)

CONSULS PROTEST DUBBED FILM SKIT

A motion picture designed to precede the appearance of the vaudeville team of Olsen and Johnson, appearing at the RKO-Golden Gate theatre, San Francisco, has brought protests from the acting German consul general and the Italian consul general.

The picture is a series of newsreel performances of Queen Marie of Rumania, Hitler and Mussolini, with voices of screen and radio stars dubbed in on the sound track. Queen Marie is shown making an address from a balcony but her voice is distinctly that of Mae West. Mussolini, also on a balcony, bursts forth in violent oratory but the voice belongs to Andy of Amos 'n' Andy. Hitler extols the Olsen and Johnson show in a Jewish dialect.

The consuls general complained to Mayor Rossi, who referred the matter to the police department. A morals squad office viewed the picture but decided the film did not come under the department's jurisdiction.

Several Witnesses and Officials Debate the Charges of Anti-British Bias of the American Producers and British Public

WIDE RANGE OF QUOTA PROPOSALS

(*Continued from preceding page*)
who had quoted a definite prejudice against British films in Scotland and in certain districts of London. The question was asked:

"How far would it be right to say that it is the foreign and Jewish elements in these parts of London which are mainly responsible for that particular feeling?" *Answer*: "That is not so. I have a theatre at Walthamstow. I believe that the population of Walthamstow is practically 99 per cent non-Jewish and they resent British films there."

"Is it fairly accurate to say that most Jews in all branches of the industry here and abroad trace their origin to a common mid-European bloc and they have a natural antipathy to the British outlook as represented in the films?" *Answer* (by Mr. Fuller): "No, the British films, a good many of them, are produced by these people."

Major Bell on America

Providing something of a refreshing change from the returned British traveler who goes all lyrical about Hollywood and other places your side, Major Charles H. Bell had some critical things to say about American film institutions, as a result of his recent trip over. Writing in the *Cinematograph Times* he declared, in the first instance, that "admission prices are definitely too low for economic operation," leading to the situation that theatres more elaborate than any we have are "suffering terribly from the want of new carpets, chairs and decoration," and, in the second, that many houses "were not even kept in what we would call a clean condition, due to the necessity of employing the minimum amount of staff."

"Consequential, at least partly, on these facts, was the fact that he "found little or no progress" technically, because "there has been practically no building of theatres in the United States for the past five years."

Contrasting the theatre and the studio sides, he found that in Hollywood "enormous progress has been made during the same period."

After investigating the American television situation he expressed the view that "it is not going materially to affect the existing form of cinematograph entertainment for some time to come."

Major Bell, for many years consulting engineer to Paramount British Theatres, is one of the principals of the Amalgamated Studios now in erection at Elstree and scheduled on completion to offer serviced floor space at rates which may give the existing plants food for thought.

Feature Cuts a Problem

The practice of some exhibitors of eliminating footage in order to bring two-feature programs within reasonable time limits, recently attacked in the *Cinema,* is now attracting the attention of the general press, and patron views are forthcoming which indicate the development of a possibly dangerous situation.

Outstanding are the assertions that as much as 2,500 feet has been eliminated from a feature and that discrepancies between the same film as seen in the West End and in the neighborhoods are well recognized by London fans, and are the subject of complaint from them.

It is likely that the Kinematograph Renters' Society will take steps to cope with the practice, which obviously threatens to affect public confidence very seriously. Contract conditions forbid mutilation of any sort and, in the Inspection Department created to check up exhibitors' takings, the KRS appears to possess machinery to deal with this problem.

▽

When J. H. Seidelman, Columbia foreign manager, talked to the trade press this week he added another definition to the many which his hearers recently had heard applied to color. In the eyes of Harry Cohn, he said, color was a "technical necessity" in the case of certain scenes and it should be used like any other inevitable accessory, that is to say, strictly in accord with the demands of subject matter. Obviously, this implies a very much more reserved policy on the part of Columbia than has been implied by most of our other recent visitors, who seem to differ only as to the exact date at which the "all-color" epoch will dawn.

Mr. Seidelman did not avoid the logical deduction to be made from this statement of policy; Columbia, he said, certainly would not make a feature all-color simply because certain scenes would be better in color, but would mix black and white and color in the same picture.

Accompanied by Joe Friedman, managing director of Columbia in London—whose contribution to the color discussion was a pertinent request to be told of a poor picture made into a good one by color—Mr. Seidelman is starting immediately a Continental tour with Columbia conventions in Madrid, Rome and Paris as its high spots. He will be in Europe for three or four months.

Empire Quota Talks Due

Conferences in regard to the quota situation in Australia between B. S. D. Stevens, Prime Minister of New South Wales, and the Film Group of the Federation of British Industries, are seen likely during Mr. Stevens' current stay in London. There already have been informal talks between the Australian statesman and Neville Kearney, secretary of the Film Group.

An outstanding grievance of British producers is that, for purposes of exhibition quota, British films and American alike rank as "imported," and have to be covered by Australian footage. In England, for purposes of British quota, Australian films rank as British. Hints that this classification might be revised were heard when the Australian quota was imposed; unfortunately for British producers, Australian films have no British market to lose.

Possibly to be discussed between the FBI and Mr. Stevens is the "Empire Quota" system recently advocated by Ernest Turnbull of British Dominions Films of Australia. This provides for a 25 per cent quota, of which 5 per cent must be local footage and the other 20 per cent produced in any part of the British Empire.

37 Billion Feet of Film

Official figures issued by the Board of Trade, summarizing returns made by exhibitors under the provisions of the Cinematograph Films Act, show that the footage of film exhibited in the year ended Sept. 30, 1935, was 37,520,000,000. This figure covers the 4,700 theatres in the United Kingdom and represents not actual film used but footage exhibited, counting each run on its footage basis.

Of this total 9,575,000,000 feet exhibited was British; the percentage of the total, 25.5, compares with 26.1 in 1934. The legal exhibition quota was only 15 per cent. Feature footage exhibited was 33,498,000,000, and of this 9,406,000,000 was British, a percentage of 28.1 against 28.4 in 1934.

Marx Brothers On Tour

The Marx Brothers are on a personal appearance tour with scenes which will be incorporated in their next vehicle, "A Day at the Races." Sam Wood will direct the picture, which has a racetrack and a lunatic asylum as settings.

Theatre Owners In Southeastern Group Plan Frolic

The Southeastern Association of Allied States Association of Motion Picture Exhibitors affiliates include announcement of the annual convention and frolic of the Southeastern Association at Jacksonville, Fla., for August 2nd, 3rd and 4th. The affair is being held in Florida for the second consecutive year and an attendance even better than the total of 300 who were present last year is expected.

The program, incomplete at present, includes registration for Sunday, August 2nd; speeches and the business session for Sunday evening; a golf tournament on Monday at Ponte Vedra and a shore dinner and dance Monday night. Tuesday evening there will be a banquet and dance at the Carling Hotel. Milton C. Moore, Riverside Theatre, Jacksonville, is general chairman and Nat Williams, Rose Theatre, Thomasville, Ga., is in charge of publicity.

The latest bulletin of the New England branch of Allied urges members to contract for the 18 Chesterfield-Invincible pictures this season. The bulletin said in part:

"The present shortage of pictures, which has created a sellers' market, must be cracked down upon by every independent exhibitor if he expects to have a profitable business investment in the future. We state most emphatically that failure on your part to go for this deal will convince Allied that you are satisfied with present market conditions and that you no longer have need of an organization."

Nebraska and Iowa exhibitors meeting at Omaha, Neb., this week discussed the ten point plan proposed by Edward Kuykendall, national president of Allied. Mr. Kuykendall, in an address to the exhibitors, told of the progress made during his three months of negotiations with distributors and explained how much the organization hopes to accomplish as a result of the parleys. David Palfreyman of Affiliated Theatres, who accompanied Mr. Kuykendall from Chicago to the meeting, gave a short informal talk.

Emanuel Rolsky, president of Independent Theatre Owners, has called a meeting of members and former members for July 6th in Kansas City to discuss clearance for the new season's product. The organization has not been active for several months.

Legislation was the theme of the 18th annual convention of the Kansas and Missouri Theatre Association in Kansas City this week. President John Staped addressed the gathering, as did Harry Sharpe, secretary of Associated Industries of Kansas. Ed Kuykendall spoke on dual bills and Dave Palfreyman's talk concerned problems of inimical legislation.

Regional meetings are probable this fall on legislation obstacles in both Kansas and Missouri.

34 UNITED ARTISTS FEATURES COMING FOR THE NEW SEASON

Election of Mary Pickford as Permanent President Expected to Follow Sales Convention This Week in Los Angeles

United Artists will release 34 features, 9 Walt Disney Mickey Mouse cartoons and 9 Silly Symphonies in the new season, delegates to the company's annual sales convention in the Hotel Ambassador at Los Angeles were told Wednesday at the three-day meeting by George Schaefer, vice-president in charge of sales. Mr. Schaefer presided over the sessions. The producers who will contribute to the new lineup include Samuel Goldwyn with plans for seven, Walter Wanger with eight, Selznick International, which is absorbing Pioneer, with six or so, Pickford-Lasky with five or six, and Alexander Korda's London Films will send over six from England. Among other possibilities is a Paulette Goddard vehicle produced by Charles Chaplin as one of two he will present. Douglas Fairbanks is not expected to be represented.

Miss Pickford, who has been serving as temporary president of the company, is expected to be elected to the post permanently at a board meeting immediately following the sales meeting. The board usually meets in July. At the same time, it was announced that following completion of the second picture of the company, "The World Is Mine," Pickford-Lasky Productions temporarily will suspend activities. Miss Pickford plans a trip to Europe on business for United Artists. Mr. Lasky will maintain his offices at the United Artists studio in Hollywood.

Closely following repeated denials, John Hay Whitney said late last week that plans for the absorption of Pioneer Pictures by Selznick International rapidly were drawing to a consummation. Mr. Whitney is slated to be chairman of the board, David O. Selznick, president, and Merian C. Cooper, vice-president. Henry Ginsberg will continue as general manager of production. All the product will bear the Selznick International trademark and will be divided half in Technicolor and half in black and white. Except for a single Technicolor feature which is due RKO, all product will revert to the distribution channels of United Artists.

More than 50 representing both domestic and foreign sales territories were present for the opening session, on Tuesday. Five district managers and 32 branch managers were included in this total, as well as the home office contingent consisting of Arthur W. Kelly, vice-president in charge of foreign sales; Harry D. Buckley, vice-president in charge of corporate affairs; Harry Gold, assistant to Mr. Schaefer; James Mulvey, eastern representative for Samuel Goldwyn; Lowell Calvert, eastern representative for Selznick International and Pioneer; Edward Raftery, member of the United Artists board of directors; Paul Lazarus; L. Jack Schlaifer, eastern district sales manager; Monroe Greenthal, advertising and publicity manager; Sam Cohen, foreign publicity director; Hal Sloane, Disney New York representative, and Morris Helprin of the publicity department. Maurice Silverstone, managing director of United Artists in England also is attending, as are Haskell Masters, Charles M. Steele, and N. A. Thompson, and Emanuel Silverstone, American representative of Alexander Korda.



NEW YORK CONTINGENT AT UNITED ARTISTS CONVENTION IN HOLLYWOOD. (Left to right) Nat Brier and Mrs. Brier, Jack Schlaifer, Emanuel Silverstone and Mrs. Silverstone, Paul Lazarus, Moe Streimer, Charles Steele (kneeling), Harry Bodkin, Haskell Masters and Lou Wechsler and Mrs. Wechsler and their son.

Crediting newspaper advertising for a 40 per cent increase in theatre attendance for the current year, Mr. Schaefer made the pre-convention announcement that his company would spend $2,500,000 in newspaper advertising during the forthcoming year.

"I cannot emphasize too strongly the value of newspaper advertising," he said, "for in my recent survey of key cities of the east I found that where liberal newspaper space was taken to advertise our productions, theatres within a radius of 100 miles of those cities showed an increase in receipts."

Six pictures will be released between August 15 and October 1. The pictures are "The Last of the Mohicans," produced by Reliance; "Dodsworth," from Samuel Goldwyn; "The Man Who Could Work Miracles," from Alexander Korda; "Come and Get It," from Goldwyn; 'The World Is Mine" from Pickford-Lasky and "The Garden of Allah," Selznick-International.

Players to appear on the United Artists roster for the coming season, all under contract to the various producer members of the company for one or more pictures are:

Goldwyn

Eddie Cantor
Miriam Hopkins
Merle Oberon
Walter Huston
Ruth Chatterton
Edward Arnold
Paul Lukas
Mary Astor
Frances Farmer
Joel McCrea
Walter Brennan
Mary Nash
Ella Logan
Mady Christians
Andrea Leeds
Maria Ouspenskaya
Kathryn Marlowe
John Payne
Jerome Cowan
Frank Shields
David Niven
Odette Myrtil
Brian Aherne

Pickford-Lasky

Nino Martini
Ida Lupino
Leo Carrillo
James Blakely
Harold Huber
Mischa Auer

Walter Wanger

Charles Boyer
Sylvia Sidney
Henry Fonda
Madeleine Carroll
Spencer Tracy

Selznick-International

Marlene Dietrich
Ronald Colman
Jean Arthur
C. Aubrey Smith
Tilly Losch
Charles Boyer
Edward Arnold
Ruth Chatterton
Basil Rathbone
David Scott

(Continued on following page)

34 FEATURES FROM UNITED ARTISTS

(Continued from preceding page)

Robert Fraser — Irene Franklin
John Carradine — Frederick Gottschalk
Barry Downing — Joseph Schildkraut
Alan Marshal — Henry Brandon

Alexander Korda

Charles Laughton — Marlene Dietrich
Robert Donat — Merle Oberon
Miriam Hopkins — Conrad Veidt
Roland Young — Elsa Lanchester
Gertrude Lawrence — Laurence Olivier
Flora Robson

Reliance

Randolph Scott — Heather Angel
Bruce Cabot — Binnie Barnes
Henry Wilcoxon — Phillip Reed
Hugh Buckler — Robert Barrat

Criterion

Doug Fairbanks, Jr. — Dolores Del Rio

Elisabeth Bergner

Elisabeth Bergner

The directors who will handle the new product are as follows:

Goldwyn

William Wyler — Henry C. Potter
Howard Hawks

Pickford-Lasky

Rouben Mamoulian

Selznick-International

Richard Boleslawski

Alexander Korda

Alexander Korda — William K. Howard
Walter Ford — Robert Flaherty
Rene Clair — Lothar Mendes

Reliance

George B. Seitz

Bergner

Dr. Paul Czinner

Criterion

Thornton Freeland

The writers who will handle the various screen plays include:

Goldwyn

Sidney Howard — Edna Ferber
Sinclair Lewis — Jane Murfin
Joseph F. Dineen — Kubec Glasman
Martin Mooney — Sam & Bella Spewak
John Balderston

Selznick-International

Oliver H. P. Garrett — Oliver Lipscomb

London Films

H. G. Wells — Robert Graves
James Hilton — Frances Marion

Pickford-Lasky

Leo Birinski — Wallace Smith

Reliance

Philip Dunne

Wanger

Gene Towne — Ben Hecht
Alfred Batson — Charles MacArthur
Graham Baker

Criterion

A. Rogers St. John — Zoe Atkins
John Balderston — George Barrand
Richard Fisher

Practically all the individual producers have tentative programs already lined up for production during the coming season. Those pictures which already are down on the schedules are as follows:

Charles Chaplin

Paulette Goddard starring vehicle to be directed and produced by Charles Chaplin.

Goldwyn

DODSWORTH, based on the novel by Sinclair Lewis and the stage play by Sidney Howard who has also adapted the work for the screen. Walter Huston, Ruth Chatterton, Paul Lukas and Mary Astor are in the cast. William Wyler is directing.

COME AND GET IT, from Edna Ferber's novel with the leading roles played by Edward Arnold, Frances Farmer, Mady Christians, Walter Brennan, Andrea Leeds and Mary Nash. Howard Hawks is directing the screen play by Jane Murfin and Jules Furthman.

PONY BOY, starring Eddie Cantor and with the Goldwyn Girls featured.

SHAKE HANDS WITH MURDER, by Joseph F. Dineen, prominent newspaperman. Kubec Glasman and Martin Mooney did the screen play.

WOMEN CAN BE WRONG, starring Miriam Hopkins.

IN LOVE AND WAR, starring Merle Oberon, written by John Balderston. Miriam Hopkins will also be starred in another unnamed film.

Pickford-Lasky

THE WORLD IS MINE, a romance of Mexico with Nino Martini, Ida Lupino and Leo Carrillo. Directed by Rouben Mamoulian.

Selznick International

THE GARDEN OF ALLAH, in Technicolor and starring Marlene Dietrich and Charles Boyer with a supporting cast of Basil Rathbone, C. Aubrey Smith, Joseph Schildkraut and Tilly Losch. Richard Boleslawski is directing.

TOM SAWYER, taken from Mark Twain's classic of American literature.

THE MAN WITH A YOUNG WIFE, with Edward Arnold.

JULIUS CAESAR, OR, THE WORLD'S ILLUSION, with Ronald Colman to star in whichever story is chosen.

Completing the Selznick schedule will be a Technicolor story to be selected and two unnamed films in black and white.

Alexander Korda

REMBRANDT, starring Charles Laughton with Gertrude Lawrence and Elsa Lanchester in prominent roles. Alexander Korda himself directs.

KNIGHT WITHOUT ARMOR, story by James Hilton starring Marlene Dietrich.

I, CLAUDIUS, starring Charles Laughton and Merle Oberon.

THE DIVORCE OF LADY X, starring Merle Oberon.

THE MAN WHO COULD WORK MIRACLES, starring Roland Young.

DARK JOURNEY, starring Miriam Hopkins and Conrad Veidt and produced under the direction of Victor Saville.

Walter Wanger

HISTORY IS MADE AT NIGHT, by Gene Towne and Graham Baker, will have Charles Boyer as its star.

VOGUES OF 1937, a behind-the-scenes story of the world of fashions.

THREE TIMES A LOSER, with Spencer Tracy, Sylvia Sidney and Henry Fonda.

ARABIAN NIGHTS, Technicolor production with Charles Boyer, Sylvia Sidney, Henry Fonda and Madeleine Carroll.

A WOMAN LOVES ONCE.

DESERT INTRIGUE, from the novel by Alfred Batson.

WUTHERING HEIGHTS, from the novel by Emily Bronte, with Sylvia Sidney and Charles Boyer.

Reliance

THE LAST OF THE MOHICANS, from James Fenimore Cooper's novel. Directed by George B. Seitz, the cast includes Randolph Scott, Binnie Barnes, Heather Angel, Henry Wilcoxon, Phillip Reed, Bruce Cabot, Hugh Buckler and Robert Barrat.

Bergner

DREAMING LIPS, starring Elisabeth Bergner and directed by Dr. Paul Czinner.

Criterion

ACCUSED, starring Douglas Fairbanks, Jr., and Dolores Del Rio.

HIGH TREASON, original story by Adela Rogers St. John, starring Douglas Fairbanks, Jr.

Walt Disney will be represented on the United Artists schedule by his annual output of nine Mickey Mouse productions and nine Silly Symphonies, all produced in Technicolor.

General Theatre Plan Completed

Newly issued securities of the reorganized General Theatres Equipment, Inc., are scheduled to be ready for distribution on Monday according to Arthur W. Loasby, chairman of the reorganization committee. The governing committee of the New York Stock Exchange this week approved the application of the company to list 754,105½ shares of no-par capital stock.

The reorganization plan which has been approved by the Chancery Court, Wilmington, provides that for each $1,000 principal amount of debentures and for each $1,024 of secured indebtedness there will be issued 10 shares of capital stock of the corporation and an option warrant to purchase 1¾ units of capital stock of Twentieth Century-Fox Film Corporation. These units consist of two shares of preferred and one common.

Mr. Loasby said that approximately 92 per cent of the holders of the company's debt are participating. Voting trust certificates for about 81 per cent of the preferred stock and about 70 per cent of the common have been deposited.

Trailer Interest To Be Sold

The rights and interests of David O'Malley as assignee in DeLuxe Trailers, Inc., will be sold at auction in the offices of his attorney, Alfred Englander, at 11 Broadway, New York City, on July 8th.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 30.—(A) Why are temporary repairs often necessary? When should they be avoided? (B) May dust accumulations be expected to reduce generator efficiency? Explain. (C) Is the sound impression on film always in perfect synchronism with accompanying motion?

Answers to Question No. 25

Question No. 25 was: (A) Name the important requirements in circuits carrying alternating current. (B) What is an electrical filter? (C) What test should be made before starting to paint an old screen?

The following made creditable answers: C. Paul and S. Evans; D. Danielson; G. E. Doe; B. DeVietti; W. Limmroth; H. Edwards; J. R. Prater; F. Bochert; W. H. Edmons; C. L. Loft; F. H. and L. Klar and T. H. Morton; S. Galbey; O. L. Daris and F. Simms; D. Pollock; P. and L. Felt; C. Champney; C. Lonie; C. G. Jones; H. B. Smith; R. and K. Wells; W. Burns and T. R. Fanning; R. Thompkins and H. K. Abernathy; D. Pollock; B. L. Brissac, L. C. Kent and H. B. Schontz; W. Winkle and R. R. Robins; R. and K. Wells; H. T. Todd and L. A. Dodson; F. L. and N. Saylor and G. N. Guidotti; W. V. Cramer; P. L. Lott; C. and S. E. Gay; J. T. McGuire and A. L. Long; U. O. Banning; D. Emmerson; J. Jones and R. B. Shephert; V. Sanders and J. Jensen; L. B. Smith and H. Snow; T. G. Gregerson; J. Pracer, B. L. Jennings and R. W. Williams; H. B. Maulding; G. A. Lomax; M. and J. Devoy; J. N. Saperton; B. B. Hornstein and R. R. Jacobs; P. L. Smith; K. R. Holt and D. L. Maxwell; A. L. Leonard; D. L. Slinger and W. H. Remmick; J. R. Price; G. H. Anderson; L. D. Bolton; H. J. Billingsworth; F. Maden, P. L. Price, F. I. Daniels and W. B. Maxwell; L. N. Morgan; W. R. Cohn, S. T. Lane; D. N. Richards and R. T. Tomlinson; R. W. Robertson; A. R. Gordon; H. W. Morehouse; G. Thompson; R. C. Mason; O. Hunt, W. Morrison and D. D. Lilly; D. McGee and N. E. Olliver; W. N. Bolton; G. Sargent and S. G. Sanders; G. W. Elvey; M. F. Singleton and H. T. Appleton; L. T. Davis, H. D. Lilly and B. M. Comeford; S. Littleton; G. H. Daniels; F. T. Snell; D. Bernhard and H. Burkhart.

(A) I am afraid many of you did not look up this matter in your Bluebook. This is a Bluebook school first of all, gentlemen, and is carried forward largely for the purpose of helping you to use the book efficiently. Rau and Evans answer correctly, as follows:

"It is important, in a circuit carrying alternating current, that the impedance of the input circuit be equal to that of the output circuit. If the impedances be equal, the maximum of power will then be transmitted, which is especially important where both voltage and current is extremely low, as is the case in certain sound circuits."

J. R. Prater answers, "In order to obtain maximum efficiency in a circuit carrying a. c., it is necessary that the impedance of the circuit from which the power comes, match that of the circuit to which it is delivered. For instance, in a sound amplifier circuit transferring power from the secondary of an output transformer of one stage, to the primary of the input transformer of the next stage, if the input primary has either more or less impedance than the output secondary to which it is connected, there then will be less power in watts flowing into the input primary than would be the case were the impedance of both equal. Since every amplifier of size used in projection has several voice a. c. circuits, connected together in the form of a complete chain of amplification, a slight loss of power due to mismatch impedance in each separate circuit would result in large total power loss."

(B) It did not seem to me that any one of the great mass of answers to this question fully filled the bill, though several possessed consid- We therefore offer you our definition and explanation, as follows:

"Definition: An electrical filter is a device for separating, selecting, or rejecting, electrical currents or voltages on the basis of frequency difference.

"Operation: An electrical filter usually consists of inductors or capacitors, or a combination of both. Its operation is based upon two principles: (1) that the current through an inductor is impeded directly proportional to the frequency and displaced 90 electrical degrees behind the applied voltage; (2) that the current through a capacitor is impeded inversely proportional to the frequency and displaced 90 electrical degrees in advance of the applied voltage. By judicious connection and selection of capacitor and inductor values the individual components of an electrical current comprising of two or more frequency components, can be separated, selected or rejected as desired. The frequency of direct currents, as applied to electrical filters, is considered to be zero.

(C) F. H. and L. Klar reply, "Before painting or recoating a screen, it is first necessary to determine whether or not the material to be used will adhere to the old surface. In making this test, one corner of the screen (preferably, for convenience, a lower one) should be selected and some of the material (paint or whatever it is) applied, which may be washed off with a cloth moistened with turpentine if results are unsatisfactory.

"Upon some old surfaces new paint will, as painters say, 'crawl,' which means it will retreat from some sections as soon as applied, gathering on other sections. This also is true of water colors if the old surface have the least tendency to oiliness. In such case it is best to coat something other than the screen with a light coating of white shellac, let it dry out thoroughly (which it will do in a short time) and apply the proposed screen coating. If it adheres, O. K.; then coat the whole screen with shellac and then coat the same with the paint, or what-have-you. Warning: Do not use brown shellac. Use white instead, as the brown is hard to cover with white. At the dealers just ask for 'white shellac."

Diplomas To Be Given

For a considerable while it has seemed to me "students" of the Bluebook School should have some material evidence that they have passed through the course of study and emerged with honor. Therefore, after consultation with Mr. Martin Quigley, it has been agreed that a suitable "diploma," handsomely made up and of suitable size for framing, will be issued to each "student" who has consistently sent in acceptable answers.

I therefore ask that each present Bluebook School "student" transmit, on a separate sheet of paper, with his next answer, the date (question number will do) of his entry in the "school."

F. H. Richardson's BLUEBOOK of PROJECTION

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

Contact! Gaumont-British Flies All Its Newsreels to First-Runs

Code Telegrams to United Kingdom Exhibitors Flash Time on Arrival

Twice weekly Gaumont-British fleet planes take off from Heston Airport, London, carrying the company's newsreel by three air routes to first-run exhibitors of the United Kingdom as delivery telegrams flash to subscribers key letters denoting exact time of arrival.

Thirty minutes later the pilot on Route 3 lands his ship at Portsmouth, sets out films for theatres in Southampton, Cosport, Southsea and Gosham, wings on to landing fields at Bournemouth, Bristol, Cardiff, Torquay and Plymouth. Plane No. 2, covering the most mileage, flutters to its hangar in Glasgow, last of nine stops, 3 hours and 50 minutes out of London. Flight 1 serves 53 towns 'round about Birmingham, Leicester, Nottingham, Sheffield, Doncaster, Manchester, Liverpool, Chester, Stoke, Blackpool and Lancaster in a total lapsed time of 2 hours and 45 minutes.

Planes leave London on time schedules lettered A to K. The letters correspond to the hours from 9 a.m. to 5 p.m., takeoffs being determined by shipping availability of the semi-weekly releases (which the British, with equal authority, describe as bi-weekly). All regular editions are handled in this manner. A convenient time table, a portion of which is reproduced herewith, tells exhibitors—who quickly learn the hours the key letters stand for—precisely when he may expect his newsreel, conditions being ordinary. For this is ordinary service. The planes are not idle between editions.

The Gaumont-British News breaks down the United Kingdom into six zones. It masquerades as the Gaumont-Irish News in a seventh. Events of sufficient sectional interest are filmed for newsreel supplements and flown to theatres in the affected areas for addition to the generally distributed footage. Events of national importance breaking between normal deadlines call for special squadron flights. In these cases delivery telegrams notifying of dispatch and arrival times also describe the new material, enabling exhibitors to advertise it if they will. Some of them do. Gaumont-British awards prizes for superior exploitation of its newsreel, also—such is Albion—for superior projection.

Does all this pay?

Jeffery Bernerd, in charge of all G-B production, says it does.

The company claim as to distribution is the servicing of 1,500 *theatres out of a possible* 4,000, *not counting the kinemas (their word for them) of the Gaumont-British circuit itself. Minimum first-run rental is* $50 *throughout the United Kingdom,* $75 *in the West End section of London. The multiplication table operates in the same way, gives the same total result, on either side of the Atlantic.*

Regular editions of the newsreel come in 900 feet (10 minutes) and contain 15 subjects on an average. More feet and fewer subjects are provided when King Edward VIII dedicates a bridge or something like that. But you needn't take the regular edition, if you're a small operator, because the company turns out a 500-foot edition (they wouldn't say tabloid) for your special benefit. Big or little, you have five weeks in which to exhibit the reel before it is withdrawn, and if you don't want it at all, long or short, there are four competitor reels to choose from.

Competition in England is not quite what it is in the United States. The pooling system of news coverage, discussed on this side prior to the national political conventions and dismissed as impracticable just now, is in effect in England. Newsreels take appointed turn in covering events unsusceptible to "scoop" technique and prints are distributed among them impartially.

How fast does the system function? The company cites two favorite examples:

Best, perhaps, is that of the *Queen Mary* and the English Derby. The boat left Southampton at noon of the day on which the race was run at 3 o'clock at Epsom Downs. The company developed, printed and titled the film in its own laboratory, dispatched it by plane to Cherbourg in time to catch the *Queen Mary* as it touched there and give the merry passengers a screening of the race at 10 o'clock that evening. Nice—eh, what?

Not so good, on points, is the case of the Derby-winner picked by Carleton Knight, while substituting for Mr. Bernerd during his stay in this country. Mr. Knight saw the newsfilm showing Mahmout left at the post in the Two Thousand Guineas race and coming on to finish second by a neck. He included the shots in a pre-Derby release and tipped (touted is a fine old Anglo-Saxon word) the horse to win, which it did at 12 to 1, establishing a first for that sort of thing in newsreel history. The planes had nothing to do with that, turning out as it did, but would have been mighty convenient for Mr. Knight if Mahmout had let him down.

Thomas Campbell Black, aviation manager of Gaumont-British News, won the Mansfield Trophy in 1929 and 1930 for the most meritorious flights in East Africa, received the Royal Aeronautical Society Silver Medal and the Royal Aero Club Gold Medal, not to mention various cups and decorations tending to indicate that he ought to know how to get a picture punctually to the Empire Kinema at Barrow-in-Furness. The sales manager, Squadron Leader Richard G. Shaw, won the Distinguished Flying Cross during the last war and can write A.A.F. (Auxiliary Air Force) after his name when he signs a letter. He's the gentleman exhibitors complain to if something goes wrong with the gas line of the plane on Flight 1 between Leicester and Nottingham.

The use of planes for newsreel delivery is not precedential of course. American newsreels use the airlines frequently, but maintenance of a plane squadron in this country would involve considerations made up in more or less equal parts of overhead (no pun) and distance.

Sample of GB News Air Time Table: Route No. 2—London to Glasgow

	A	B	C	AERODROME	TELEPHONE
LONDON dep.	9.00 a.m.	10.00 a.m.	11.00 a.m.	HESTON AIRPORT	HOUNSLOW 4174
LEEDS	10.35 a.m.	11.35 a.m.	12.35 p.m.	YEADON	ROWDEN 134 and 165
HALIFAX	10.35 a.m.	11.35 a.m.	12.35 p.m.	"	" "
BRADFORD	10.35 a.m.	11.35 a.m.	12.35 p.m.	"	" "
BARNSLEY	10.35 a.m.	11.35 a.m.	12.35 p.m.	"	" "
HUDDERSFIELD	10.35 a.m.	11.35 a.m.	12.35 p.m.	"	" "
HARROGATE	10.35 a.m.	11.35 a.m.	12.35 p.m.	"	" "
SALTAIRE	10.35 a.m.	11.35 a.m.	12.35 p.m.	"	" "
GRIMSBY	11.25 a.m.	12.25 p.m.	1.25 p.m.	THE AIRPORT	WALTHAM 1
HULL	11.45 a.m.	12.45 p.m.	1.45 p.m.	HEDON	HULL CENTRAL 34560
YORK	12.15 p.m.	1.15 p.m.	2.15 p.m.	UNDER CONSTRUCTION	
NEWCASTLE	11.25 a.m.	12.25 p.m.	1.25 p.m.	WOOLSINGTON	NEWCASTLE 69217
NORTH SHIELDS	11.25 a.m.	12.25 p.m.	1.25 p.m.	"	" "
SUNDERLAND	11.25 a.m.	12.25 p.m.	1.25 p.m.	"	" "
MIDDLESBROUGH	11.55 a.m.	12.55 p.m.	1.55 p.m.	THORNABY	STOCKTON 66182
STOCKTON	11.55 a.m.	12.55 p.m.	1.55 p.m.	"	" "
HARTLEPOOL	11.55 a.m.	12.55 p.m.	1.55 p.m.	"	" "
DARLINGTON	11.55 a.m.	12.55 p.m.	1.55 p.m.	"	" "
EDINBURGH	12.20 p.m.	1.20 p.m.	2.20 p.m.	TRANENT (MACMERRY)	TRANENT 84
LEITH	12.20 p.m.	1.20 p.m.	2.20 p.m.	"	" "
PERTH	12.40 p.m.	1.40 p.m.	2.40 p.m.	SCONE	SCONE 212
DUNDEE	12.40 p.m.	1.40 p.m.	2.40 p.m.	"	" "
ABERDEEN	12.40 p.m.	1.40 p.m.	2.40 p.m.	"	" "
GLASGOW	12.50 p.m.	1.50 p.m.	2.50 p.m.	RENFREW	RENFREW 191
[illegible]TICK	12.50 p.m.	1.50 p.m.	2.50 p.m.	"	" "
	12.50 p.m.	1.50 p.m.	2.50 p.m.		" "

J. C. Jenkins--His Colyum

Butler, Missouri

Dear Herald:

If you should ever want to see Missouri (and everybody ought to see her) you should do it on rubber tires as we have and not try to hitch-hike as we saw a few doing. We started in the state at the southwest corner and went to the northeast corner. We traveled the Ozarks for two days and we also traveled the northern and central parts and are now in the middle western part and are still running at large, which would indicate that the officers are a little slack in their duties.

Washington is what one might call a solid town. It is solid in several ways. It is located on solid ground on the south bank of the Missouri river and the buildings are almost entirely build of brick. The business houses are of brick, the residences are mostly of brick, and it impressed us as a brick town of something like six thousand Missourians, not counting the mules, although we didn't see any mules. It looked like a good town to us and no doubt does to the Washington folks.

▽

We called at Warrenton and had a very nice visit with W. T. Zimmerman, who operates the Vita theatre. We could not remember having ever been in the town before but Mr. Zimmerman recollected that we had called on him sometime back. He was busy putting in a washed air cooling system in his theatre and making other improvements for the comfort of his customers, although we thought he had already provided for that, as he had a very fine theatre, but his theory seemed to be that nothing was too good for his patrons.

Mr. Zimmerman is a very strong booster for the HERALD and he expressed the opinion that nobody could very well operate a theatre as it should be operated without it. We have found a lot more of the boys who hold to that same view. Warrenton is undoubtedly a good show town, as it has several factories which employ quite a number of men, in addition to the agricultural feature. Our guess is that he will do a very good business.

▽

Bowling Green isn't the Bowling Green mentioned in our history of the eastern states, but it is the Bowling Green of Missouri and it has a theatre operated by T. J. Bankhead, and T. J. was putting in a cooling system when we called. T. J. Bankhead and W. T. Zimmerman were two theatremen we found working, strange as that may sound to you, but it is a fact. Our impression is that when T. J. gets through remodeling his theatre Bowling Green will have a playhouse to be proud of.

▽

Jevver cross the Mississippi River at Louisiana, Missouri? Well, when you get to Louisiana don't cross, but stop at the Clark theatre and visit Russel Armentrout, for you will find a theatre and a manager that you will want to write home about. Not only that but you will find Russel about the swellest guy you ever met and you will see a picture in his theatre that will be the best that Hollywood can put out, and then maybe Russsel will go catfishing with you, too. He didn't go catfishing with us, but he did go down to the bank and identified us, or otherwise we might have had to walk part of the way home.

▽

We never expect to visit this state again without coming to this town of Butler, and when we get here we will most surely visit the Fisk theatre, for it is a theatre one should never miss and one that Missouri should be proud of. Charles L. Fisk, who manages it and Mrs. Fisk, who presides at the box office, are two very delightful folks that make one feel right at home and glad that he is connected with the business. Mr. Fisk is an oldtime theatrical trouper and has been on the stage with many of the famous stars in bygone days. He told us that he is contemplating building another theatre in Butler and this would indicate that business was sufficient to warrant it.

▽

Mrs. Rolla Booth operates the Booth opera house at Rich Hill. We didn't get to see Mrs. Booth but we did meet and had a very nice visit with her son, who is her assistant. Mrs. Booth is the oldest operator, in point of service, there is in Missouri. She owned and operated the first theatre in the state at Rich Hill and has continued in the theatre business there ever since. She opened her theatre there in 1908, and if any others can beat that we'd like to hear from them. Her theatre is one of the shining spots of the state.

▽

La Plata is another town in Missouri you shouldn't miss, not that it is such a very big town, but because of the very nice theatre there that is operated by G. Green. We found Mr. Green in the dentist's chair with the dentist working over him with a pair of tongs and a sledge-hammer trying to locate which tooth ought to be extracted. We had a dentist work on our jaw once until he yanked 'em all out before he found the one that ought to be extracted. Since then we haven't cared very much how many of them they sent to the penitentiary. We hope Green lives. Mrs. Green took us down and showed us their theatre, which, by the way, is a very nice theatre for a town the size of La Plata. We had a very lovely visit with them and we wish them good luck and hope to see them again some time.

▽

We found a theatre named "Pal." Jevver hear of a theatre by that name before? Over at Viborg, South Dakota, we found a theatre named "Glud." Well, the Pal theatre is located at Palmyra and is operated by James H. Wesley. Mr. Wesley is going to make some very important improvements in his theatre, and by the way these Missouri boys are improving their theatres one is led to the conclusion that either business is good or they have a hopeful outlook for the future.

▽

We wish we could remember the name of the man who operates the Civic theatre at Brookfield, but remembering names is one of the thousands of things we can't do, and we failed to set his name down in our address book. The time we met him before he was operating a theatre in Monett, Missouri, and Monett is down where they grow strawberries, and other good things. Meeting him was just like meeting our long lost Uncle from South Africa, although we never had an Uncle in South Africa. We wish that all theatres were managed by as swell managers as he is. Doggone this thing of not being able to remember names anyhow.

▽

Kansas City, Missouri

Dear Herald:

This town has something like 350,000 folks, mostly Missourians. The village was built on the east bank of the Kaw river and the south bank of the Missouri creek. Both streams are well stocked with catfish and that made it an ideal place for a town. Kansas City, Kansas, is located on the west bank of the Kaw river and the river divides the two towns, which made it necessary to build a bridge across the Kaw so the folks on the east side could get over there to do their trading.

Kansas City, Kansas, has something like 150,000 people, mostly Jayhawkers, and both towns wave the Stars and Stripes on July 4th while the small boys are shooting firecrackers in the alleys.

If they had built Kansas City, Missouri, on the west bank of the Kaw, just see what a town it would have been, but Missouri might not have liked that, and maybe Kansas would have kicked about it, too. Well, anyhow, they are both good towns and it was none of our business where they located 'em, so we will take it all back.

We drove into Kansas City, Missouri, to meet some old friends we used to know, and while they pretended to be glad that we called, we wonder if they were not glad when we left, although we didn't touch 'em for anything.

Frank Hensler, manager of M-G-M, used to manage the Omaha office, and we had a habit of making Frank's office our headquarters when in Omaha and when the authorities weren't looking. Frank seemed about the same as of old and he seemed glad we called on him. He offered to go our bail, should we require any, and we presume he would have furnished us with beans and sowbelly if we would have mentioned it, but we didn't, although we hadn't had anything to eat since day after tomorrow. We also met John A. Muchmore, office manager and general adviser of Frank, who impressed us as a pretty fine boy, although we had never met him before. Our foggy judgment inclines us to the belief that MGM couldn't have made a better selection

(Continued on following page)

J. C. JENKINS AND HIS COLYUM

(*Continued from preceding page*)

for their Kansas City office than these two boys, but we wish Frank would come back to Omaha.

Then we met two others, C. A. Schultz and O. K. Mason, owners of the Commonwealth Theatre Corp., with theatres in Kansas, Missouri and Iowa (twenty-eight in all) and neither of them showed us any violence when we called. C. A. spent a part of his early life in Omaha and the record shows that he knew the address of every red-headed girl in town, although we doubt that. Anyhow, he's a mighty square boy and a theatrical man of wide experience, and we had a very delightful visit with him.

O. K. Mason, the other head of Common-Wealth, got his early theatrical experience in our town. His grandparents used to live across the street from us and O. K. often came there to visit Grandpa and Grandma, while on one of his visits he staged a theatrical performance in the hayloft of our barn. He, with his cousin, Vern McPherson, who is now a dentist with a wide reputation in our town, and some other small boys, put on "Uncle Tom's Cabin" and O. K. played one of the principal parts, but theatrical history doesn't disclose whether he played Simon Legree or Little Eva. Anyhow, the performance gave universal satisfaction and the net results at the box office was seven beans, six washers, two marbles and a ball of twine.

It was this theatrical performance that shaped the life of O. K. He was bitten by a theatrical bug, although we didn't know there were any such bugs around the barn. We knew we had plenty of other bugs, rats, cockroaches and fleas, but we didn't know there was a theatrical bug in the neighborhood. Vern was bitten by a dentist bug, our son Merl was bitten by a telegraphic bug and is now an agent and telegrapher for the Burlington railroad at Powder River, Wyoming. Fred Sellery got tangled with a merchant's bug and is now selling overalls and socks in our town, and the fleas got on very unfriendly relations with us.

The bug that bit O. K. certainly got a good hold, for he has developed into one of the very prominent theatrical magnets of Kansas and Missouri, and the only remedy to cure the bite is a fishing trip to the lakes of northern Minnesota. In fact, that will cure about everything.

Doggone the doggone luck anyhow, we wish these boys would come back to Omaha where they belong, but then what would Missouri do?

Oh, yes, we forgot to tell you about O. K. and Vern practicing shooting at a knothole in Vern's father's barn with a twenty-two rifle, and when they quit Vern's father found that they had shot out the glass in fourteen storm windows, and after that Vern didn't have any twenty-two, but maybe we shouldn't have mentioned that.

▽

We didn't stop at St. Jo, because the boys down there all take the HERALD and they don't like us very much anyhow, but they are strong for the HERALD.

Our next stop was at Savannah, where we wanted to meet our old friend, M. B. Presley, who manages the Savannah theatre, but he had gone to St. Joe. That was just too bad for both of us.

▽

Our next stop was at Mound City, where we met Mr. Yost, who manages Mound City's popular playhouse. He wanted us to stay over and go down to his fishing lodge on the Missouri river with him, but of course we couldn't do it. We wish the boys would stop asking us to stay over and go fishing with them, when we can't do it, for it just makes life one damthing after another.

▽

Two theatre boys wanted the HERALD and sent us their checks and asked us to attend to the matter for them—Joe Lucas of Central City, Nebraska, and Ray Hingst of Emmerson, Nebraska. All right, boys—thanks—your checks have already gone in to the HERALD at Rockefeller Center, New York City. Who's next?

▽

Omaha, Nebraska

If you ever go to Omaha (and everybody ought to go there) we would advise you to go up to the Fontenelle hotel and visit the rooms of the Variety Club. If you will, you will be surprised at the elegant furnishings of this room. We say "room"—we mean several rooms, and those boys will make you feel right at home.

As we understand it, everyone connected with the theatre business is welcome to make these rooms their headquarters while in Omaha. We've got to hand it to those exchange managers, film hounds and exhibitors of Omaha, for these elegant rooms and their courtesy in extending their hospitality to all visitors. As we remember it now, the opening date of the Variety Club is set for June 27 and it is expected that a large gathering of theatre men will attend and the members of the Club are arranging an elaborate program of entertainment for the boys which will make all other entertainments seem like a high school exhibition in comparison. Wish we could attend but we can't. Doggone the doggone luck anyhow.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The Herald Covers the Field Like an April Shower.

Writers Elect Officers

The directors of Screen Playwrights, Inc., in an election held this week in Hollywood named Grover Jones, president; William Slavens McNutt, first vice-president; Bess Meredyth, second vice-president; Frank Buter, treasurer, and William Conselman, secretary.

Elected to Council

Herman H. Hable, owner of the Palace Theatre, Winchester, Va., has been re-elected to the City Council of Winchester. The theatre man is the oldest member of the legislative body in point of service, having been in office since 1916.

Income Tax Lien Ties Fox Assets; Trustee Is Named

The troubles of William Fox, former motion picture producer, who faced an army of skeptical creditors last week as his proceedings in bankruptcy opened in Atlantic City, reached an anti-climax this week when the Federal Government took steps to assert its priority over other creditors.

Joseph T. Higgins, Collector of Internal Revenue for the Third District, tied up all but about $600,000 of Mr. Fox's listed assets by filing a lien against him in federal court in New York for $1,361,730. The claim is for unpaid income tax of $300,808 for 1929 and 1930 and for penalties and interest totalling $1,060,922.

Previously this week the appointment of Hiram Steelman, Atlantic City attorney, as trustee for Mr. Fox in the proceedings was announced by Federal Referee Robert E. Steedle who presided at the preliminary hearings. In making the appointment Mr. Steedle pointed out that every claim filed, except one not represented at the meeting, was disputed by some other creditor. He concluded that weeks and weeks of testimony would have to be taken before the validity of the 43 claims could be passed upon and that a trustee, therefore, should be appointed before the conclusion of the hearings.

The Government's claim, if valid as contended by the Treasury Department, further complicates the situation because it must have priority in the bankruptcy court over the general creditors who ask more than $8,000,000. The lien temporarily ties up virtually all of Mr. Fox's listed assets and the receiver may not distribute them to any person or corporation other than the Government without approval of the court.

Mr. Fox received $15,000,000 in cash from the Chase National Bank in 1930 for his personal holdings in the Fox Film Companies and it is charged that in December, 1930, he transferred $6,000,000 and later $850,000 to the All-Continent Corporation of which Mrs. Fox and their daughters, Mona and Belle, are officers. All-Continent is listed in Mr. Fox's bankruptcy petition as claimant for $417,258.

The petition lists assets of about $2,000,000 and liabilities of $9,535,261 including amounts sought in a group of suits in which he is defendant. The hearings before the referee are scheduled to resume on July 10.

Newsreel Men Get Plaques

A plaque for his scenes on the Pennsylvania floods was awarded W. C. Thomas of Pittsburgh, Pathe News cameraman, at the National Headliners dinner held in Atlantic City, N. J., last week end. John Dored of Paramount received an award for the best foreign coverage for his scenes of Addis Ababa.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Atlantic

BIG HOUSE FOR GIRLS, THE, or SILVER LINING, THE: Maureen O'Sullivan, Betty Compson—This is one of those pictures which are a puzzle to the exhibitor: pictures which are very bad entertainment but are nevertheless pleasing to the patrons and strong at the box-office. Several seasons ago when this picture from an independent source was released by United Artists under the title "The Silver Lining" it was hailed at being above the average for an independent picture, and it was all that. Since its inception, however, production standards of most independent producers have become considerably higher, and this picture therefore shows its age. It is weak in every department. The lighting is poor and the sound is, to say the least, ghastly. Constant attention is required to keep it at an audible level and then it sounds as though coming from a barrel. The story is of New York tenement life, yet the introductory theme music combines "Turkey in the Straw" and similar tunes. Despite all these shortcomings, it was a box office success, so-oo-oo.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Columbia

CATTLE THIEF, THE: Ken Maynard, Geneva Mitchell—A typical Maynard western. Among the western stars we have found only three dependable names, Gene Autry, Buck Jones and Ken Maynard who are listed in their respective drawing power.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

DON'T GAMBLE WITH LOVE: Ann Sothern, Bruce Cabot—Another program picture which is best described as not being particularly good or bad. Just a harmless time killer that we played on a double bill to satisfactory business.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HELL SHIP MORGAN: George Bancroft, Ann Sothern—Only fair story. Gets monotonous when you realize you've seen it all before. Its the same old story of two men in love with one girl with the usual sacrifice that provides the so-called happy ending. Cast tries hard to inject new life. Played June 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—Played this late due to postponement during the March floods but glad we left it in. Its good entertainment and was average on box office strength. Played June 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IF YOU COULD ONLY COOK: Jean Arthur, Herbert Marshall—A very satisfactory screen offering, but our business was considerably below normal. Played June 6.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADY OF SECRETS: Ruth Chatterton, Otto Kruger, Marian Marsh, Lloyd Nolan—It will take Columbia a long time to live this down, and Ruth Chatterton will probably never fully recover from it. A weak and aged story has been listlessly produced with a cast which is unsuited for its assignment. In a flashback portion of the picture the star is shown as a girl of about eighteen years of age all-a-twitter over her first romance. It was during one of Miss Chatterton's cooing moments that a gallery rascal yelled "Chase me, I'm a butterfly." That gives you an idea.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PANIC ON THE AIR: Lew Ayres, Florence Rice—A pleasing program picture with a good title. Our patrons thought it thrilling and came in above average numbers.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PRIDE OF THE MARINES: Charles Bickford, Florence Rice, Billy Barrud—Only fair story. Gets by on merits of its cast. Billy Barrud helps plenty. Played June 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SECRET PATROL: Charles Starrett, Finis Barton—This action picture could not overcome the deficiency of a nameless cast which made it poor boxoffice.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

First National

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson, Anita Louise—A very good picture but one that we were afraid would not draw very well principally on account of its title. We were agreeably surprised at the ticket office and heard no complaints whatever. Play this one and you can promise a picture both entertaining and instructive. Played June 13-14.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

GB Pictures

CLAIRVOYANT, THE: Claude Rains, Fay Wray—This program picture has neither class nor mass appeal. Its subject, psychic research, is not presented in an entertaining manner and the picture is further handicapped by a weak cast. The audience response was quite poor.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Liberty

SWEEPSTAKE ANNIE: Tom Brown, Marian Nixon—A show that holds your interest after the first reel is over. Slow start but finishes O. K. Good enough for any house. Running time, seven reels. Played June 12-13.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Irene Hervey, Lionel Atwill—A program picture. Lacks drawing power. Running time, 71 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—A very good comedy. Running time, 96 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce—Not a very interesting Philo Vance yarn. Gets by with no complaints but certainly didn't gather any applause. Average business for this calibre picture. Played June 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAST OF THE PAGANS: Mala, Lotus Long—Here's an unusual picture that pleased most of the people. The players seemed to have been acting all their lives in this picture. Of course, they were just acting natural. There is not too much talking and when there is a title on the screen you don't seem to notice it. If this picture is played up as something different and emphasize the wonderful scenery and photography it should do above average business. Running time, 84 minutes. Played June 9-10.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

MOONLIGHT MURDER: Chester Morris, Madge Evans—A fair mystery. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Crackerjack dialogue put across by a nifty cast. The result is dandy film fun. Better draw than we expected at the box office. Played June 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Not much of a Sunday picture. Seemed to leave the patrons with a depressed feeling owing to the continuous quarreling in the picture. The cast is very good and the picture well acted but something seems wrong. Maybe it's the story. Some of the patrons like it but as a rule they thought it was below the average. Running time, 94 minutes. Played May 31-June 1.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—A natural. Well liked by all. They compared this picture with "Naughty Marietta" and the opinions were about equally divided as to which picture they liked best. Would seem like it would draw a lot of extra business but it wasn't much above average for us. Everybody that saw it raved over the song "Indian Love Call." Give us some more similar to this with these stars. Running time, 103 minutes. Played May 28-30.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—A beautiful picture. The singing was grand, the scenery wonderful and the story fine. But it did not do any business for us. Maybe it was because we did not play "Naughty Marietta." We'll see what their next one does. Running time, 113 minutes. Played June 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia, Rin Tin Tin, Jr.—Good action picture. Suitable for Friday and Saturday. Running time, 77 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Good program picture that drew a little extra business at the box-office. Running time, 85 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

BIG BROWN EYES: Joan Bennett, Cary Grant—Another of the programmers which fills the bill to perfection. If we could have programs of this quality all the time, our people would be thoroughly satisfied. Running time, 76 minutes. Played June 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COLLEGIATE: Joe Penner, Jack Oakie—Good program picture that did not draw at the box office. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DESERT GOLD: Larry Crabbe, Marsha Hunt—Played this one on our Bank Nights. Did extra business and guess should give the picture credit for it. But producers of Western should make a better price on them because they are always short and the program has to be built up with extra shorts, which increases the cost on a Western program, and that isn't right. Running time, 58 minutes. Played June 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DRIFT FENCE: Larry Crabbe, Katherine De Mille—Here's a real surprise western that should go over anywhere that they like them. The scenery is beautiful and the photography perfect. Why don't they put as good camera work in some of the big pictures? The story was good and was one that could really happen. The characters were faithfully portrayed and true to life. There was lots of comedy and kept moving right along. Excellent. Running time, 58 minutes. Played June 4-6.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—Pretty good program picture that did fair at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MARY BURNS, FUGITIVE: Sylvia Sidney, Melvyn Douglas—Good program picture. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Another excellent Walter Wanger production. Since this producer has given Paramount nearly all of its best pictures this season we hope they can carry on as well when he leaves their banner as reported in the trade papers. Excellent work by the star and Henry Fonda. Played June 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROSE OF THE RANCHO: Gladys Swarthout, John Boles—Fair program picture. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Very thrilling and interesting story, well played. This is one of those ideal program pictures which al-

ways pleases our patrons. Running time, 77 minutes. Played June 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—An excellent picture. Drew extra business. Well liked by everyone. Running time, 106 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

Republic

SINGING COWBOY, THE: Gene Autry, Lois Wilde, Smiley Burnette—This picture recaptures the mood of the earlier Autry westerns in emphasizing music and novelty situations. It received a perfect audience response and withstood the onslaught of a heat wave. We recently had the pleasure of becoming personally acquited with Autry, whose quiet, unassuming manner makes him just as impressive off screen as on.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RKO-Radio

BECKY SHARP: Miriam Hopkins, Cedric Hardwicke —O Boy, what a surprise! First biggest walkout on the talkies; get rid of it if you can. We thought the color very good, but the draggy start sent the few out that we did get. About 30% left after the first three reels. Running time, nine reels. Played June 14.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CHATTERBOX: Anne Shirley, Philip Holmes—Better shelve this if you can. Had more walkouts on this picture than any in months. Might stand up in a double bill if the other feature was very strong. Running time, 68 minutes. Played May 24-25.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

MURDER ON A HONEYMOON: James Gleason, Edna May Oliver—This team of Gleason and Oliver are sure a good one to work together; they are implicated in many situations that one likes to beat the other to solve the murder first; however they both work just in each other's hand and when the end comes they succeed in their efforts and all ends well. Running time, eight reels. Played June 9-10.—Rudolf Duba, Royal Theatre, Kimball, S D. Small town patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—As nice a little mystery picture as anyone could want. Played it on our Bargain Nights and received many favorable comments. A lot of good comedy and a plausible story. Acting by all very well done. Running time, 74 minutes. Played May 26-27.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

SILLY BILLIES: Wheeler and Woolsey—A good comedy drama with a lot of hokum in it. Every Wheeler and Woolsey that we have played has made a little money for us. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—Interesting. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWO IN REVOLT: Warrior, Lightning, John Arledge, Louise Latimer—Good horse and dog picture. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WE'RE ONLY HUMAN: Preston Foster, Jane Wyatt—Another good programmer. Was well received by the typical Bargain Night crowd. Story moved right along and was well acted and directed. Not a big picture, but one you won't be ashamed to run. Some spots that seem to be impossible, but they will let that go. Running time, 74 minutes. Played June 2-3.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee —A generally excellent Temple picture. Too bad they didn't include more atmospheric shots of the sea. Folks kind of expected "to see the sea." Played June 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—This gave satisfaction to the lovers of mystery drama. Business normal. Played June 13. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, Slim Summerville—Here's another fine small town picture. Didn't do so much business as Rogers or Temple pictures, but was well liked. We spent quite a lot of extra money advertising this, but didn't seem to pay. The story is a small town natural and Hersholt surely played his part well. The babies were fine and probably the best acting in the picture was turned in by Slim Summerville. Play him up. Running time, 94 minutes. Played June 9-10.—Rex Flint, Lake Theatre, Baker, Mont. Small town and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Were forced to play this late and believe lost money by it but better late than never. Believe any small town should play this picture if they have to wait a year or two. It is one of the greatest human interest pictures we have ever played in our 16 years in the game. The birth scene, we believe, to be as fine in audience appeal as was ever shown here. It is so natural. And the Quints! Where in the world again will such an adorable bunch of youngsters be born. Personally just seems to ooze right out of them all. Running time, 94 minutes. Played June 14-15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Good family picture. Running time, 91 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—This pleased extra well. Running time, 63 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Very good. Running time, 84 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—One of the best musicals of the year. Running time, 91 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLEST REBEL, THE: Shirley Temple, John Boles, Jack Holt—Very satisfactory in every respect. Shirley Temple usually draws will in Sodus, but business for her pictures has shown some falling off. Played June 10-11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—A good program picture. Audience was pleased. Running time, 72 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

THUNDER MOUNTAIN: George O'Brien, Barbara Fritchie—Good Zane Grey action picture. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

United Artists

SPLENDOR: Miriam Hopkins, Joel McCrea—No kicks at all on picture but lost money. No drawing power for me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Here is a great picture as everyone knows. We did better than average business despite rain. Everyone satisfied. Played June 17-18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Nice picture with A-1 performances from Miss Sullavan and the newcomer James Stewart. Played June 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORMY: Rex, Noah Beery, Jr., Jean Rogers—One of the best action pictures of the season. Wholesome and well produced.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Warners

BOULDER DAM: Ross Alexander, Patricia Ellis, Lyle Talbot—We'll never tell you. But for some unaccountable reason this picture did swell business on our Pal Nights. Unlike the trailer on "Walking Dead," this trailer really did a lot of business for us. And guess it was the name too because so many wanted to see the Dam. Then, when they did not see much of that, still they were satisfied. It was just one of those things. Running time, 65 minutes. Played June 10-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Subjects

Columbia

BIRD STUFFER, THE: Krazy Kat Cartoons—Better than some in this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

ALADDIN'S LAMP: Paul Terry-Toons—Very good cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HILLBILLY LOVE: Song and Comedy Hits—Okay reel of hillybilly singing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADIES LOVE HATS: Star Personality Comedies —Just fair; nothing to write home about.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ROLLING STONES: Paul Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SORORITY BLUES: Song and Comedy Hits—One of the best musical and dance reels that we have played for a long while. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRIPLE TROUBLE: Ernest Truex—Another poor comedy. Truex is so sappy!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WESTERN TRAIL, THE: Paul Terry-Toons—Funny cartoon—L. A: Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHITE HOPE, THE: Joe Cook—Awfully bad! Not a laugh in a carload of Joe Cook comedies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BEAUTIFUL BANFF AND LAKE LOUISE: FitzPatrick Travel Talks—A wonderful color scenic, an asset to any program, interspersed with several vocal selections. Running time, 1 reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CALICO DRAGON: Harman-Ising—These Happy Harmonies go over very good with us.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

COUNT TAKES THE COUNT, THE: Charley Chase—An excellent Chas. Chase comedy. Audience in an uproar.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CREW RACING: M-G-M Sports Parade—Good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

EARLY BIRD AND THE WORM, THE: Harman-Ising—A fine colored cartoon. Will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FARMING FOOLS: Oswald Cartoons—A dandy black and white cartoon. Clever and full of laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FOLLIES OF 1936: Our Gang—The kids put on a show, everything from a leg show to a skull dance. I believe it is the best comedy we have ever shown. Played it with "Ah, Wilderness!" Nobody said anything about the feature, but some came twice to see the comedy.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

HEY, HEY, FEVER: Harman-Ising—Very good color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOW TO SLEEP: M-G-M Miniatures—Another fine reel released by M-G-M. Running time, 1 reel. —C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

LA FIESTA DE SANTA BARBARA: Musical Revues—An excellent colored musical. Deserves your best spot. Full of stars. Beautiful, clever.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LIFE HESITATES AT 40: Charley Chase—Hope Charley hesitates before he makes another one like this one. The only time they laughed was when it was over. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LUCKY CORNER, THE: Our Gang—An excellent short by the Gang. Everybody pleased. Great for Saturday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MANHATTAN MONKEY BUSINESS: Charley Chase—Two reels of nothing. I sat through the whole two reels and watched the reaction of the audience and it registered one laugh. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PAN HANDLERS: Kelly-Kelton—This two-reel comedy has entertaining as well as amusing situations. Running time, 20 minutes.—Mrs. P. J. Zorn, Hippodrome Theatre, Julesburg, Col. Small town patronage.

PIRATE PARTY AT CATALINA ISLE: Musical Revues—An excepionally good short from Metro. Very beautiful and several musical stars perform.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

PUBLIC GHOST NO. 1: Charley Chase—An aver-

age comedy.—P. E. Braun, Cairo Theatre, Cairo, Neb. Village and rural patronage.

RUN, SHEEP, RUN: Harman-Ising—Very good comedy. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECOND CHILDHOOD: Our Gang—Would class this as the best laugh-getter Our Gang comedy we have run. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TABLE TENNIS: M-G-M Sports Parade—A filler on the game of table tennis. Nothing out of ordinary but O. K.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TRAINED HOOFS: M-G-M Miniatures—Nice subject; most M-G-M singles are. Running time, 9 minutes.—G. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

VICTORIA AND VANCOUVER: FitzPatrick Travel Talks—One of the best travel talks I have run. Coloring is beautiful and views of Victoria are very natural. A drill by the Royal North West Mounted Police is one of the best spots in this one. Educational and interesting. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

COUNTRYSIDE MELODIES: Paramount Varieties—A very fine musical. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE NOBODY: Betty Boop Cartoons—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUSICAL MEMORIES: Color Classics—A very pleasing colored cartoon of old time songs. Not for the kids or Saturdays.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RADIO RHAPSODY: Headliners—Very good. Runnuing time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO-Radio

BEACH MAKERS: Struggle to Live Series—A very interesting and educational subject. Tells the story of the seal.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOLLY MOO COW AND THE BUTTERFLIES: Rainbow Parade Cartoons—Very good color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NEPTUNE NONSENSE: Rainbow Parade Cartoons—Excellent color cartoon with a different story to tell. Clever cartoon antics among the fish.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

QUIET FOURTH, A: Smart Set—Very good comedy. Lots of excitement and the six-year-old boy gets plenty of kick out of shooting the firecrackers, but is surprised when the U. S. artillery starts the bombardment at target practice. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SALESMANSHIP, AHOY: Walter Catlett—Fun from start to finish and Walter makes a good salesman. O. K. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TICKET OR LEAVE IT: Ruth Etting—Fair subject with Miss Etting's song it's only highlight. She sings several old Irving Berlin numbers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRIP THROUGH FIJILAND: Travelogue Special—Well worth anyone's playing time. Done in Sepia tones it reveals many beautiful scenes and contains much of interest.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

ALL AMERICAN DRAWBACK: Edgar Bergen—This ventriloquist act is okay. Well done so that the dummy appears very realistic. Quite comical.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING OF THE ISLANDS: Broadway Brevities—Good picture of Hawaiian dances. Some thought it ather daring. Played June 12-13.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

RED NICHOLS AND HIS ORCHESTRA: Melody Masters—Very pleasing Melody Master. Good music, good dancing. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

REGULAR KIDS: Meglin Kids—Fine two reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SLIDE, NELLIE, SLIDE: Big V. Comedies—A fine two-reel comedy that will please all. The story of a girls' soft ball team. Plenty of comedy and an eyeful of girls. Play it anywhere and it will please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WASH YOUR STEP: Hal LeRoy, Preisser Sisters—A fair musical. Numbers okay but story idea flat! Contains one catchy song.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

HAUPTMANN FROM KIDNAP TO CHAIR: Bruno Richard Hauptmann—Very interesting. All about Hauptmann from the day of kidnaping of Lindbergh's baby to the electric chain. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Serials

Universal

FLASH GORDON: Buster Crabbe, Jean Rogers—We have played five chapters so far and think its a very good serial, especially for the children. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Elected to Academy

Erno Metzner, art director for Gaumont British Pictures, has been elected to the Academy of Motion Picture Arts and Sciences in Hollywood. He is the only art director in England to have achieved this distinction. Mr. Metzner at present is designing sets for the GB production, "Strangers on a Honeymoon," in London.

French Author Signed

Warner Brothers have signed Romain Rolland, noted French author, to write the screen play for "Danton, the Terror of France" which will be directed by Max Reinhardt. Paul Muni will play the title role.

Sound Trucks Banned

Sound trucks have been ordered off the streets of Joplin, Mo., by police because of complaints against noise.

SHORT PRODUCT PLAYING BROADWAY

Week of June 27

CAPITOL
Two Little Pups ..... MGM

MUSIC HALL
Row, Mr., Row ..... RKO Radio
Along the Lifeline of the British Empire ..... Harold Auten

PARAMOUNT
More Pep ..... Paramount
Wonderland of the Gaspe .. Dynamic
Paramount Pictorial No. 12 . Paramount

RIALTO
What, No Spinach? ..... Paramount
Schmeling-Louis Fight Film . Super Sports

RIVOLI
Three Little Wolves ..... United Artists
Normandy and Mount St. Michael . Harold Auten

ROXY
Spinach Overture ..... Paramount
Stranger Than Fiction No. 22 . Universal
The Peppery Salt ..... Columbia

STRAND
Pictorial Review ..... Vitaphone
I Love To Singa ..... Vitaphone

Kilroe Will Attend Copyright Convention

E. P. Kilroe of Twentieth Century-Fox has been designated as the observer for the United States motion picture industry at the meeting in Brussels, Belgium, of the International Copyright Union, which starts September 7th.

The International Copyright Union is meeting to consider and pass on proposed revisions in the Berne copyright convention. These changes are considered important to the film industry because of pending legislation proposing to enable the United States to adhere to the international group.

Union Control Shift Sought by Holmden

The correction of what he regards as weaknesses in the International Alliance of Theatrical and Stage Employes setup in the studios and strengthening of control over union men is reported as the chief objective of Harlan Holmden, I. A. T. S. E. third vice-president, who arrived in Hollywood this week. Union officials will shift the control of manpower to locals from the studios which heretofore have executed the closed shop agreement.

DAR Film Program Extended to Orient

The film program sponsored by the Daughters of the American Revolution has been extended to China, according to the annual report of Mrs. Leon A. McIntire, chairman of the Motion Picture Committee. A joint committee composed of 16 different nationalities functioning under the direction of the Daughters in America, has been formed in China. Special children's programs are its chief objective.

New Booking Office Started on Coast

An independent booking office has been opened in Los Angeles under the name of Pacific States Theatres Service Company. The organization will be in charge of Sam Blowitz, former Fox West Coast booker, and Harry Rackin, formerly with Principal Theatres.

To Study Film Storage

A group including George Crane, Alan Freedman, Sidney Lund, Hugh McClung, J. M. Nickolaus and John Swain has been appointed by William Koenig, chairman of the Academy Research Council to aid in preparing a report on various types of available preservative processes for film.

Two Houses Sold

Carolina Amusement Company has bought Criterion at Spartanburg, South Carolina, and the Criterion at Anderson, S. C., from L. C. Sipe Theatres Company. Carolina Amusement operates three other houses in Spartanburg, the Carolina, State and Strand.

Booker Promoted

Ralph Olson has been promoted to road representative for Universal, his post as booker at Omaha having been filled by Bob Morrison, formerly poster clerk.

B & K DROPS PLANS FOR DOUBLE BILLING

And Thereby Avoids Court Fights by Independents, Says Chicago's Film Row

by WILLIAM F. CROUCH
in Chicago

Plans that Balaban & Katz may have had for starting double features in Chicago this summer evidently have been dropped. Many are those who say this was a very wise move, as it did away with the possibility of much legal tiffing. That would have been the independents' weapon. Present film contracts are such that the independents cannot play duals unless the distributors grant them the privilege. The distributors generally were willing to grant this favor to B & K if the circuit wished, but independents' charges of conspiracy would have flown right and left.

It is the opinion of some that B & K felt that a fight for duals at this time would have jeopardized its chances for getting—without a fight—an "extra week of clearance"

A good sign that the dual problem is over for the time being, as well as the clearance problem, is that large distributors are not planning to sell product to any Chicago theatres until fall, or at least until after B & K has made its agreements. City selling is practically nil here during the summer months, as everyone waits to see what B & K will buy and on what terms. Exchanges now have their city salesmen working in the downstate territories.

All this indicates a quiet summer and a boisterous fall. On top of the dual and clearance problems will come the operators union demands for increased wages in a new contract.

* * *

Jack Miller, former president of the Chicago Exhibitors Association, was the honored guest at the long planned testimonial dinner last Friday evening in the Red Lacquer Room of the Palmer House. More than 300 honored Mr. Miller for his 12 years of very active service in behalf of the exhibitor organization and exhibition in general. The guests presented Mr. Miller with a star sapphire ring.

▽

Felix Mendelssohn was toastmaster.

From out-of-town and seated at the speakers table were Dave Palfreyman of New York, Dick Biechle of Kansas City, Fred Wehrenberg of St. Louis and Ed Kuykendall from New York. Others who spoke were Aaron Saperstein, Clyde Eckhardt, Henry Herbel, Calvin Hermer, Morris Leonard, Sid Spiegel, Sam Myers and Edw. Alcock.

Entertainment was provided by Charles Ryan of Warner Bros. theatres and Louis Lipstone of the Balaban & Katz theatres.

△

Larry Stein spent Sunday judging a beauty contest at Racine. He assisted in picking "Miss Wisconsin." Incidentally Stein is wearing tinted glasses this week.

Ben Judell leaves the last part of the summer for Hollywood, where he will start production. Judell also will continue to operate his five midwestern exchanges, making periodic trips here. Although his group of exchanges will serve as a nucleus for distribution of his pictures, deals are underway for other independent exchanges to handle the product as well.

Judell said he will make "bread and butter" pictures.

The distributor-producer already has made arrangements for enrolment of his children in college on the Coast and he will move his family there late this summer.

▽

John Balaban and Barney Balaban surrendered to their desire to travel this week and boarded planes for cities in opposite directions. Barney headed for New York to confer with Paramount officials regarding his new position on the Paramount Board and John hied westward for conferences with producers. Both will return to spend the Fourth-of-July with their families.

▽

Charles Ryan and George Singer of Warner theatres, together with their families, left this week for a three weeks vacation trip in the East. They will visit New York City, Washington and other cities before returning westward.

▽

Balaban & Katz will spend $100,000 in remodeling the Mainstreet theatre in Evanston. Work of rebuilding the house is underway, with the opening set for this fall.

▽

William "Bill" Boyd, film star, and Harry Sherman, producer of "Hop-A-Long Cassidy" pictures, were visitors at the Paramount exchange last week. "Bill" has been in New York for the past month attending shows, "the fight" and having a vacation.

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The suit filed by Affiliated Distributors, Inc., owners of Bank Night, against the Alger theatre circuit in this state, in federal court, will be dropped.

This cessation of legal activity against the Alger theatres came about when E. E. Alger, manager of the circuit and its affiliates, dropped their cash giveaway plan called "cash Nite" and started Bank Night. The Alger circuit has theatres in eight downstate cities.

▽

Badminton, which heretofore has been confined to outdoor and indoor courts in gymnasiums, burst forth this week in a new setting. On the stage of the Chicago theatre, deluxe loop house, one can see Badminton played by experts as part of the stage show. Games are played and special trick shots make them one of the most entertaining stage attractions to play here.

▽

Herman Marx, sales representative for a local trailer concern, was married last Sunday to Miss Ida Krichiner of this city. At a reception following the ceremony, at the Parkway hotel, a large number of local film personages gathered to shower their congratulations on the couple. Following the reception the bride and groom left for a honeymoon trip in the northern lake country.

▽

"Collusion," a picture made more than a year ago, has been approved, finally, by the Chicago censors and opens this week at the State-Lake theatre. Edward Arnold heads the cast of the picture, which is a sensational story about divorce. B. F. Judell exchange is handling it.

▽

"Elwynn," a ghost show of the novelty type, will be brought to Chicago in a few weeks to play engagements at the Warner theatres. The show is now booked into the Warner theatres in Wisconsin. Current at local Warner houses for engagements are the Kentucky Ridge-Runners, a novelty hill billy act that has a wide radio following locally.

▽

Phil Baker comes to the Palace theatre here for one week starting July 10th. On the screen the Palace will have the latest Jessie Matthews picture, "It's Love Again." Baker has played three engagements with this film as part of the program.

▽

Thomas Burns is the new manager of the Blackstone hotel. Mr. Burns has been connected with the Blackstone several months, coming here from the South where he managed a number of well known hotels.

Arriving this week on the Santa Fe *Chief* enroute to New York were Al Jolson and Ruby Keeler, Adolph Zukor, Jean Howard and Constance Collier. Among those who took the Santa Fe westward were William Boyd, Harry Sherman, George O'Brien and Marguerite Churchill.

French Film Booked

The French film, "La Maternelle" ("Children of Montmartre"), will be roadshown in 80 summer resorts in New York, Connecticut, Massachusetts, New Hampshire, Vermont and Maine during the summer.

Schwartz on Board

Charles Schwartz has been elected a member of the United Artists board of directors on behalf of Charlie Chaplin for whom he will be general counsel. Mr. Schwartz was a member of the former Nathan Burkan law firm and is now a partner in Schwartz and Frohlich.

Fanchon and Marco Moves

Offices of the amusement firm of Fanchon and Marco were transferred this week from the Bond Building to the RCA Building in Radio City, New York. The firm will stress radio activity in their new quarters with sound studios and control rooms installed.

Pensacola House Opened

George Fuller, formerly of Fairhope, Ala., has opened a new theatre, the Warrington, in Pensacola, Fla. Two houses in the Florida city, owned by Saenger Theatres, have been dark for several weeks because of a disagreement between the owners and the City Council over an amusement tax.

"Carrie" Approved

The Paramount script for "Valiant Is the Word for Carrie" has been approved by the Hays office.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WHY POUND THE SAME TARGET?

Some weeks back, a study of the line at the box office of a nearby neighborhood theatre revealed that while some of the folks "shopped" around the lobby display and stills before buying or not buying tickets, there were others who walked directly to the ticket window, took their admissions and proceeded inside without further ado.

Conversation with the manager brought out that this percentage of business was regular, that these patrons had been sold and evidently to their satisfaction on the theatre and the merits of its attractions, that they expected a reasonable evening's entertainment and their steady attendance indicated the effectiveness of the advertising job done by the manager to attract this regular percentage.

Having gotten to this point, the next logical step on the theatreman's part was to switch his advertising attack and to concentrate his drive upon the folks who shop around so that they too would line up with the regulars. But further discussion disclosed that the manager had not changed his "sights" to reach out especially for the new business he was not getting. He continued to pound at the same target upon which he had already scored.

The above situation is not an isolated instance. It represents a cross-section of current theatre advertising procedure that is not flexible enough to allow sufficiently for proper coverage in those directions where more business is most certainly to be had.

▽ ▽ ▽

GOING TO THE PEOPLE

Though the influence of the newspaper motion picture review is not to be discounted, there is also much to be said for the opinions of the "folks next door." Campaigns are of course aimed to secure sizable openings but in the final analysis success for most any date depends to an extent upon the invaluable word-of-mouth advertising spread from one spot to another by folks who have seen a show and hasten to tell their friends.

Thus are to be complimented Manager George Laby, of the Paramount, Springfield, Mass., and circuit ad director Bill Powell, who adapted the idea to what they called a test preview in advance for "Case Against Mrs. Ames," to which were invited sundry local folk and whose comments and names were used in the theatre newspaper advertising. The slant was reported to have been highly successful, bringing the best opening in months. Interested members will find the story of these activities detailed on a following page.

By going direct to the people, the theatremen found that folks not apt to be swayed by endorsements of newspaper "by-liners" may often be completely won over by the enthusiasm of their neighbors.

▽ ▽ ▽

PERFECTING A TECHNIQUE

With the recent successes of the class picture due in no small part to the unique and skillful merchandising campaign on Warner Bros.' "Dream", an expected development in the coming season is the release of further pictures by that studio and others, aimed also to attract classes of patronage not usually responsive to motion picture advertising. And now that these new business veins have been uncovered, there is high hope they will be kept open by the fine grade of such screen entertainments and, as important, selling campaigns in keeping with the quality of these attractions.

The increase of class pictures allows the understanding manager who would try his wings in loftier altitudes, a rare opportunity.

The combination of his own special talents reserved for these occasions plus the assistance of carefully-weighed home-office campaigns should mean much in the perfection of a technique to bring this class business more frequently to the ticket-window.

▽ ▽ ▽

THE SIMONS ILLUSIONS

Pitchmen and circus barkers recognize as an old and valued aid the hocus-pocus of some sleight of hand or other simple illusion in stopping the passing throngs—the first principle in making any kind of a sale. The idea is not often used for the same purpose in theatre advertising which may be traced to the general lack of savvy in this direction.

Of interest therefore is the illustrated article in this issue on illusions in displays by Manager Jack Simons, of Loew's Poli, in Hartford. They have proven to be real crowd-stoppers for this Round Tabler and should serve as well in other situations.

A. Mike Frazee



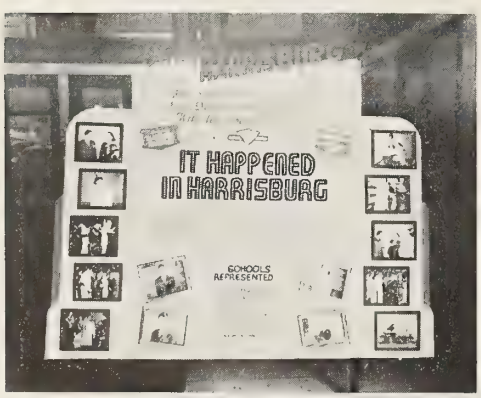
THE FLEET FOLLOWS. Naval minded Londoners found much to admire in the magnificent lobby display reproduced above on "Follow the Fleet" at the Plaza Theatre, London. Designed by Silver Grand Award winner, John Armstrong, Radio Pictures, Ltd., publicity head, the flash drew the attention it deserved.

Student Angle Stressed By Benford for "Pasteur"

For his "Pasteur" date at the Orpheum, Philadelphia, Stan Benford contacted district supervisor of schools, who granted permission to bring the picture to the attention of the principals. Special attention was paid to students of the high schools, heads of the science department were personally contacted and announcements were made in all classrooms.

Branches of the public libraries distributed bookmarks and placed stills in strategic spots. Women's clubs, doctors and dentists, and boy and girl scout organizations were circularized and largest drug store in the locality of the theatre devoted entire window to special "Pasteur" display, with theatre credits.

"Have You Contributed Lately?"



LOBBY BOARD. For weeks ahead of his opening of "It Happened in Harrisburg," Sam Gilman, Loew's theatre there, used the above display to sell the picture. Actual scene stills were shown.

Questions and Answers Stunt Sells Rivoli "Ex-Mrs. Bradford"

Under the direction of Frank Brunner, publicist of the New York Rivoli, a novel campaign was put on theme of which was "Who is the Ex-Mrs. Bradford?" Calling cards carrying the phone and address of the theatre with the title name were distributed city-wide in advance and throughout engagement.

Another feature of the exploitation campaign was the use of a "question and answer" stunt arranged with a mike placed in front of theatre and sign inviting passers-by to ask any question pertaining to the film, which were answered immediately by a hidden announcer. This was reported as being very effective and attracted a great number of persons.

Rivoli front was dressed for the occasion with six enlarged photos planted under marquee.

"Have You Contributed Lately?"

Kid Cartoon Club Staged by Conner

Marlowe Conner, Grove Theatre, Chicago, Ill., reports a successful cartoon club for his kids held on Saturdays. Mimeographed sheets are handed out with instructions and three-inch capital letter. Kids are told to make the letter into a funny face by just adding lines. To the twenty best cartoonists tickets are awarded and contestants invited on the stage to perform for the rest of the kids.

Another stunt that Conner uses is to send his usher out on the streets as a hitchhiker. Lad wears an oversized cutout thumbing hand attached to his arm, palm of which reads, "Take me to the Grove to see," etc., etc., the stunt proving a honey.

City Editors Review "Pastures" Premiere

Importance of the world premiere of Warner Bros. "Green Pastures" at the Ritz, Tulsa, Okla., was stressed by Ralph Talbot who had the city editors of all local dailies on hand to view the picture and to write enthusiastic endorsements of the feature. In advance, special screening was held for ministers of all denominations, cultural leaders and civic officials, to whom was first mailed four-page booklets presenting picture highlights. Comment cards were enclosed for their opinions after the showing.

Radio programs were featured by appearance of Mayor Penney who spoke on the opening and urged local attendance. Further civic encouragement was given with a "first time" permission by the police department for the hanging of a giant banner across street, the flash flooded at night by spots.

Downtown department stores gave full windows to the Bradford novel, "Old Man Adam and His Chillun" from which the picture was adapted and art work, stills and other accessories from the picture were used generously for added decoration.

Co-op newspaper advertising included congratulatory messages from heads of local businesses, a special "Green Pastures" section and much more than the usual amount of publicity was given over to signalize the first engagement of the feature.

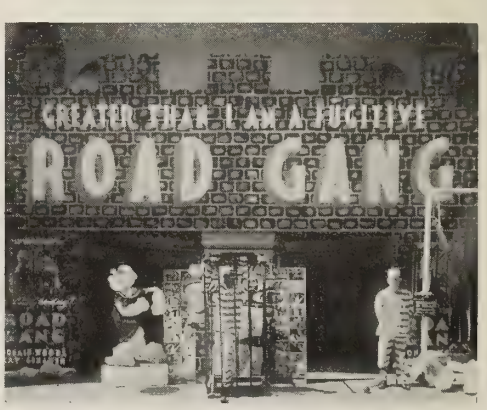
"Have You Contributed Lately?"

Rotsky Ties Up Railway For "Follow the Fleet"

Canadian Pacific Railway cooperated with George Rotsky, Palace, Montreal, on "Follow the Fleet" when they loaned six models of the Company's Empress fleet, electrically illuminated for exhibition in the lobby with title letters pointing to the cars. Auto dealer staged a parade featuring their new model cars, all of which were bannered with title, cast and playdates.

For "Show Boat," George went to town with a calliope which played "Here Comes the Show Boat" as it toured the streets, Highlight of campaign was tieup with bus company which turned over four busses to the theatre during showing, offering to drive patrons to the theatre from different spots in town, busses were bannered and stunt landed newspaper breaks.

"Have You Contributed Lately?"



PRISON FRONT. Instruments of torture, man in cell with ball and chain and entire front covered to represent prison was the way Louie Charninsky, Capitol, Dallas, Tex., handled "Road Gang" date.

Test Preview Idea Clicks on "Ames"

Deciding that in that location, features other than sensationalism could be more effective in advertising "Case Against Mrs. Ames," Manager George Laby, of Paramount, Springfield, Mass., with Bill Powell, circuit ad head, worked out a test preview idea that clicked well enough to return an out of the ordinary opening on the date.

In this instance the preview was brought right close to patrons by having an invited list of 25 representative locals at a special showing and their comments were sufficiently enthusiastic to encourage George and Bill to put these together in the shape of a two-column newspaper ad, reproduced below. As to be noted, no art work or urge copy was used. The ad was used day ahead and other picture copy carried further references to the comments from the locals.

Despite a heavy rainstorm on the opening day, Laby reports most excellent business and recommends the idea especially in spots where other than the sensational in copy is found more fruitful.

"Have You Contributed Lately?"



ELECT GRACE MOORE. Squad of boys carrying election signs on "The King Steps Out" at the Hippodrome, Cleveland, were sent out to do their stuff around headquarters at the recent Republican party convention. Stunt comes from those busy Warner Theatres publicists, Sid Dannenberg and Mort Goodman.

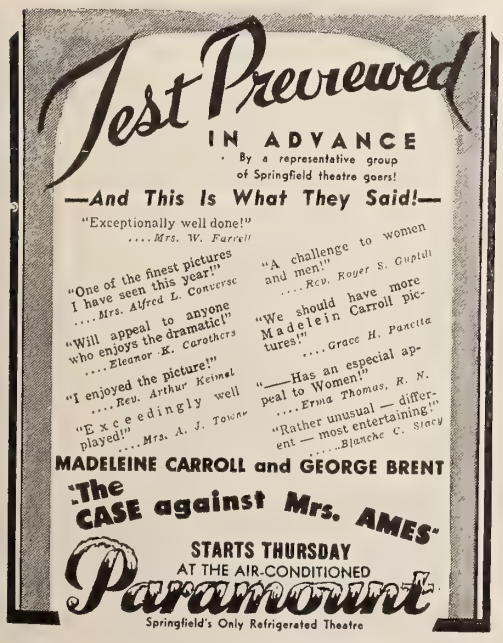
Prominents' Endorsements Used In "Show Boat" Advertising

Three private screenings were held in advance of the "Show Boat" opening at the Rialto Theatre in Lewistown, Pa., by Paul P. Klinger to which prominent locals were invited and their endorsements used for advertising purposes.

Local soft drink manufacturer and friend of Wininger supplied all soda fountains in town using his product, cards with Wininger's tertimonials of the drink and photo. Five-foot letters made of plywood spelling out title were mounted atop marquee, flasher motor attached iluminating the display at night.

"Show Boat" sundaes were featured at fountains, largest store featured bathing suits tying up with film, and music store gave window over to Irene Dunne music display.

"Have You Contributed Lately?"



Laby's "Test Preview" Newspaper Ad

Round Table Members Win "March of Time" Awards

Many of the 11 winners of the main prizes and a majority of those voted honorable mentions in the recently completed March of Time exploitation contest are members of the Round Table, according to the results recently announced. Two winners were selected from each of five regional groups in the United States and possessions for the top prizes of radios. They finished as follows:

Ed Hart, Strand, Plainfield, N. J.; Stewart B. Tucker, Byrd, Richmond, Va.; C. D. Beale, Capitol, Juneau, Alaska; C. B. Craig, Rex. Seattle, Wash.; Ray Bruder, Chicago, Chicago, Ill.; Charlie Zinn, Uptown, Minneapolis, Minn.; J. E. Unger, Arcadia, Temple, Texas; Paul Short, Majestic, Dallas, Texas; Hardie Meakin, RKO Keith's, Washington, D. C., and Herb Jennings, Keith's, White Plains, N. Y. Eleventh prize went to Dave Martin, Liberty, Sydney, Australia. The "Honorables" received subscriptions to *Fortune*.

Contestants were judged for best tieups in regular advertising, lobbies general publicity and special stunts or tieups. Judges were adman Bruce Barton, Jules Levy and S. Barret McCormick of RKO.

"Have You Contributed Lately?"

Huffman Theatres Tie In On New Train Publicity

New streamline train named "City of Denver" started service between that city and Chicago some weeks back and the Harry Huffman theatres in Denver hooked into the general publicity by awarding, via drawing, five free round trips on the new train and two days in Chicago.

Drive started three weeks ahead with trailers at the various theatres of the circuit and was built up further at the exhibition of the new train at the Union Station with coupons distributed to the thousands who inspected the latest type streamliner.

As a result, business on the night of the draw was capacity, it was said, with railroad reported more than pleased with the publicity gained through the tiein and wide open for more like it.

"Have You Contributed Lately?"

"Wife Versus Secretary" Campaign Put On by Gals

To the front once more comes the "petticoat aggregation" of Walt Davis' Capitol Theatre, Regina, Sask., with Mrs. Ella Davis and Misses Mary Graham, Heda Summers and Lenore Williams putting over a swell job on "Wife versus Secretary" by tying up local typewriter company that supplied ediphone set in foyer and a girl typist (see photo).

Another swell tieup was arranged with department store to supply demonstrator and display of cosmetics in foyer. Small folders on office etiquette carrying toiletries ad were distributed to all offices and places of business, invitations were distributed to all homes calling attention to the demonstration and local beauty shop carried cut of Myrna Loy and Jean Harlow with theatre message.



Davis' Lobby-Typewriter Tieup

Attractive Lobby Display Constructed by Salmon

For his "Captain January" date at the New York City Riverside Theatre, Joe Salmon covered entire width of lobby over the doors with plush trimmed beaverboard on which were mounted cutouts of Shirley Temple (see photo).

To the left was a lighthouse with transparent glass, light behind it showed up excellently. Center of picture shows small stage cutout of miniature musicians as orchestra and cut of Shirley and Slim Summerville. Joe reports the display as a real eye-attractor and credits his electrician, Mr. Baron, for his help.

"Have You Contributed Lately?"

Diaper Hanging Attracts Crowds

Leon Back, Broadway Theatre, Baltimore, Md., secured plenty of comment on his "Country Doctor" date a week ahead by hanging a diaper valance under his marquee on Saturday night when he was assured of crowds. Opening day usher toured streets asking what was playing at the theatre and proffering passes to those who supplied the correct information; those who didn't know received a herald.

Drug store featured window of papier mache stork carrying five babies, five and ten came through with front window display entitled "Babies Must Play" with every conceivable kind of toy and rattle shown. Contest was run in paper offering tickets to those sending in best letters on which Quin they would chose as their favorite and why.

"Have You Contributed Lately?"

Forsyth Stages Search For Golden Voices

As a good-will builder for the Gaumont British Theatres in London, J. Forsyth, publicity chief for GB, put over a newspaper contest sponsored by the *London News Chronicle,* endeavoring to find a "golden-voiced girl" and a "silver-voiced crooner." One of each was chosen from fifteen different sections of the city for the semi-finals. The grand finals were held at the circuit's New Victoria and Dominion Theatres.

"Have You Contributed Lately?"

Blackstone's Coloring Contest

Merchant in town cooperated with Harry Blackstone, Regent Theatre, Arlington, Mass., offering prizes to kids for a "Littlest Rebel" coloring contest. Blanks were distributed at stores, each of which featured a Temple display week ahead of playdate.

"Have You Contributed Lately?"

Essay Contest Planted By Morrison for "January"

Through tieup with schools and newspaper, Mel Morrison, Strand, Dover, N. H., planted a contest for "Captain January" on "Why I like Shirley Temple." Tickets going to winners, with English supervisor of schools encouraging and aiding the children.

Postcards commending the picture were mailed from New York City hotel, promoted lithographed heralds were distributed, as were cards paid for by merchant's ad on reverse side, selling the picture two weeks ahead. Bakery devoted window to display of a Shirley birthday cake plus stills and playdates.

A kiddie doll carriage parade was held; first prize a Temple doll, second $2 in cash and next five received guest tickets. Dress shop tied in on the starlet dresses, featuring large cutout of Shirley wearing one of the dresses and carried picture mention in ads.



Orpheum Staff Receiving Reward Checks



Salmon's "Captain January" Lobby Display



Fountain's "Robin Hood" Street Singers



Holland's "Bullets or Ballots" Front

Orpheum Staff Receives Checks for Bravery

Accompanying photo shows Victor J. Morris, managing director of Loew's Orpheum, Boston, presenting checks to Fred Perry, Vaughn O'Neil and Gerald Pelrin of the theatre staff for their bravery in frustrating an attempted holdup at the theatre recently. Both Perry and O'Neil were each given $100, while Pelgrin received $25. Checks were sent by J. R. Vogel, general manager in charge of theatre operation for Loew's, who paid the boys glowing tribute for their unusual bravery.

"Have You Contributed Lately?"

Fountain Uses Street Singers for "Robin Hood"

For his advance bally on "Robin Hood of El Dorado," Lester Fountain, Broadway and West Coast Theatres, Santa Ana, Cal., used his house staff, which included a trio of instrumentalists and singers, to parade streets serenading merchants, cafes with Mexican songs. All costumes, acoutrements, etc. were promoted by his staff at no cost to the theatre.

Les says the stunt was very colorful and caused much comment with raids on banks and sundry gags.

"Have You Contributed Lately?"

Safety Commissioners Tiein with Bechtoldt

E. C. Bechtoldt, Sanford Theatre, Irvington N. J., for his "Hit and Run Driver" date, contacted Commissioner of Public Safety, who cooperated on the campaign. Officer in charge of Irvington junior police and safety controls assumed responsibility of having announcements made in all fourteen schools.

Police traffic Judge Thomas Holleran, in addition to imposing regular punishment and fines to traffic violators during run of picture, imposed an extra fine—that all violators must attend the theatre.

Papers were generous with breaks and imprinted safe driving rules were distributed.

"Have You Contributed Lately?"

Unusual "Times" Contest Put Over by Steffy

A reported very successful contest was put on by Frank Steffy and publicist Don Alexander at the State in Minneapolis for "Modern Times." With Minneapolis Journal tying in, a six-day contest was planted in paper for which cash prizes and tickets were awarded.

First day pictures of various kinds of derbies were run, next mustaches, then coats, hats, canes, etc., until the whole outfit had appeared in the paper. Contestants were instructed to cut out each day what they considered the correct piece of attire or feature, save them and assemble a whole Chaplin at the end of the contest.

"Have You Contributed Lately?"

Holland's "Ballots" Front

An attractive front was created by Sid Holland, Elco Theatres, Elkhart, Ind., for "Bullets or Ballots" (see photo). Newspaper tear sheets, blowups of editorials, stills and cutouts from three and six sheets formed the basis of the display.

ILLUSION IN PICTURE DISPLAY

Connecticut Theatreman Details Workings of Animated Displays Found Effective At the Boxoffice

Up in Hartford, Manager Jack Simons at Loew's Poli Theatre attracts plenty of attention to his current and coming attractions with a number of animated illusion displays in the lobby and prominent windows. Being especially skilled in this form of advertising, Simons has kindly consented to describe some of his most successful.

On this page are detailed and illustrated various moving illusions, Jack explaining how they are put together and operated.

The Dancing Slippers

The dancing slippers is accomplished by setting five or six pairs of ladies evening shoes on a platform. Behind the platform is a jet black drop. Across the top of the set and out of sight is a long thin iron rod, connected by pulleys to a motor also out of sight. A black thread is fastened behind each shoe and runs up to the top of the rod. As the rod revolves by means of the pulley connected to the motor, it automatically lifts the shoes up and down and gives them the appearance of dancing.

The Floating Cigar Box

This is a highly complicated mechanical set-up that takes a lot of work. As the spectator looks upon the illusion he sees a large metal frame with a glass front. Behind this a box of cigars, or what not, appears to be floating in mid-air. What actually happens is this. The box of cigars is attached to a second pane of glass cut in an oval shape. This oval moves in a circle by means of a small motor and pulley. Thus the box has the appearance of floating in mid-air. Looking at the box through the front glass it cannot be detected that the box is attached to a second pane of glass directly behind it and that the glass moves and not the box.

Light Bulb on Shoe Lace

A very effective illusion and not difficult to make is the electric light bulb suspended from a shoe string. The bulb is lit, yet there is no visible connection. To accomplish this, drill through the metal part of a bulb of any wattage and run the finest kind of silk wire obtainable into the bulb and fasten the terminals to the base of the filaments. Any house electrician can do this in five minutes. Then run the wire up through the center of a shoe lace. Tie the one end of the shoe lace around the base of the bulb ending up in a knot. The other end of the shoe lace can be suspended anywhere but, of course, the electric wire must be concealed from that point on. The ends of this wire are fastened to a male plug-in and the whole thing is then ready for use.

As illustrated in the photo the frame from which the shoe string hangs is made of thin scrap wood. The wire coming out of the upper end of the shoe lace is then pasted on back of the frame, down the left hand side and on through the base of the pedestal on which the frame stands. From that point it is carried to a wall plug. A piece of heavy sticking paper is then run over the entire back of the frame, thus concealing the wire. The frame is then painted white, front and back and absolutely defies detection. It is a fool-proof illusion that gets 'em every time.



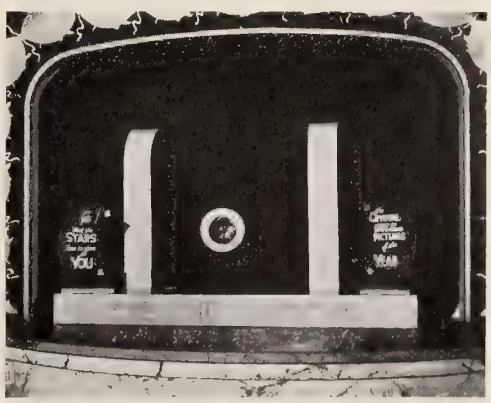
The Dancing Shoes



The Moving Cigar Box



The Light Bulb on Shoe Lace



The Crystal Ball Illusion

The Crystal Ball Illusion

The crystal ball illusion is accomplished in the following manner. On a platform sits a box-like affair with a hole cut out of the center. A good-sized bottle with a round bottom or belly is set on a platform behind the face of the box. Thus, only the lower part of the bottle shows in the hole, giving it the appearance of a crystal ball. The bottle is filled with water. Behind this is a heat wheel with coming attractions or any reading matter pasted onto the part that revolves. This piece of mechanism is nothing more than an electric light bulb mounted on a base with a piece of wire extending above it so that cone can ride on top of it. It is nothing more than the novelty lamps that are being sold everywhere, depicting Niagara Falls in action or a forest fire. The bottle is filled with water, which, when one looks into it at the heat wheel in the back, the reading is greatly magnified. Of course, everything is out of view and it is difficult to observe how the reading matter fades in and out of the "crystal" ball.

Sure Winners

Also found effective by Simons was a horse race slant labeled "Sure Winner" constructed as follows: A shadow box of considerable depth is constructed in the form of a horse shoe. The cutouts of the horses and jockeys are in front. By means of an electric fan and pulley arrangement the horses move up and down and are constantly in motion, this requiring nothing more than a small electric fan and pulleys.

Harold Lloyd Head

In front of a jet black background a giant Harold Lloyd head is suspended by heavy black threads. If the scene is darkened the thread will not show. Neon glasses are fastened on the face in the regular way, but the electrical apparatus is out of view, the wire for the connection coming out from behind the back drop. The tire too is a deep black.

Something to Crow About

Using a photo of a rooster and making the head and leg move is accomplished by small electro magnets. After the cutout is made, the head and leg or whatever part it is desired to have move, is fastened from behind to small electro magnets with pendulum arm.

Floating Cigar

The onlooker sees a huge object suspended in midair with a hoop continually passing over and around it to prove there are no supports. The suspended object is held in place by a rod, attached to the rear wall. The hoop is carried on a belt driven by a small electric motor. While the spectator is of the opinion that the hoop actually passes around the object, he fails to see that the hoop goes only as far as the supporting bar, reverses itself and then goes back.

ON OVERSEAS PUBLICITY

Says That Continental Publicist Must Be Mentally Acrobatic and Endowed with Elephant Memory

by EMILE LUCAS

Radio Pub. Dir. for Continental Europe

I wish I could find a snappy, illuminating sentence such as would inform a busy man, in a flash, what constitutes publicity, advertising and exploitation in this part of the world without his having to read the whole of this article. All I can say is that it constitutes harder work than most people imagine and that a Publicity man in charge of Continental Europe and the Far East must be capable of mental acrobatics endowed with the memory of an elephant.

With roughly 28 nations at his beck and call, each one speaking a different language, it stands to reason that an Egyptian editor can hardly claim to have much in common with his colleague in the city of the Boulevards. Likewise a Prague editor may turn down an interview of a potential star or a thundering film magnate, offered him for exclusive publication, whereas some of his Scandinavian colleagues may snatch it up without regret, but on one point they all seem to be of a uniform mind, i.e.: that stills of female stars suggesting the eerie or the deshabillé" are considered good printable material almost everywhere. On the other hand, stills of men stars receive a lukewarm reception and are seldom published unless a "peppy" feminine figure happens to adorn the background. This, very probably, is due to the predominance of the male over the female population, which in most European countries still prevails.

Publicist Must Be Multi-Lingual

A knowledge of various languages is an absolute necessity for a successful Continental publicity man. Without it he may just as well pack up and go home. Half of his battle is won if he has some literary ability of his own. Editorial fortresses, impregnable otherwise, open their doors to him and he seldom finds his publicity material thrown to the four winds.

A rough idea of the progress made by RKO-Radio's publicity in Continental Europe may be gathered from the fact that when this Department started its activities we had a total of 2,000 lines of free publicity in December, 1934, whereas that total reached the creditable sum of 120,000 by the end of May, 1936. Figures, even for the non-statistically inclined, speak for themselves and I claim that the name of RKO-Radio is, at this writing, at the top of the Continental tree.

Extensive merchandising tie-ups such as carried out in America, are practically unknown in Continental Europe where chains of the 1,000, or 2,000 stores, do not exist. You have to overcome the prejudices of complex-ridden and old fashioned individual store owners before you can achieve a tie-up worth writing home about. You have to talk yourself hoarse, get under the skin of a born diplomat, stand on your head, walk sideways, swear like a sailor, drink like a fish and bring flowers to bulbous females, and even then your troubles will not be over. You may still find yourself, heaven forbid, holding the baby.

On the side of advertising I hold truth to be the mainstay of our policy. We strive to avoid inaccurate and bombastic statements, descriptions and designs. We contend that to advertise any of our pictures, however outstanding, and attract the genuine response of the Continental filmgoer—who no longer believes in the fairy-tales of yesterday—a maximum result can only be achieved by restraint and simplicity in our copy. Misrepresentation, to my mind, is a fatuous and futile weapon. It may have worked in the past, but it is hopelessly outclassed by the more progressive advertising technique of today.

"Have You Contributed Lately?"

Films Council Aids Lewis on "Country Doctor"

Dionne basket standees were planted in windows about town by Milton Lewis, city manager, Majestic, East St. Louis, Ill., for "Country Doctor." Catchline "The screen's most Blessed Event" was used.

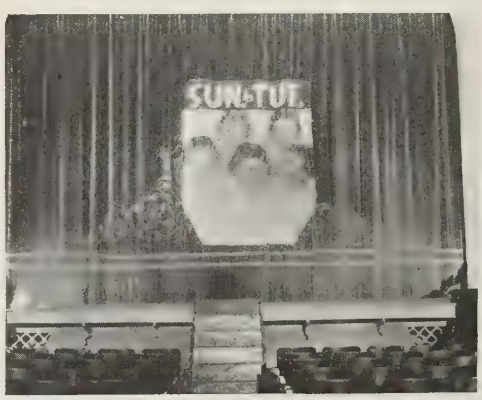
Better Films Council was contacted for cooperation, giving their wholehearted support, devoting entire fifteen minutes of their broadcasting program to the picture. Council also arranged to have the picture announced in schools, and medical societies reminded of the playdates.

"Have You Contributed Lately?"

"Darkest Africa" Bally'd By Youngsters in Panama City

Cooperating with the Strand Theatre in Panama City, Lynn Yost, manager of the Republic exchange there, sponsored an exploitation campaign in connection with the serial "Darkest Africa." Dressing several youngsters as bat-men with huge wings, a truck paraded the streets with orchestra and the boys cutting capers.

"Have You Contributed Lately?"



24-SHEET CURTAIN. Sam Shafer, Dixie, Rochester, N. Y., cut out the Quins and title, from a 24-sheet reassembled them and sewed the paper to his curtain. Entire display nine by 15 feet.



WINDOW DISPLAY. This mighty attractive and conservative window display was secured in leading department store by Harvey Cocks, Strand, Akron, for "Golden Arrow".

"Have You Contributed Lately?"

Dick Wright Offers Some "Cool" Slants

It's true, says Dick Wright, Ohio Warner district manager in "Ohio Mouthpiece," house organ, that the manager, staff and regular patrons are aware of the theatre's comforts during the hot days, "but are you satisfied in your own mind that your community at large is aware of the fact," queries the Warner head who sets down some angles he has found practical.

Institutional stories in papers with photos of cooling plant under the caption, "Here's What Keeps the Blank Theatre Cool These Days." Use of lobby board with photos of plant showing various important points with card under each offering brief explanation.

Window display card at drug stores, fountains, with blow-up of girl drinking soda plus stills from theatre attraction and lead-off copy—"Two Places to Keep Cool—At Our Fountain and the Blank Theatre." Another co-op idea is tiein with beverage company to serve soft drinks in lobby. Another is tiein with stores on ads presenting summer merchandise and services with hookin plugging shopping in the morning and attendance at theatre afterwards.

Have Doctors Endorse Plant

By mail invite leading physicians to enjoy comfort of theatre and to inspect air-conditioning system. Get letters from them stressing excellence of the system in preventing colds, etc., and post letters in lobby. Have director of Weather Bureau pose at the air-plant and plant this with story on how he envies theatre manager, from the angle that theatre weather is manufactured.

Announcements in ice on street corners as tiein with ice company with delivery trucks bannered and ads carrying copy—"Two Ways to Keep Cool." Place attractive bathing-suit girl in prominent window with camera against background of enlargement of cooling plant with "cool" copy. Have girl snap pictures of those stopping to look in window and post some of the snaps next day for theatre tickets.

Front porches in residential districts are the popular gathering place after evening dinner and to take advantage of this, boys might distribute at that time folders with institutional copy with photos of the cool plant with urge copy, such as "C'Mon Down and Relax in Cool Comfort, etc."

Barcelona Papers Stress Motion Picture Publicity

All Dailies Reported Giving More Space to Films Than Do American Sheets

by HARRY CHAPIN PLUMMER
from Barcelona

Your Showman's Travelogue series now current in the Round Table takes a broad jump this week with a visit to Spain and particularly to metropolitan and cosmopolitan Barcelona where exploitation-minded theatremen have for a long time turned out a highly commendable grade of showmanship on their various attractions.

As in other European situations, the trend, according to correspondent Harry Plummer, is to high-power American publicity methods and these are employed frequently in campaigns comparable in effectiveness with the exploitations on this side.

—A-MIKE VOGEL

Not only is Barcelona Spain's greatest city and principal seaport, but it is her major industrial center. Not less than 60 per cent of the manufacturing in the staple industries of this country is concentrated in this city, which is the Peninsula's chief point of mass production. Machinery, textiles, foodstuffs, glassware, china, porcelain and automotive vehicles and parts and almost every phase of motion-picture projection, sound-recording, studio and laboratory and theatre equipment and furnishings are but items in the vast industrial program of Barcelona. Despite its superb situation at the northwest corner of the Mediterranean, however, Barcelona enjoys relatively inconsiderable export outlets. Other centers of Spain's agricultural areas, such as Sevilla, for olives, olive-oil and wines, Malaga, Huelva, Cadiz, Valencia, Almería, Vigo, Corruña, Santander and Bilbao—and especially the latter—are more favored by foreign consumption, and in the case of Bilbao, not alone agrarian products, but coal, iron and steel and many high-grade manufactures find their markets overseas or overland, beyond the country's frontiers, in France and elsewhere. However, the excellent standard of quality and time-honored reputation of Barcelona's industrial production hold for the city its long-established markets throughout the region of Catalunya of which it is the capital, and all over Spain, and for this reason imports from abroad find it exceedingly difficult to penetrate, let alone hold, the national or regional markets in competition with "made in Barcelona" goods. Motion-picture films and, to a limited extent, thus far, picture equipment and theatre installations, provide the exception. It is a well known fact, of course, that up to the moment films of American production are preferred by the Spanish and Catalan public—original English-language versions with screen-titling in Spanish in the first-run theatres of the larger capitals and dubbed Spanish-language versions in the second-run and lower-classes houses of all parts of the country, while Spanish-language pictures filmed under American producers and directors in Hollywood and in Mexico always find quick response, despite the admitted ascendancy of Spanish home production.

City Is Bi-Racial

One may not estimate Barcelona's position as a consumption center for films or any other foreign product without taking into account the city's bi-racial and bi-lingual heritage. Catalunya, of which it is the capital, is a region composed of several provinces whose people are of distinct ethnological origin and speak a language—not a dialect—that is related to Spanish, as it is to French and to Italian, but that is different in its grammatical construction and forms of speech, as in vocabulary, from Spanish and the other Romance languages.

Physically and in temperament the Catalan is more akin to the Nordic races than to the Latin, and although there is on every hand evidence of admixture through succeeding generations, this has not lessened one whit the preponderant influence of the Catalan language, which is the official medium of the regional Parliament and of the *Ayuntamiento de Barcelona,* and of some of the courts, as, likewise, of all divisions of the local government within the region. Collegiate and public-school curricula are bi-lingual—in Spanish and Catalan. Thus, in Barcelona and throughout Catalunya, one finds a parallel of the status of Quebec Province and city to the rest of Canada—a people of French origin, speaking the officially recognized French, within the Anglo-Saxon mass of a British dominion. Or that of the Celtic Bretons maintaining their racial traditions and tongue within the Gallic majority of the French republic.

Barcelona counts a population of approximately 1,500,000, of which 75 per cent are working elements of varying grades and degrees. Another 10 per cent of the population would account for the suburban areas from which the city's larger and more important cinemas draw their attendance—the neighborhoods of the metropolis and each suburban "pueblo," or town or village, have their abundance of local picture-theatres, so that only the big first-run houses in the city's center may count upon a clientele from the outlying sections. Naturally that clientele is limited to outstanding film offerings and attractions of a special character. While Barcelona is an outlet and market center for vast agricultural, as well as manufacturing, areas, but a minor proportion of the population of these ever finds its way into the city cinemas or legitimate houses. Local cinemas, in particular, are sufficient to meet the need for entertainment and the lack of any organized drama movement in the Catalan tongue either within or without Barcelona precludes the possibility of a "theatre commuting" public such as has proved to be a box-office factor in the major American cities.

"Have You Contributed Lately?"



ADVANCE LOBBY. Special advance lobby display of newspaper teaser ads and publicity squibs was used by Herman Starr, Fox Hackensack Theatre, Hackensack, N. J., for "Country Doctor."

Transportation Called Excellent

Unskilled workers constitute by far the majority of the employed population of Barcelona and its environs—60 per cent would be a conservative estimate, but technical and skilled workers would make up another 20 per cent, confined principally to the city proper and another 15 per cent would be accounted for by the "white collar" employee, leaving five per cent for "intellectuals"—artists, newspaper and research workers, professors, teachers, librarians and those assisting them and representing a higher standard of education.

Since the March Spanish elections, the Region of Catalunya enjoys an autonomous form of government, with the regional Parliament centered at Barcelona. The control of theatre operation is vested chiefly in the *Ayuntamiento,* or municipality, of Barcelona, which assesses a direct tax of ten per cent upon gross receipts, while houses having an admission scale of more than one peseta (7.36c at current U. S. exchange) pay a regional tax of three per cent upon seating capacity. Thus a house of 1,000 seats presenting four shows daily, with an admission price of three pesetas, would be assessed at 12,000 seats and pay a tax of 360 pesetas par day, which is passed on to the attending public. In addition to these are a mendicity tax (for infant relief) of five per cent of receipts while the authors' royalties for Catalunya are fixed at 1.25 per cent on seating capacity. A 50 per cent discount is allowed upon the payment of the governmental taxes in advance.

Barcelona enjoys exceptionally good and frequent transportation service. There are metro (subway) systems tapping the main avenues of pedestrian traffic and trolley sys-

(Continued on following page)

MORE ON BARCELONA HOUSES

(*Continued from preceding page*)
tem gridirons the city and the nearer suburbs, while, in turn, 'bus lines are active competitors with the electric railways both within and without the city limits. All fares are gauged by zone systems, with 0.15 peseta for the first zone—a distance about equivalent to that from South Ferry to 14th Street in New York—and subsequent zones on the same trip scaled at five to 10 centimos, according to the character of the runs. The taxi operation is both complete and inexpensive, and many cinema patrons proceed to their first-run or second-run house in family or "Dutch treat" groups and, dividing their taxi fare equally, find the transportation but a nominal addition to the collective admission charge.

Low garage space for the theatre hours and abundant free space in the streets in front or immediately adjacent provide parking accommodations for motorists attending the cinemas in both the central and outlying sections of the city. Owing to the situation upon congested traffic arteries of the Capitol and the Catalunya, two of the larger downtown first-run theatres, the parking of cars presents more of a problem, but within a block or two, in the ample spaces of the Plaza Catalunya, accommodations are available for the cars of patrons of both.

Managers' Outside Activities Limited

There are less than ten first-run houses and a slightly greater number of second-runs, but there are 145 cinemas of lesser category and these range from small neighborhood establishments seating an average of 500 to big caravanseries, one-time legitimate theatres of the second or third-class and now converted into what the trade styles "shooting-galleries."

The Fémina, the Coliseum and the Astoria, leading first-run cinemas more nearly comparable to the de-luxe houses of the United States, and under the direct control, respectively, of the Metro, Paramount and Radio Spanish affiliate companies, have resident managers, whose operation policy, naturally, is governed by those entities. Rarely does any of the three show films other than those distributed by the controlling factors and the publicity and advertising policy of each dove-tails with that of the distributing unit it represents. All other houses, first-run and subordinate, are independent of distributor control, although present indications point to the acquirement by the principal American distributors of second-run outlets with the beginning of the 1936-37 season. The Catalunya, while occasionally showing 20th Century-Fox productions, is generally accepted as the *teatro de estreno* for native Spanish productions and this theatre was the scene of the *premieres*, this season, of two outstanding Spanish-produced films—"Nobleza Batura" and "Morena Clara"—each of which enjoyed a four weeks' run there. The Capitol about divides its American bookings between 20th Century-Fox and Warner Brothers-First National attractions, with Columbia and Universal closely following, while the Maryland shows Warner Brothers-First National and Columbia pictures and the Urquinaona Metro, Fox, Warner Brothers-First National, United Artists and Universal attractions. Warner films have recently appeared also in the Poliorama, a former legitimate theatre famous for its stage successes, but now converted into a cinema. The Fantasio is a frequent scene of Fox first-runs. Besides the Urquinaona, United Artists books its attractions at the Coliseum, of which S. D. Romano is manager, but which is devoted mainly to Paramount films, with occasional French importations.

The Capitol, a leading first-run house, and the Kursaal, one of the largest and best-situated second-runs, are key theatres of syndicate chains, the proprietor of the former, Antonio Solé, heading, also, the Excelsior, Audion, Condal, San Andrés and two smaller houses in the Pueblo Nuevo, and José La Farga, operating also the Iris Park, Cine Barcelona, Padró and Bohemia. Two other important chains are headed respectively by Francisco Benages and, as a co-partnership, Francisco Fernández and Otto Lehman.

Community and social activities of the proprietors or managers of theatres, large or small, for the express purpose of furthering their business objectives, are not developed in Barcelona or elsewhere in Spain as in the United States. Many of the executives of the more important houses are members of leading clubs and various social and business organizations, but their influence is rarely exerted in a community sense, although virtually all are members of the Asociación de Empresarios de Espectaculos de Catalunya, the exhibitor organization, with headquarters in this city.

Theatres Are Nicely Appointed

The city's chief first-run houses and the better-known second-runs are nicely appointed. Scrupulous cleanliness and excellent ventilation prevail, with heating in the winter months and refrigeration in the summer, but, excepting the Astoria, Fémina and Coliseum, none is in any way comparable, for luxurious and super-scientific standards, with the principal picture theatres of American cities. Western Electric and R. C. A. Photophone sound and projection systems prevail in the distributor-controlled houses and in many other first and second-run theatres, while many of the houses of lesser rank, including, even, some of the "shooting-galleries" are equipped with the former. Tobis Klang-film and Orpheo-Sincronic, respectively German and Spanish, prevail in most of the others, while makeshift sound-projection still rasps the ears and nerves of the patrons of smaller units where the admission prices are nil.

"Have You Contributed Lately?"



BABY HEADQUARTERS. This snappy drugstore window was promoted by G. N. Turner, Family Theatre, Pine City, Minn., for "Country Doctor". Store also prepared display for lobby.

The first-run theatres have an average top of 5.50 pesetas, (about 72 cents) with slight advances for Sundays and the more important holidays — Easter, Christmas, April 14 (the Birthday of the Republic) and October 12 (The Day of the Iberian Race), but such outstanding attractions this season as "Top Hat," "Midsummer Night's Dream," "Mutiny on the Bounty," "The Milky Way," "Desire," "The Littlest Rebel," ran much higher, two or three of them scaling to 10 pesetas, a good figure for first class stage attractions in this city and approaching the grand opera level. Second-run and neighborhood cinemas, however, fall away below these figures and from one peseta to as low as 0.30 peseta for the "general" section are fair averages in the majority of houses of lesser rank.

Legitimate theatre competition in Barcelona is not a serious factor in cinema calculations, except when an outstanding production with ranking stars comes from Madrid. Then, despite the advanced price scale, the attendance drawn away from the picture theatres is to be reckoned with. But the outdoor attractions, peculiarly favored by Spain's splendid climate — bull-fights, football and baseball, rapidly increasing in popular favor, golf, swimming and motor-boating and all manner of sports—as well as wrestling and boxing matches and the fronton (pelota) indoor arena attractions, all well organized here, show an ever-advancing competition.

Papers Stress Publicity

The Barcelona newspapers feature the cinema, both in news and advertising to an infinitely greater extent than do metropolitan dailies in the United States. The 38-page "Vanguardia," the city's principal morning issue, runs from three to four full pages of film news, none of it, however, syndicated, but, apart from the reviews, virtually all supplied by the distributor and exhibitor units, American, Spanish and European, and some of it directly coming from Hollywood and New York. Interspersed with this news are one and two-column displays of the week's first-runs and even some second-runs, while virtually all of the syndicate and individual third, fourth and fifth run cinemas, even to those of lowest admission level, are represented in an advertising directory of film attractions. All of the morning and evening newspapers devote a greater proportion of space to the motion-picture theatres than do the American papers. For this reason the weekly spread familiar to readers in America is unknown, due mainly

(*Continued on following page*)

• personalities

BERNARD CALDWELL
assistant of the Carolina, Spartanburg, S. C., has been made manager of the Criterion, succeeding PAT McSWAIN. JUDSON B. JOHNSON replaces Caldwell at the Carolina.

▽

RALEIGH SHARROCK
at the Palace in Morrilton, Ark., dropped in to get acquainted and we sure were glad to see him.

▽

MAX SILVERWATCH
from the Warner house in Waverly, Mass., was another Round Tabler to drop in and say hello.

▽

GUY MARTIN
district manager headquartering at the Colfax in South Bend, Ind., paid us a long anticipated visit.

▽

BOB MALLON
has gone to Parsons, Kan., as manager of the Dickinson and Uptown theatres.

▽

HOWARD WALTER
formerly at Paola is now managing the Dickinson at Osawatomie, Kan.

▽

J. C. WEIGAND
formerly at Osawatomie goes to the Dickinson at Osage City, Kan., and R. D. BURDICK, formerly assistant at the Dickinson at Lawrence, Kan., has taken over the Dickinson at Paola, Kan.

▽

WALTER ROSE
former manager of the Paramount in North Adams, Mass., is now managing the Palace in Pittsfield, Mass.

▽

GILBERT F. McKEON
has succeeded Jack Diver at the Avalon Theatre in the Bronx.

▽

JOE WALLACE
formerly assistant at the State in Paterson, N. J., is now managing the Wyckoff in Brooklyn, N. Y.

▽

D. B. AUSTELL
formerly manager of the Strand in Spartanburg, S. C., has been transferred to the Paramount in Concord, N. C.

▽

EDWARD DOWLING
formerly manager of the Palace, Pittsfield, Mass., has been named resident manager of the Capitol.

▽

HARRY S. McLEOD
for the past three years manager of the St. Charles in New Orleans, La., has resigned to accept a similar position at the New Strand.

▽

HANK HAROLD
of Warner Brothers Cleveland Theatres dropped into club headquarters to see us.

▽

EDWARD HARRISON
former resident manager of the Capitol in Pittsfield, Mass., has resigned.

▽

ANNA BELL WARD
assistant general manager and director of the Phoenix Amusement Co. in Lexington, Ky, announces that they have purchased the Tabb Theatre, in Mt. Sterling, Ky.



Created by C. M. Griepenburg, Elks Theatre, Rapid City, S. D., is this attractive poster of Jean Harlow, background done in black, face in dark red down to yellow, hair in oranges, yellows and white with the dress in blues and white.

Showmen's Calendar

AUGUST

1st	Beginning of World War—1914
	Colorado Admitted to Union—1876
2nd	Myrna Loy's Birthday
3rd	Dolores Del Rio's Birthday
5th	Tennyson, Poet, Born—1809
	Francis Scott Key, Poet, Born—1780
7th	Ann Harding's Birthday
8th	Sylvia Sidney's Birthday
10th	Missouri Admitted to Union—1821
	Norma Shearer's Birthday
11th	Hobart Bosworth's Birthday
	Jean Parker's Birthday
12th	Ann Dvorak's Birthday
13th	Gene Raymond's Birthday
14th	Robert Woolsey's Birthday
15th	Panama Canal Opened—1914
	Sir Walter Scott Born—1771
	Napoleon Bonaparte Born—1769
17th	Mae West's Birthday
	1st Atlantic Cable Message Sent—1858
19th	Mme Du Barry Born—1587
20th	Benjamin Harrison—23rd President Born—1833
26th	1st Kindergarten in America Est. in St. Louis—1873
	19th Amendment gave suffrage to Women—1920
28th	Alice White's Birthday
29th	Oliver Wendell Holmes Born—1809
31st	Fredric March's Birthday
	Bert Wheeler's Birthday

Barcelona Theatres Have Ace Publicists

(Continued from preceding page)

to the fact that no one day of the week, such as Sunday, is featured by an issue of unusual size. All newspaper publication is suspended on Monday morning and Sunday evening throughout Spain and a four-page "Hoja Oficial" (Official Sheet), with limited cinema advertising and virtually no reading matter, issued by the local press association of each of the principal cities, presents the national, foreign and local news.

While all of the distributor organizations and exhibiting chains and major units are equipped with publicity departments headed by experienced "live wire" newspaper men and while these keep the press fully supplied with propaganda material, the "tie-up," either with newspapers or with organizations and retail merchants does not represent the advanced stage of development that it does in the United States and Canada, due to the traditional conservatism of the Spanish and Catalan peoples. Despite this inherent handicap, however, attractions of the principal American distributors and those, also, of the Spanish Cifesa and Iberica, the latter now releasing through United Artists, through the season now closing, in particular, showed a distinct trend to the "high-power" publicity methods of American showmanship.

Exploitation Is High-Powered

Outstanding examples of this trend were to be seen in the publicity attending the recent *estrenos* of "The Littlest Rebel," with a nation-wide "Shirley Temple double" contest offering a 5,000-peseta and silver-cup award that gained hundreds of thousands of dollars of free newspaper and radio publicity; of "Mutiny on the Bounty," featured by an exhibition under quasi-official auspices with genuine buccaneer relics, models and charts and stills of the coming and current attraction and those to follow at the Fémina and including a branch box-office; of "Top Hat," "Roberta" and "Gay Divorcée" with veritable climax-building campaigns that had for their principal *motif* the public registering of the Astaire-Rogers songs and dances; of "The Milky Way," "Wings in the Night" and "Desire" and, by way of appropriate contrast in technique, of "A Midsummer Night's Dream," which, for superlatively good taste and restraint, won the admiration of the discriminating musical and artistic elements of this city and Madrid and the major centres of the republic.

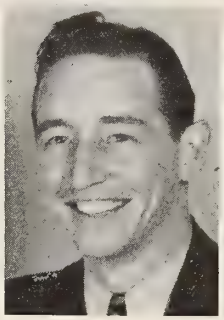
All first-runs are covered by ample reviews in the leading newspapers by competent and experienced critics specializing in cinema history and evolution and while the reviewers patriotically strive to encourage the national production of the Spanish studios, they do not hesitate to bear heavily upon mediocre offerings in acting and technique. In the main they treat justly and fairly the average run of American and European films and not infrequently acclaim unstintedly the bigger features coming from Hollywood.

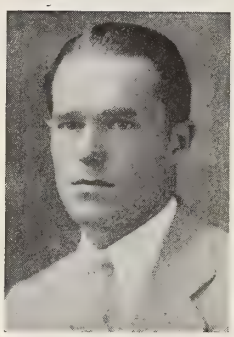
MEET UP WITH SOME MEMBERS



JACK ALBERTSON
(above)
Indiana Theatre
Indiana Harbor, Ind.

ARLIE CRITES
(below)
Rig, Rex and Circle
Borger, Texas

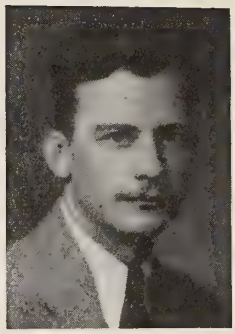




RAYMOND HASSELO
(above)
Palace Theatre
Alton, Iowa

SID LEVINE
(below)
Division Manager
Randforce Circuit
Brooklyn, N. Y.





MEL SCOTT
(above)
Moorhead Theatre
Moorhead, Minn.

LOU SMITH
(below)
Ritz Theatre
Bronx, N. Y.

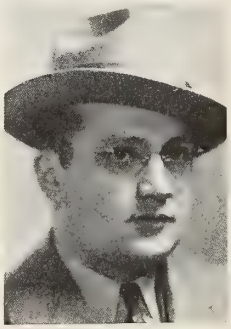




CLARENCE BOSCH
Granada Theatre
Milwaukee, Wis.

HARRY DAVEY
Division Manager
Randforce Circuit
Brooklyn, N. Y.

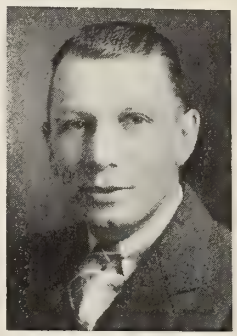




GEORGE HELIOTES
Rialto Theatre
Ft. Wayne, Ind.

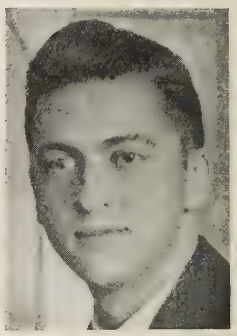
MORT MARGULIES
College Theatre
Toronto, Ont.

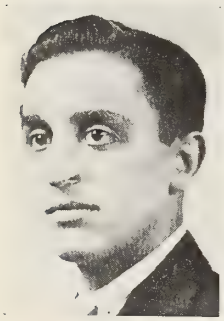




FRANK SHAFFER
Virginia Theatre
Harrisonburg, Va.

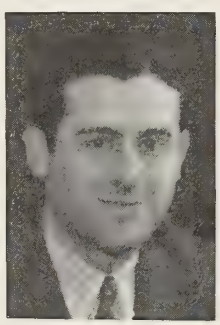
AL SWETT
Empire Theatre
Salem, Mass.





OSCAR BROTMAN
Avalon Theatre
Chicago, Ill.

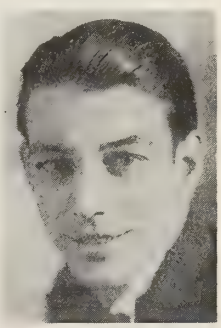
MORT GOODMAN
Warner's Hippodrome
Cleveland, Ohio

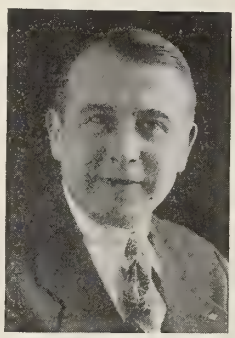




WILLIAM HERRON
Victor Theatre
McKeesport, Pa.

R. E. RICHARDSON
Roxy Theatre
Yorkton, Sask., Can.

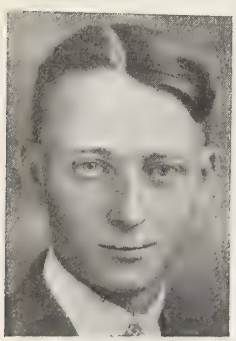




CARL SHERRED
Strand Theatre
Cumberland, Md.

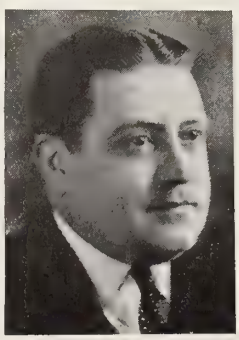
JOHN TUCKER
Park Theatre
Roselle Park, N. J.





MAX CADWALADER
Rialto Theatre
Bushnell, Ill.

MARVIN HARRIS
Orpheum Theatre
Springfield, Ill.

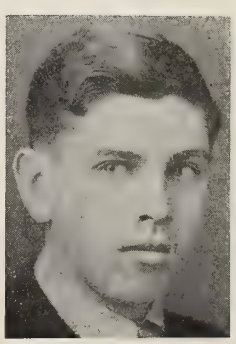




GEORGE LANGBART
Division Manager
Randforce Circuit
Brooklyn, N. Y.

DAVID SCHAER
Imperial Theatre
Brooklyn, N. Y.





DON SMITH
Royal Theatre
St. Paul, Kan.

TIKIS VALOS
Retlaw Theatre
Fond du Lac, Wis.



THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Varia- title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are pro- tions also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after duction numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Zombies	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
Coming				
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Secret of Scotland Yard				
Slave Ship				

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Valley of Wanted Men	Frankie Darro-Grant Withers	Oct. 20†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		
Coming				
China Flight		July 15,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36†		
Robin Hood, Jr.		Aug. 1,'36†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	June 30,'36†		
Tundra	Del Cambre	July 20,'36†		
Coming				
3 Wise Monks		Aug. 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22	66	Nov. 23
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15	62	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore-Donald Cook	Dec. 15†	64	Mar. 28,'36
Coming				
Lady Luck	Patricia Farr-Wm. Bakewell			

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†	58	
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit (See "Queer Money," "In the Cutting Room," May 2,'36.)	Chester Morris-Margot Grahame	June 12,'36†	74	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Feather In Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Final Hour, The	M. Churchill-Ralph Bellamy	July 7,'36†		
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Denfender	Charles Starrett-Joan Perry	Nov. 30†	57	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G) (Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80.)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady (See "In the Cutting Room," April 4,'36.)	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
She Couldn't Take It (G)	George Raft-Joan Bennett	Oct. 20†	77	Nov. 16
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television (See "In the Cutting Room," May 23,'36.)	Lyle Talbot-Mary Astor	June 15,'36†	64	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36
Coming				
Adventure in Manhattan	Jean Arthur-Joel McCrea			
Blackmailer (See "In the Cutting Room," Mar. 28,'36.)	William Gargan-Florence Rice	July 10,'36†	66	
Continental	Dolores Del Rio-Melvyn Douglas			
Craig's Wife	John Boles			
Fighter, The	James Dunn-June Clayworth			
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Meet Nero Wolfe (See "Fer de Lance," "In the Cutting Room," May 2,'36.)	Edward Arnold-Joan Perry	Aug. 1,'36†	72	
Nightingale Flies Home, The	Grace Moore			
Outlaws of Palouse				
Road to Nowhere, The	Jack Holt			
Shakedown	Lew Ayres-Joan Perry	July 17,'36†		
Theodora Goes Wild	Irene Dunne			
There Goes the Bride	Chester Morris-Fay Wray			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	
Coming				
Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	
Coming				
Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Hello Paris		Oct.	15†	
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60
Scandal in Budapest		Nov.	1†	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†	
Coming				
Amok	Marcel Chantel	Oct.	15,'36	84
Kliou, the Killer	Technicolor	Oct.	1,'36	60 June 1
L'Equippage	Annabella	Oct.	15,'36	79
Nobody's Boy	Robert Lynen	Sept.	15,'36	81
Notre Dame		Oct.	1,'36	58
Opera of Paris	Georges Thill	Oct.	1,'36	50

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster	*63		Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	*65.		Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36†	67.	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69.	Nov. 23
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123; June 27,'36, p. 86.)	Edw. G. Robinson-Joan Blondell	June 6,'36†	81.	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119.	Jan. 11,'36
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95.	Dec. 28
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85.)	Bette Davis-George Brent	May 23,'36†	68.	May 9,'36
Hearts Divided 955 (G)	Marion Davies-Dick Powell	June 20,'36†	70.	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84.	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58.	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61.	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60.	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67.	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64.	Nov. 30
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62.	Feb. 29,'36
Shipmates Forever (G) 952 (Exploitation: Mar. 7,'36, p. 96.)	Dick Powell-Ruby Keeler	Oct. 12†	109.	Sept. 28
Singing Kid, The (G) 954 (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36†	84.	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63.	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56.	Apr. 11,'36
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87.	Nov. 30
White, Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91.	June 6,'36
Coming				
Case of the Caretaker's Cat	Ricardo Cortez-June Travis			
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 1,'36†	63.	May 23,'36
China Clipper 957	Pat O'Brien-Beverly Roberts	Aug. 15,'36		
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68.	June 20,'36
God's Country and the Woman	Bette Davis-George Brent			
Let's Pretend	Ruby Keeler-James Melton			
Love Begins at Twenty (G) 962	Warren Hull-Patricia Ellis	Aug. 22,'36	72.	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe (See "In The Cutting Room," June 20,'36.)	Joe E. Brown-Carol Hughes			
Shrinking Violet	Ross Alexander-June Travis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck (See "In the Cutting Room," June 6,'36.)	Joan Blondell-Dick Powell			
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57.	May 23,'36

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75	
News from Greece	Travelogue	Feb. 9,'36†	80	
Veskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78.	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79.	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75.	Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80.	Oct. 10
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80.	Oct. 10
Rhodes, the Diamond Master (G) 3514 (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Apr. 15,'36†	88.	Mar. 7,'36
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct. 27†	94.	Nov. 9
Coming				
Doomed Cargo	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70.	
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
His Majesty's Pyjamas (A) 3623 (Reviewed under the title, "Love in Exile.")	Clive Brook-Helen Vinson-Mary Carlisle		78.	May 30,'36
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80.	May 16,'36
Paris Love Song	Jessie Matthews			
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre		83.	May 23,'36
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	66	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64.	Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78.	June 1
Easy Money	Onslow Stevens-Kay Linaker	June 15,'36†	66½	
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66.	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67.	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Lady Luck	Patricia Farr—Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69.	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89.	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Riding Avenger	Hoot Gibson	June 15,'36†	69½	
Ring Around the Moon	Erin O'Brien-Moore - Donald Cook	Jan. 23,'36†	57.	Mar. 28,'36
She-Devil Island	C. Guerrero-J. J. Martinez Casado	June 1,'36†	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77.	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind	Chick Chandler-Evalyn Knapp	May 20,'36†	75	
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59	
West of Nevada	Rex Bell	June 22,'36†	59	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36	62	
Coming				
Monday at Ten	Virginia Cherrill-Garry Marsh		60	
Crime of Voodoo	Fredi Washington	July 1,'36	63	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65.	Oct. 14,'33
Song of the Scarlet Flower	Swedish	June 15,'36	80	
Voice of India	Hoefler Expedition	Aug. 1,'36	70	
Womanhood	Eve Gray-Esmond Knight		60	

(THE RELEASE CHART--CONT'D)

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Murder by Television	Bela Lugosi-June Collyer	Oct. 25†	62	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
Second Choice	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		

INVINCIBLE
(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A) (Reviewed and released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	

Coming

Easy Money	Onslow Stevens-Kay Linaker			
Murder Will Out				
Three of a Kind	Chick Chandler-Evalyn Knapp			

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Ah, Wilderness! (G) 628 (Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Exclusive Story (G) 621 (Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Fury (G) 610 (Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
I Live My Life (G) 512 (Exploitation: Feb. 15,'36, p. 83.)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
It's in the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Moonlight Murder (G) 624 (Exploitation: Mar. 7,'36, p. 95.)	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536 (Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644 (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)	Marx Brothers	Nov. 15†	96	Oct. 26
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645 (Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36; p. 122.)	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
Robin Hood of El Dorado, The 608 (See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Rose Marie (G) 643 (See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
San Francisco 636 (See "In the Cutting Room," Apr. 4,'36.)	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 26,'36†	111	
Small Town Girl (G) 607 (Exploitation: June 13,'36, p. 122; June 27,'36, p. 80.)	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	*85	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606 (Exploitation: Apr. 18,'36, p. 77.)	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36

Coming

Devil Doll, The 631 (See "In the Cutting Room," June 6,'36.)	Lionel Barrymore-M. O'Sullivan	July 17,'36†		
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart	Aug. 21,'36		
Great Ziegfeld, The (G) (Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82.)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
His Brother's Wife	Robt. Taylor-Barbara Stanwyck	Aug. 14,'36		
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Old Hutch	Wallace Beery-Cecilia Parker	Aug. 7,'36		
Our Relations	Laurel and Hardy			
Piccadilly Jim	Robt. Montgomery-Madge Evans	July 31,'36		
Romeo and Juliet (See production article, Mar. 28,'36, p. 16.)	Norma Shearer-Leslie Howard-John Barrymore			
Suzy 518 (See "In the Cutting Room," June 13,'36.)	Jean Harlow-Franchot Tone	July 10,'36†		
Sworn Enemy	Robert Young-Florence Rice			
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			
Woman Are Trouble (G)	Stuart Erwin-Florence Rice		*60	June 20,'36

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555 (Exploitation: June 6,'36, p. 121.)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
Coronado 3524 (See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)	Betty Burgess-Johnny Downs	Nov. 29†	76	
Crusades, The (G) 3508 (Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539 (Exploitation: June 20,'36, p. 121.)	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Early to Bed 3560 (See "In the Cutting Room," May 2,'36.)	Charles Ruggles-Mary Boland	June 5,'36†	73	
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542 (See musical analysis, Mar. 14,'36, p. 18.)	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
Hands Across the Table (A) 3515 (Exploitation: Feb. 1,'36, p. 66.)	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†	63	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Klondike Annie (A) 3538 (See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)	Mae West-Victor McLaglen	Feb. 21,'36†	81.	Feb. 15,'36
Mary Burns, Fugitive (G) 3521 (Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
Milky Way, The (G) 3535 (Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85.)	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88.	Feb. 1,'36
Millions in the Air (G) 3526 (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83.	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73.	June 13,'36
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76.	May 16,'36
Return of Sophie Lang, the (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	*68.	June 20,'36
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82.	Jan. 11,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70.	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87.	Feb. 15,'36
So Red the Rose (G) 3522 (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
13 Hours by Air (G) 3547 (Exploitation: June 6,'36, p. 118.)	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77.	Mar. 21,'36
Three Cheers for Love (See "In the Cutting Room," June 13,'36.)	Eleanore Whitney-Robt. Cummings	June 26,'36†		
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543 (See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122.)	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106.	Feb. 29,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65	Nov. 2
Wings Over Ethiopia (G) 3518		October Special	52	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63.	Feb. 8,'36

Coming

Title	Star	Rel. Date
General Died at Dawn, The	Gary Cooper-Madeleine Carroll	
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 10,'36†
Hollywood Boulevard	John Halliday-Robt. Cummings	
Johnny Gets His Gun	Ralph Bellamy-Katherine Locke	
Lady Be Careful	Lew Ayres-Mary Carlisle	
My American Wife	Francis Lederer-Ann Sothern	
Rhythm on the Range	Bing Crosby-Frances Farmer	July 31,'36†
Son Comes Home, A (See "In the Cutting Room," June 27,'36.)	Mary Boland-Donald Woods	July 31,'36†
Spendthrift (G)	Henry Fonda-Pat Paterson	July 17,'36†
Texas Rangers, The	Fred MacMurray-Jean Parker	
Valiant Is the Word for Carrie	Gladys George-Arline Judge	
Yours for the Asking (See "In the Cutting Room," June 27,'36.)	George Raft - Dolores Costello Barrymore	July 24,'36†

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60	
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar. 1,'36†	59	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star
Aces and Eights	Tim McCoy-Luna Walters
Ghost Patrol	Tim McCoy-Claudia Dell
Lion's Den, The	Tim McCoy-Joan Woodbury
Traitor, The	Tim McCoy-Frances Grant

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55.	Apr. 11,'36
Crime of Doctor Crespi, The 3504	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Dancing Feet (G) 3525 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan. 31,'36†	72.	Apr. 4,'36
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67	
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85.)	Helen Morgan-Chester Morris	May 1,'36†	66.	May 23,'36
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66	Dec. 7
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573 (See "In the Cutting Room," May 16,'36.)	Gene Autry-Dorothy Dix	June 22,'36†		
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65.	Apr. 25,'36
Hitch Hike Lady (G) 3509 (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison	Dec. 28†	76	Dec. 21
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p .76.)	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverel	Jan. 20,'36†	68.	Jan. 11,'36
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,'36.)	John Wayne-Ann Rutherford	May 25,'36†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60	Oct. 10
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65.	June 27,'36
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69	Nov. 9

Coming

Title	Star	Rel. Date
Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford	
Follow Your Heart	Marion Talley-Michael Bartlett	
Gentleman from Louisiana, The (See "In the Cutting Room," June 27,'36.)	Eddie Quillan-Charlotte Henry	
Hearts in Bondage (G)	James Dunn-Mae Clarke	Aug. 15,'36
Ticket to Paradise 3508 (See "In the Cutting Room," May 30,'36.)	Roger Pryor-Wendy Barrie	July 10,'36†
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,36.)	John Wayne-Phyllis Fraser	July 6,'36†

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
Bunker Bean 630 (See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June 26,'36†		
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22,'36†	85.	May 16,'36
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15,'36†	81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: Feb. 22,'36, p. 96; June 13,'36, p. 127.)	Frank Buck	Dec. 20	74.	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67.	Mar. 14,'36
Follow the Fleet (G) 613 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 129, 130.)	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110.	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	95	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov. 22†	87	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 18	96	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77.	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May	8,'36†	61. May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	3,'36†	94½ Jan. 18,'36
Three Musketeers, The (G).544	Margot Grahame-Walter Abel	Nov.	1	96 Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8†	67½ Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	10,'36†	74 Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr.	3,'36†	65. May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27†	68 Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr.	24,'36†	64. Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar.	13,'36†	68½ Mar. 28,'36

Coming

Bride Walks Out, The 631	Barbara Stanwyck-G. Raymond	July	10,'36†	
(See "Marry the Girl," "In the Cutting Room," May 30,'36.)				
Grand Jury 633	John Arledge-Louise Latimer	July	24,'36†	
Mary of Scotland	Katharine Hepburn-Fredric March			
(See production article, Apr. 11,'36, p. 16.)				
M'Liss 632	Anne Shirley-John Beal	July	17,'36†	
(See "In the Cutting Room," May 23,'36.)				
Mummy's Boys	Wheeler and Woolsey			
(See "In the Cutting Room," June 20,'36)				
Swing Time	Fred Astaire-Ginger Rogers			
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr.	2,'36†	9 rls

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†	
Kid Ranger, The	Bob Steele	Feb.	5,'36†	
Last of the Warrens	Bob Steele	May	10,'36†	58
Rogue of the Range	Johnny Mack Brown	Apr.	25,'36†	58
Sundown Saunders	Bob Steele	Mar.	25,'36†	
Trail of Terror	Bob Steele	Dec.	20†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	

Coming

Brand of the Outlaws	Bob Steele			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	25†	56
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July	3,'36†	*60. June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr.	17,'36†	77. Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May	8,'36†	59
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar.	27,'36†	71. Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	11†	70. Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	10,'36†	71. Oct. 26
Connecticut Yankee, (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr.	24,'36†	85. Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr.	24,'36†	68. Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets-Jean Hersholt	Mar.	6,'36†	94. Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,36, p. 86 June 6,'36, p. 124.)				
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar.	20,'36†	84. Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb.	7,'36†	62. Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May	15,'36†	74. Apr. 18,'36
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr.	3,'36†	63. Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May	22,'36†	66. May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb.	21,'36†	62. Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct.	4†	86 Aug. 31
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July	17,'36†	*62. June 20,'36
Human Cargo* (G). 652	Claire Trevor-Brian Donlevy	May	29,'36†	66. Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	22†	84 July 13
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb.	14,'36†	79. Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	3,'36†	88. Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody" (G) 651	Jane Withers-Ralph Morgan	June	12,'36†	72. May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	27†	73. Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	29†	66 Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†	85. Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	8†	79 Oct. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov.	1†	66 Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan.	31,'36†	68 Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov.	29†	72. Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar.	27,'36†	59. Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'36†	76 Nov. 7
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb.	28,'36†	95. Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June	5,'36†	79. May 30,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan.	24,'36†	78. Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec.	6†	76 Nov. 2
Sins of Man (G) 648	Jean Hersholt-Done Ameche	June	19,'36†	79. May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar.	13,'36†	72. Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov.	15†	87 Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18†	65
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May	1,'36†	110. May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct.	25†	84 Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec.	20†	67 Dec. 21
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13†	68 Nov. 23

Coming

Across the Aisle* 656	Brian Donlevy-Gloria Stuart	July	24,'36†	
As You Like It	Eliz. Bergner-Laurence Olivier			
(See production article, June 13,'36, p. 16.)				
Bowery Princess, The*	Shirley Temple-Frank Morgan	Oct.	16,'36†	
(See "In the Cutting Room," June 27,'36.)				
Charlie Chan at the Race Track*	Warner Oland-Helen Wood	Aug.	21,'36†	
(See "In the Cutting Room," June 27,'36.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June	26,'36†	*75. June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July	10,'36†	57. May 30,'36
(See "In the Cutting Room," May 23,36.)				
Girls' Dormitory	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug.	14,'36†	
(See "In the Cutting Room," June 13,'36.)				
Holy Lie, The	Jane Darwell-Claire Trevor	Aug.	28,'36†	
Pepper*	Jane Withers-Irvin S. Cobb	Sept.	18,'36†	
(See "In the Cutting Room," June 20,'36.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July	24,'36†	79. June 6,'36
Ramona	Loretta Young-Don Ameche	Sept.	11,'36†	
Road to Glory, The (G)	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept.	4,'36†	101. June 6,'36
Sing, Baby, Sing	Alice Faye-Adolphe Menjou	Aug.	7,'36†	
To Mary—With Love	Warner Baxter-Myrna Loy	Aug.	1,'36†	
(See "In the Cutting Room," June 20,'36.)				
White Fang 649	Michael Whalen-Jean Muir	July	3,'36†	
(See "In the Cutting Room," May 2,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr.	17,'36†	100. Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†	90 Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb.	7,'36†	85. Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36†	102. Feb. 29,'36
(Explitaotion: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9†	87 Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb.	21,'36†	87. Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36 p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 84; May 16,'36, p. 82; May 30,'36; pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May	13,'36†	*75. May 2,'36
(Exploitation: June 13,'36, p. 122.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	13†	78 Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov.	23†	77
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan.	24,'36†	100. Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr.	10,'36†	93. Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr.	24,'36†	99. Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132.)				

Coming

Come and Get It	Edward Arnold-Frances Farmer			
Dodsworth	Walter Huston-Ruth Chatterton			
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
(See production article, June 6,'36, p. 14.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July	10,'36†	76 Nov. 30
Last of the Mohicans, The	Randolph Scott-Heather Angel. Bruce Cabot-Binnie Barnes			
(Exploitation: June 27,'36, p. 80.)				
Man Who Could Work Miracles, The	Roland Young			
World Is Mine, The	Nino Martini-Ida Lupino			

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstreng	Feb. 3,'36†	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	70	May 9,'36
(Exploitation: June 20,'36, p. 120.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole! 9036	Ann Preston-Henry Hunter	June 14,'36†		
(See "In the Cutting Room," May 9,'36.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Boss Rider of Gun Creek	Buck Jones-Muriel Evans			
Crash Donovan 9031	Jack Holt-Nan Gray	July 12,'36†		
(See "In the Cutting Room," May 30,'36.)				
My Man Godfrey (G)	William Powell-Carole Lombard	Aug. 30,'36†	*95	June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug. 2,'36†		
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 13,'36†		
Two in a Crowd	Joel McCrea-Joan Bennett	Aug. 23,'36		
Yellowstone		Aug. 16,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

Coming

Kelly of the Secret Service				
Prison Shadows	Eddie Nugent-Lucille Lund			

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns (G) 911	Joe. E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	*138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Tiger, The	Barton MacLane-June Travis			
Cain and Mabel	Marion Davies-Clark Gable			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Down the Stretch	Patricia Ellis-Dennis Moore			
(See "Blood Lines" "In the Cutting Room," May 30,'36.)				
Draegerman Courage	Jean Muir-Barton MacLane			
Give Me Your Heart	Kay Francis-George Brent			
(See "I Give My Heart," "In the Cutting Room," June 13,'36.)				
Green Light	Errol Flynn-O. De Havilland			
Green Pastures, The (G)	Rex Ingram		93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Hot Money 926	Ross Alexander-Beverly Roberts	July 18,'36†	68	
(See "In the Cutting Room, May 2,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 1,'36†	60	May 16,'36
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'36, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Mistress of Fashion	Kay Francis-Claude Rains			
Pony Express Rider	Dick Foran-Linda Perry			
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36†	*65	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
Three Men on a Horse	Frank McHugh			
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				
Way for a Pirate	Guy Kibbee-Sybil Jason			
(See "In the Cutting Room," June 20,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lillian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)	Zionist Org. of America		Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tempo Massimo (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act. Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)	June 20,'36†	
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup. Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember. Harry Langdon	Dec. 26†	18½
It Always Happens. Andy Clyde	Sept. 15†	19
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Peppery Salt, The. Andy Clyde	May 15,'36†	18
Share the Wealth. Andy Clyde	Mar. 19,'36†	17½
Star Gazing (Radio Rogues)	Sept. 26†	19
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Yoo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms	June 24,'36†	
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Stop, Look and Guess	Mar. 9,'36†	10
Thrills with Daredevils	Mar. 19,'36†	10
Sport Magic	June 13,'36†	9½
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics	June.27,'36†	
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Pony	Mar. 16,'36†	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MIRTHQUAKE COMEDIES		
Bashful Buddies	Aug. 14,'36	2 rls.
It Happened All Right	May 15,'36†	19
Peaceful Relations	June 19,'36†	18
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Going Native	Aug. 21,'36	11
Hillbilly Love	Oct. 11†	11
Queen's Birthday, The	Aug. 28,'36†	10
Ring Goes 'Round, The	Aug. 14,'36	10
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 2-,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Busy Bee, The	May 29,'36†	6
Circus Days	Sept. 6†	6
Farmer Al Falfa in the Hot Spell	July 10,'36†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko and the Honey Bears	Aug. 21,'36†	6
Kiko the Kangaroo	July 31,'36†	1 rl.
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	1 rl.
Rolling Stones	May 1,'36†	6
Sailors' Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TOPNOTCH COMEDIES		
Happy Heels	Aug. 1,'36	2 rls.
Parked in Paree	Aug. 28,'36	2 rls.
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	9
Feminine Form	Aug. 7,'36	1 rl.
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 1	Oct. 12†	1 rl.
No. 2	Nov. 26†	1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Sport of Flying	Aug. 1,'36	12
Carillon Makers	Aug. 15	14
Life of Theodore Roosevelt.	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Neighborhood House	May 9,'36†	20
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	8
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

HARMAN-ISING
(Happy Harmonies)

Title	Rel. Date	Min.
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36.	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8

MUSICAL REVUES

Title	Rel. Date	Min.
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20

OUR GANG

Title	Rel. Date	Min.
Arbor Day	May 2,'36†	8
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19

SPECIAL

Title	Rel. Date	Min.
Audioscopiks		8

TODD-KELLY

Title	Rel. Date	Min.
All-American Toothache	Jan. 25,'36†	20
Hill Tillies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29'36†	20
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan 31,'36†	7
Henry, The Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†.1 rl.	

COLOR CLASSICS

Title	Rel. Date	Min.
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†.1 rl.	
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36.	9
Time for Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Accent on Girls Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36†	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashions Ina Ray Hutton and her Melodears	July 3,'36†.1 rl.	
Music in the Morgan Manner Russ Morgan and Orch.	June 12,'36†	
Parade of the Maestros Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsdoy Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1,'36†	11

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10—Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—	June 19,'36†	
No. 13—	July 17,'36†.1 rl.	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†.1 rl.	
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†.1 rl.	
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8

POPEYE THE SAILOR

Title	Rel. Date	Min.
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†.	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†.1 rl.	
Sinbad the Sailor (Special)	Jan. 31,'36†.2 rls.	
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	

PARAMOUNT SOUND NEWS
Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36††	
No. 4	Mar. 27,'36††	
No. 5	May 29,'36†	
No. 6	July 17,'36†.1 rl.	

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The The Westerners	July 24,'36†.1 rl.	
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36†.7	
It's Easy to Remember Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon Abe Lyman and Orchestra	Sept. 20†	8
No Other One Hal Kemp and Orchestra	Jan. 24,'36†.	8

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Junmping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†10	
No. 21—Finer Points	Feb. 14,'36†10	
No. 22—Winged Champions	Mar. 13,'36†10	
No. 23—Sun Chasers	Apr. 10,'36†10	
No. 24—Catching Trouble	May 8,'36†10	
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 21	Jan. 3,'36†.	5
No. 22	Feb. 31,'36†.	5½
No. 23	Apr. 3,'36†.	5
No. 24	May 29,'36†.	5
No. 25	July 10,'36†	

EASY ACES

Title	Rel. Date	Min.
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†10	
Etiquette	Nov. 29,'36†.	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†11	
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†10½	
World Within, A	Nov. 1†	10

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†19	
No. 4—Wedtime Story, A	Mar. 20,'36†21	
No. 5—Bad Medicine	May 22,'36†15	
No. 6—Sleepy Time	July 24,'36†	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10,'36†	
Gasoloons	Jan. 3,'26†15½	
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†18	
In Love at 40	Aug. 30†	19
Sock Me To Sleep	May 17	20
Will Power	Mar. 6,'36†15½	

MAJOR BOWES' AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1,'36†.	9
No. 2	June 5,'36†	
No. 3	July 3,'36†	

MAJOR BOWES' AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18

MARCH OF TIME

Title	Rel. Date	Min.
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†18½	
No. 2	Feb. 17,'36†24	
No. 3	Mar. 13,'36.	21
No. 4	Apr. 17,'36†21	
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	

MUSICALS

Title	Rel. Date	Min.
Night at the Biltmore Bowl, A	June 21	17½

PATHE NEWS
Released twice a week

PATHE REVIEWS
Released once a month

PATHE TOPICS
Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†17	
Radio Barred	Feb. 7,'36†15½	
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28,'36†17	
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†19	
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†.7½	
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†.	7
Neptune Nonsense	Apr. 17,'36†.	8
Toonerville Trolley	Jan. 17,'36†.	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	

SMART SET

Title	Rel. Date	Min.
All Business	Feb. 14,'36†18½	
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†16½	
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†21	

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†11	
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†.9	
Winter Sport	Mar. 13,'36†10	

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†.	9
Winged Pageantry	Feb. 14,'36†10	

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†21	
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†18½	
Listen to Freezin'	July 31,'36†	
Wholesailing Along	May 29,'36†17	

VAGABOND ADVENTRE SERIES

Title	Rel. Date	Min.
Quebec	Aug. 2	9½

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic	Mar. 27,'36†11	
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†11	
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Venice of the North	May 15,'36	

STATE RIGHTS

AL BONDY
(General Electric)

Title	Rel. Date	Min.
Excursions in Science No. 1		8

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The		18

PAT GARYN

Title	Rel. Date	Min.
O'Mahoney-George Bout		17

PHIL BROWN

Title	Rel. Date	Min.
Norwegian Sketches		10

REGAL

Title	Rel. Date	Min.
Broadway Nights		

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Filming the Fantastic	Jan. 31,'36†10	
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†10	
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
21. Through the Mirror	June 18,'36†	9
22. Moving Day		9
23. Mickey's Rival		9
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time — Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) — Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat; The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36	
No. 25—Novelty	Aug. 10,'36	
No. 26—Novelty	Aug. 24,'36	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie — Sterling Holloway	Aug. 14	2 rls.
Father Knows Best — Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15

Title	Rel. Date	Min.
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard — Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino — Buster West-Radio Rubes		10
Vitaphone Celebrities — Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers — Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners — Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight — Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome — Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight — Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers — Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté — Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	
BIG V. COMEDIES		
On the Wagon — Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel — Old Timers	Sept. 21†	20
Vodka Boatmen — Yacht Club Boys	Oct. 5†	20
Lonesome Trailer — El Brendel	Oct. 26†	20
Officer's Mess, The — Shemp Howard	Nov. 9†	2 rls.
Double Exposure — Bob Hope	Nov. 23†	21
Lucky Swede, The — El Brendel	Dec. 21†	21
While the Cat's Away — Shemp Howard	Jan. 4,'36†	20
They're Off — Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide — Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk — Bob Hope	Feb. 15,'36†	21
Joe Palooka In for the Love of Pete — Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars — Bob Hope	Mar. 28,'36†	21
Slum Fun — Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts — Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior — Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka In Here's Howe — Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The — Ken Murray	June 20,'36†	22
Good Old Plumbertime, The — Johnny Berkes	July 11,'36†	
The Oily Bird — Ken Murray	July 25,'36†	
BROADWAY BREVITIES		
Lady in Black, The — Countess Olga Albani	Aug. 17	20
Dublin in Brass — Morton Downey	Sept. 7†	20
Oh, Evaline — Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera — Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please — Georgie Price	Oct. 12†	21
Regular Kids — Meglin Kids	Oct. 18†	20
Check Your Sombrero — Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan — Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland — Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose — El Brendel	Dec. 7†	21
Katz' Pajamas — Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo — Owen, Hunt and Parce	Dec. 28†	21
Carnival Days — Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing — Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines — Bernice Claire	Feb. 8,'36†	22
King of the Islands — Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The — Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step — Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York — Irene Bordoni	Mar. 21,'36†	22
Black Network, The — Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads — Leon Janney	Apr. 11,'36†	21
Double Crossky, The — Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged — Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day — Grace Hayes	May 23,'36†	20
City's Slicker, The — Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air — Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard — Sybil Jasen	June 6,'36†	20
Rhythmitis	June 13,'36†	2 rls.
Song of a Nation, The — Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single — Cross and Dunn	July 18,'36†	2 rls.
LOONEY TUNES		
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	1 rl.
No. 22—Porky's Pet	July 11,'36†	
MELODY MASTERS		
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 14,'36†	
MERRIE MELODIES (In Color)		
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	
No. 23—I Love to Singa	July 18,'36†	
OUR OWN UNITED STATES		
No. 1—Curious Industries — Harry Von Zell	Sept. 7†	11
No. 2—Playground — James Wallington	Oct. 5†	11
No. 3—Camera Hunting — Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
PEPPER POT		
Nutville — Radio Ramblers	Sept. 7†	10
All American Drawback — Edgar Bergen	Oct. 5†	10
'Wee' Men — Singer's Midgets	Nov. 2†	10
Seein' Stars — Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class — Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness — Radio Ramblers	Mar. 21,36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan — Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The — Grant Withers-George Lewis	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa — Clyde Beatty (15 Episodes)		
Robinson Crusoe — Mala		
Undersea Kingdom — Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The — Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The (15 episodes)	Aug. 1,'36	
Clutching Hand, The — Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand — Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
UNIVERSAL		
Adventures of Frank Merriwell — Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon — Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider — Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog — John Mack Brown	Jan. 21†	20 (each)
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The New York Times.

July 5, 1936

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POPE PIUS XI

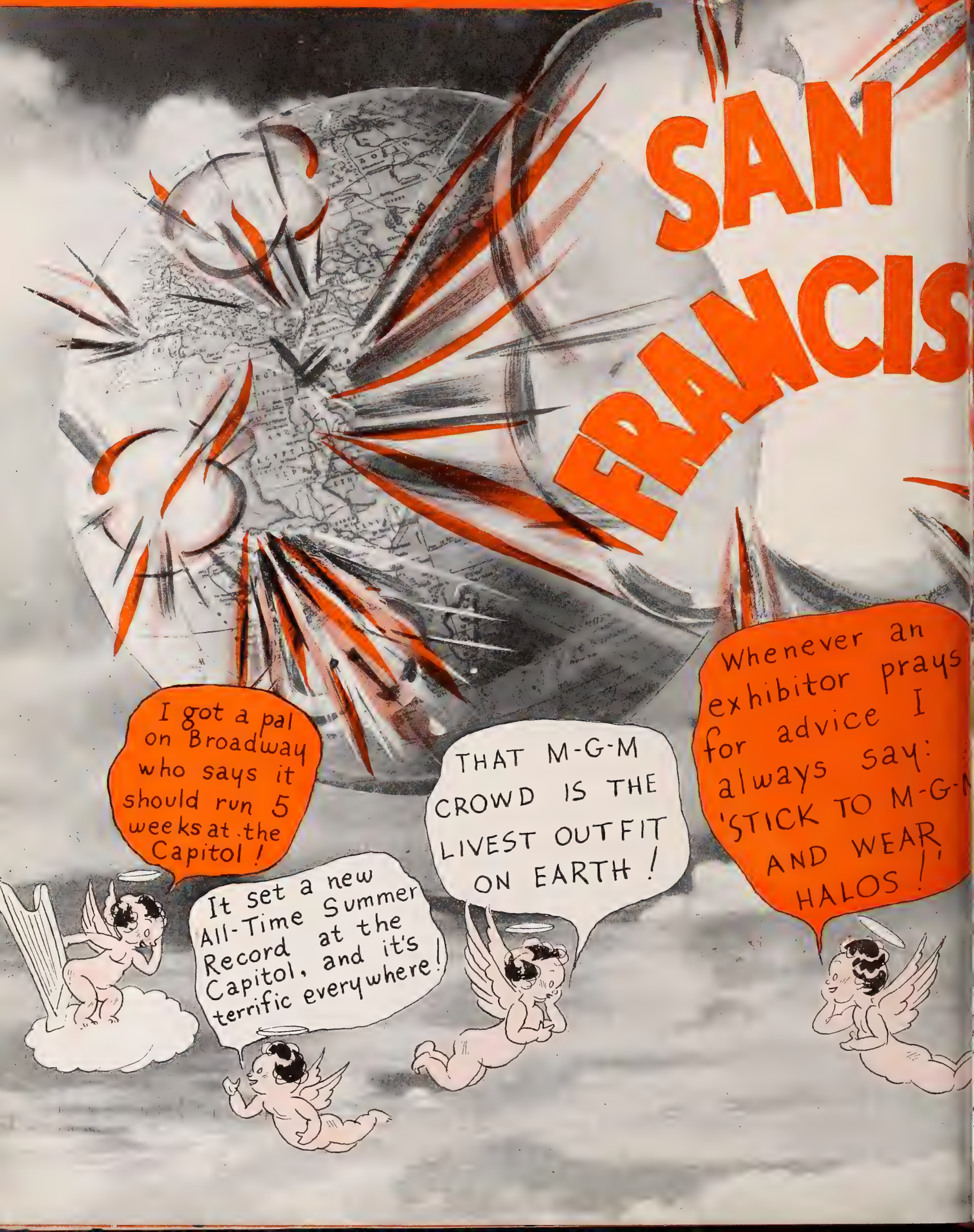
In an encyclical letter on motion pictures

ROME, July 2, 1936

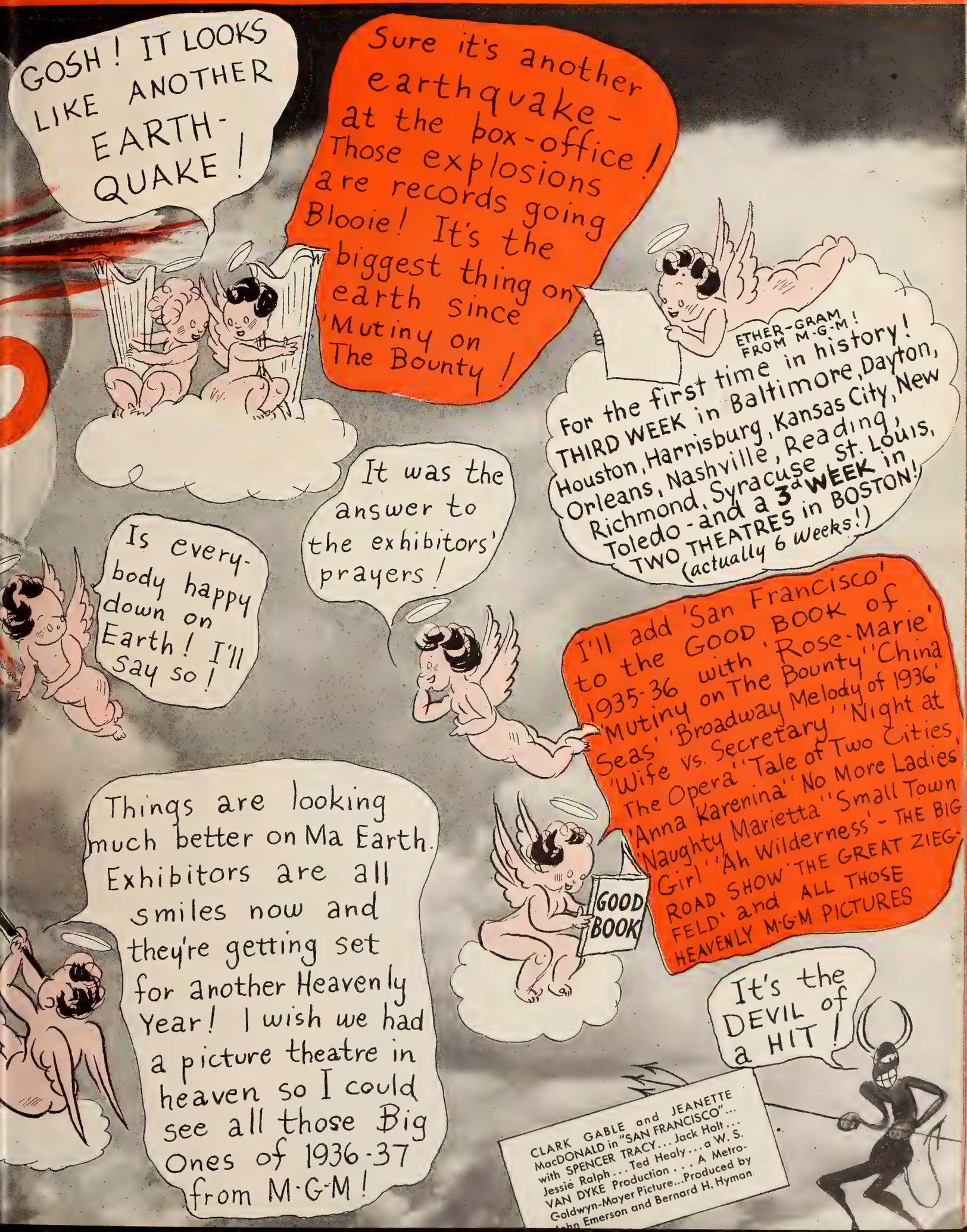
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HAVE T
STUDIOS
IN
'De Lawd' May Quit Acting; What Bigger Part Is There?
WORLD PREMIERE SCHEDULED HERE
Initial Showing of 'The Green Pastures' at Ritz on June 13
GREEN PASTURES
FOUR STA
Hollywood
Shadowland Notables
Drama
Plays and Playe
Human Side of th
Mammoth Screen Play, "Green Pastures" Gets World Premiere
'GREEN PASTURES' TRIUMPH: IMAGINATIVE CHARM
The Green Pastures
GREEN PASTURES' PLEASES HOLLYWOOD
SHOW GREAT FILM FIRST TIME HERE
"Green Pastures" to Be in Wichita for Its Initial Bow
JAMEYSON ARRANGES IT
From "Green Pastures" Booked For Radio City Music Hall
Move 'Heaven' to Sound Stage
Hollywood Films 'Green Pastures'
Premier Here June 12
Clergy Favor "Pastures"
Connelly Film At Music Hall On July 16
GREEN PASTURES' TO OPEN ON JULY 16
CINEMA
THE $5,000,0
STORY
PAG

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TO THIS

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E 71

ED KUYKENDALL SPEAKING TO THE AMPA

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THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 2 July 11, 1936

THE NATIONAL BOARD

THE story presented in the lay press of New York on the news provocation of the resignation of Dr. Louis I. Harris from the National Board of Review of Motion Pictures, charging that old and honourable organization with futility, is to be regarded at once remarkable—and, alas, inevitable.

It is one of those stories that the motion picture industry has known and not talked about, for these several years, just as one is reluctant and gentle about pointing to the foibles and infirmities of an old friend.

AND a friend the National Board has ever been, and is, despite its long waning vigour. There is scarcely a producer who has been active more than a decade who has not a debt of appreciation to the friendly and intelligent services of the National Board and its personnel. Through years in which the motion picture industry was less well organized, the National Board and its Mr. William D. McGuire, Jr., and his assistant and successor, Mr. Wilton A. Barrett, constituted the most intelligent and effective defense against the unending flow of censorship agitations, and censorship operations. The National Board and its leaders have ever believed in the motion picture, sometimes even beyond the makers of pictures.

THAT vital element of belief in fact accounts for the very existence of the Board. It was born of a group of public-minded persons attached to the People's Institute of New York way back yonder when the then powerful New York stage was hell bent with propaganda and influence for the suppression of the screen theatre. It got its support, and nourishment, from within the industry from the one man who above all the rest stood for order, discipline, the business of relating the product to American *mores*—the late and able Jeremiah J. Kennedy, the iron boss who erected and operated the Motion Picture Patents Company. Mr. Kennedy and the Patents Company have gone, and all their chieftains with them. The National Board lingers on. It was the National Board of Censorship when it was founded. The name was good for publicity purposes then. Sentiment running strongly against the pictures from pulpit and press, it suited the boss of the movies then to have a friendly censorship, but emphatically and most publicly a censorship. It was considerably a censorship, then, too. It ordered deletions, changes, and got them — in the United States. The special foreign version was invented in those days. But presently, in a bit over a decade, it became somewhat inconsistent of the motion picture industry, or rather the inconsistency became obvious, to be ever making war against the crying out about censorships and the while stamping its product with the label of one, even though internal and friendly. So it came that the name was changed to the National Board of Review of Motion Pictures.

THAT was good publicity, too, and none was a more persistent and loud contender against censorship than "The National Board." But somewhere about then, by tacit understanding or none, the line "Passed by the National Board of Review of Motion Pictures" was as a matter of routine placed on the main title of the pictures in the studios, east and west, long before they went to the reviewing committees of the National Board.

It was a comfortable arrangement. It was the disposition of the National Board to let nature take its course. Pictures were classified "family audience," "juvenile," and the like. "Exceptional photoplays" got a notice. Hollywood and the rest of the world's studios never heard much about it all.

Clubwomen, social workers and socially minded groups did. Better Films Committees, locally important but not very emphatic in New York and Hollywood, were organized by members or affiliates of the National Board, and operated, as they do today, on the basis of the Board's reports, reviews and bulletins.

BUT the National Board that had been the answer to censorship issues in the days of the Patents Company did not prevail, or seem to seek to prevail, against the rising tide of the contaminations that came from the stage and fiction into the sound and all too talking picture. Manifestations were many and, to a few observers, obvious indeed. They ranged from the censorship projects of Canon William Sheafe Chase, starting in 1909, through many mutations to the never quite completely disclosed program of the late William Harrison Short of the Motion Picture Research Council. Mostly these movements were highly personified in their origin and diffuse in their administration.

When, however, the increasing protests against invasion of the entertainment of the millions with persistent violation of the *mores* of the articulate portion of society brought into action the Legion of Decency, founded in Catholic solidarity and carrying with it the support of Jewish and Protestant churchmen, it became mayhap a bit evident that the prior

[*Continued on page 9*]

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

The Encyclical

"Signal success in the greatest of the social adjustments of the motion picture, achieved for it by the American industry in its adoption of and operation under the Production Code, is recorded in terms destined to become historic in the encyclical letter discussing the screen by Pope Pius XI," writes Terry Ramsaye.

Mr. Ramsaye's article starts on page 13 *and the text of the papal encyclical on page* 14.

$29,000,000 Gain

Motion picture stocks gained $29,000,000 in values during the first six months of 1936, rising in market valuation from a total worth of $692,897,500 at the end of 1935, to $721,668,250 on July 1st.

The reasons for the rise, and a comparison of prices of stocks and bonds, appear on pages 64 *and* 65.

Still on Warpath

The defeat in Congress of Representative Pettengill's proposal to outlaw block booking and blind buying is by no means the end of his fight to control motion pictures by federal law—his constituents willing. The Congressman comes up for reelection in Indiana in November.

His attitude on the subject is discussed on page 66.

At the Reins

A bright future for Paramount was predicted by the directors and new officers of the company this week as Barney Balaban, head of the Paramount-affiliated Chicago circuit of Balaban & Katz, took over the reins as president of Paramount Pictures, Inc. Adolph Zukor, chairman of the board, who will be in complete charge of production, left for Hollywood expressing great satisfaction at the presidential choice of the directors.

How the news of Mr. Balaban's election was received within the organization and in the motion picture world generally is told on page 84.

Rift over Censorship

Large distributing companies have ignored the "Cuban Board of Censors in New York" which began operations on July 1st as the second of two bodies authorized to review pictures destined for the Cuban market. Film executives have protested the censorship plan on the grounds that there is apparently no final authority to give permission for exhibition in Cuba and that the fee charged for review is excessive.

The deadlock and the details of the Cuban plan are outlined on page 132.

Board Schism

In a letter announcing his resignation from the executive committee of the National Board of Review of Motion Pictures, Dr. Louis I. Harris charged that the Board cannot fulfill its expressed aims because it is "financed largely by the motion picture industry itself." In Dr. Harris' opinion the Board "is not doing anything significant, dynamic or progressive to give effect to its oft-expressed ideals." Answering Dr. Harris' charges, Dr. George W. Kirchwey, chairman of the Board, said that he and others would not be giving many valuable hours to the work if they felt it was not bringing results.

The charges and the reply are reported on page 85.

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British Problems

Out of the Summer Conference of the British Cinematograph Exhibitors' Association at Eastbourne have come, from behind the scenes, several developments predicated upon the tendency of speakers and exhibitor units to accuse American companies of excessive rentals, coercive methods, and overbuilding. A propaganda and statistical committee was decided upon to study methods of combating "redundancy," or overseating.

Other highlights of the Conference are discussed on page 94.

—

Politics in Films

While there has been marked improvement in standards of pictures in both the United States and England, the censorship authorities in London are finding a problem in the infiltration of politics into films, Lord Tyrrell, president of the British Board of Censors, told the Eastbourne gathering.

These and other highlights of Lord Tyrrell's observations are presented in an article on page 95.

French Dilemma

The wage increase all along the line, coupled with reduction of working hours, as a result of the general strike in France, will mean a 30 per cent increase in production costs, according to Max de Vaucorbeil, director. Of even greater importance, internationally, in his eyes, will be an opening of the market for foreign product because the French producers will be forced to make inferior product.

Details of wage scales and working conditions under the temporary agreements reached by all branches with the Federation of Trade Unions are recorded on page 101.

The Chance Game Front

Activities along the national chance game front were noted this week in seven states. There were decisions in favor of the games as well as resolutions to stamp them out, by state and municipal officials, along with the decision of Loew's, in Manhattan, to install Bank Night in three of its more important theatres.

For details see page 96.

Australia's Strides

Production is looking up in Australia, with four strongly financed companies now actively engaged and a prospect of an output of 30 features within another year if the public's liking for home productions continues to progress, writes Cliff Holt from Melbourne.

Further details on page 102.

GB-Fox Progress

Sale of its 49 per cent interest in Gaumont-British Pictures by Twentieth Century-Fox or purchase by the Fox company of a further and controlling interest in the British concern will result from negotiations now under way between Joseph M. Schenck, chairman of the Fox board, and Isidor Ostrer, president of Gaumont. Mr. Schenck confirmed the fact that a deal is contemplated, but would not give further details.

Possible eventuations are analyzed on page 18.

Lawyers Puzzled

Preliminary questioning of Herbert Leitsteen, bookkeeper for William Fox, former motion picture producer who has filed a petition in bankruptcy, proved of little help to counsel for creditors as a federal referee in Atlantic City resumed proceedings to establish the bankrupt's financial status and the validity of claims against him. Mr. Leitsteen professed inability to tell from his records what were Mr. Fox's assets on any given date, claimed that books and records for 1926, 1927, 1928 and 1930 have disappeared, and admitted he could not give an account of the spending of a $15,000,000 check received by the former multi-millionaire in 1930.

The proceedings are reviewed on page 118.

Another Suit

An echo of the St. Louis anti-trust actions of recent months was heard this week when Judge Merrill E. Otis of the United States District court of Kansas City set July 24th as the date of trial of the suit of Emanuel Rolsky versus Fox Midwest and major distributors. At the same time, Charles Franklin, attorney, revealed he had filed papers and issued summons for the Franklin Theatrical Enterprises, Inc., of Hawaii, against Warner Bros. in New York, charging conspiracy against the Hawaiian concern. He said he planned to produce contracts to prove his points.

For details see page 96.

Preview

Pearl S. Buck's Pulitzer prize-winning novel of 1931, "The Good Earth," rounds into final form as an Irving G. Thalberg production on the 500-acre location in the Santa Suzanna mountains where Paul Muni and Louise Rainer enact the Wang Lung and O-lan of the story under Sidney Franklin's direction while studio comment compares the maturing production with "Mutiny on the Bounty."

Gus McCarthy's pictorial preview of the picture appears on pages 16-17.

THE NATIONAL BOARD

(*Continued from page 7*)

devices of the industry, including the exparte but dependent National Board, had been somewhat less than adequate.

It was, in sequel, with some surprise that a meeting of the Associated Motion Picture Advertisers in February heard Mr. Wilton A. Barrett of the board, speaking from that motion picture rostrum, remark, as recorded by *Motion Picture Daily*, that: "Neither the Legion of Decency nor any other groups with an axe to grind have improved films one bit."

Dr. Harris, in his letter of resignation, charges "the board has failed to serve as the spokesman of the American community . . ." And that is rather a more serious matter than his opinion that "it was of questionable propriety for the board to accept for its principal source of maintenance and support money paid to it by the motion picture industry for the review of pictures."

The question before the motion picture industry is: What is the significance of the line on the screen, "Passed by the National Board of Review?"

Has a job been done by the National Board for the motion picture, the motion picture industry and for the public?

The answer seems to be in the papers.

New License Tax

The City Council of Los Angeles is preparing a new schedule of city license fees that will tax film companies an estimated $15,050. Calculated production costs of $93,480,000 this year are being taken as a basis for the schedule. Elimination of the present business license ordinance asking a flat $400 annually from major and independent producers will be sought by the Ways and Means committee of the Council. The new plan will adjust the tax on production from $50 annually for studios showing production costs of less than $25,000, to $700 annually for studios exceeding $500,000 yearly.

Exhibitors Elect

John Stapel of Rockport, Mo., was re-elected president of the Kansas-Missouri Theatre Owners Association at Kansas City this week and other exhibitor activities included meetings in New York, Boston and Denver.

See page 18.

Giannini Heads UA

Dr. A. H. Giannini on Wednesday was unanimously elected president and chairman of the board of United Artists Corporation. At the meeting were Mary Pickford, Charles Chaplin, Douglas Fairbanks, Samuel Goldwyn, and Murray Silverstone representing Alexander Korda. Mr. Giannini said he will retire as chairman of the general executive committee of Bancamerica but will continue as director.

Confidence

Inspired or not by Warren William's purchase of his unexpired Warner contract for a reported $10,000, or by Fredric March's similar decision to travel the open road, players are eyeing with enthusiasm the free lance basis of operations, many of them taking it, presumably with consent of agent. A trend, of greater or less duration, is foreseen.

The matter is reported on page 63.

Skouras Auction

Nelson Cunliff, federal bankruptcy trustee in St. Louis, is expected to set a date shortly for the public auction of the assets of the bankrupt estate of Skouras Brothers Enterprises, Inc., and the principal assets of the company include a 52 per cent interest in the St. Louis Amusement Company. It is this interest which will attract most of the bids, the strongest of which is expected to come from Fanchon and Marco.

For full details, see the story on page 86.

Minors Bill Signed

Mayor Fiorello H. LaGuardia this week fulfilled an election promise to New York theatre men when he signed a new measure permitting the admission of children to theatres unaccompanied by adults. The permission is not without certain restrictions, however, chief of which is the requirement of a matron at each theatre to care for the children.

These details, and others covering legislation concerning theatres in other states, are discussed in the story found on page 102.

Business Overseas

Two new theatres are nearing completion in South America and building in Egypt and Panama is practically at a standstill although film business in general is good, according to Louis Lober, Jack Neal and William Melniker, representatives for Metro-Goldwyn-Mayer in the three territories.

The reports of the three men who are in New York for conferences are summarized on page 118.

This Week in Pictures



PLAY IS OVER, and so Joan Bennett returns from a vacation in London to start work at Paramount's studio in "Wedding Present," her newest picture.



FIRST PRODUCTION. On the set during the shooting of the first Rowland-Paramount release, "I'd Give My Life." Left to right: Tom Brown, the lead; Edwin L. Marin, director; Richard A. Rowland; Sir Guy Standing, and Bert Lytell, associate producer.



GOING PLACES. And she started that way, too, for Lilli Palmer, GB junior star, was born on a train. She's in "The Great Barrier."



HONORS FROM OVERSEAS. "For excellence of screen technique and general photography," reads the citation of the Italian Government Cup award to Paramount presented to John W. Hicks, Jr., in charge of the foreign department, by Gaetano Vecchiotti, Italian consul general. The presentation was made in Radio City at the Italian Consulate.



DANCING IN MID-AIR. (Left) Fred Astaire and Ginger Rogers, premier dancer-playing team of the screen, take to the air in a sequence of their new RKO Radio film, "Swing Time." The candid camera caught them doing just that.



CELEBRITY AT NINETEEN. Jack Dunn (seated), Olympic champion free and fancy skater, has been signed by Universal. It was as skating partner of Sonja Henie that he came to Hollywood's attention. Here he's seen with Gregory LaCava, William Powell, Gail Patrick, Micha Auer and Carole Lombard.



FIGHTS A NATIVE. Maxie Rosenbloom, American pugilist, shows Chut Kangaroo a few pointers (and learns a few himself, maybe) at the Cinesound Productions studio in Australia.

RECEIVING HONORS. (Right) When awards of the Venice International Film Exposition went to RKO Radio's "Becky Sharp" and "The Informer," the presentation was made in Radio City by the Italian consul general, Gaetano Vecchiotti. (L. to r.) Phil Reisman, vice-president of RKO Export; Mr. Vecchiotti; M. H. Aylesworth, chairman of RKO Radio, and Ned E. Depinet, president of RKO Distributing.



TALENT HUNT. Louis F. Blumenthal, of Haring and Blumenthal, New York circuit, and operator of the French Casino, goes abroad.



SKATES INTO FILMS. When Kit Klein, women's world ice-skating champion, took a trial spin in a newsreel the other day, MGM brought her to New York for feature work.





TO CAPACITY BUSINESS. Walter King operates the New Rialto theatre at 27th and San Pablo avenue in San Francisco. Here's the way his marquee looked to the passerby when he showed "The Man Who Reclaimed His Head" and "Million Dollar Baby." The 800-seat house was packed.



A GOLFING FAMILY. Charles C. Pettijohn, Jr., of Westchester Country Club, won the Westchester junior championship last weekend at the Whippoorwill Golf Club. Father and son play hasn't gone quite so well, but the Senior Pettijohn doesn't care about that.



OUT OF THE SILENTS. Robert Florey (standing) is directing two stars of the days before sound, Francis X. Bushman (left) and Charles Ray, in Paramount's "Hollywood Boulevard," which has to do with the lives of screen players. More than 30 silent stars appear.



CONVENTIONS CONTINUE. But it's not the United Artists gathering just concluded in Los Angeles. Monroe Greenthal, director of advertising and publicity calls a beaming pair of the Goldwyn Girls to order, and then throws away the gavel. This week he is in Chicago en route to New York.

THE ENCYCLICAL

Its Significance to the Motion Picture and the Industry

by TERRY RAMSAYE

SIGNAL success in the greatest of the social adjustments of the motion picture, achieved for it by the American industry in its adoption of and operation under the Production Code, is recorded in terms destined to become historic in the encyclical letter discussing the screen by Pope Pius XI.

The encyclical was given to the press of the world from Rome July 2, and is presented in full in its official English translation in this issue of *Motion Picture Herald*.

This document and occasion marks for the screen the most important of its conscious, purposeful movements toward the integration of the art with the fabric of civilization, and in world comprehending terms.

It is significant indeed to read, set down in the words of the supreme pontiff and custodian of the conservative Christian tradition of the centuries, his judgment of the motion picture as "the greatest of the arts."

The larger import of this expression from the Holy See is to the world audience, a declaration of appreciation and acceptance in a position of transcending religious authority to many millions and a figure of moral and social significance to all peoples.

WITHIN the motion picture industry, the encyclical is to be seen as of significant recognition, and approval, of the Production Code adopted in March of 1930, concerning which the letter observes:

"It is promised in this agreement that no film which lowers the moral standard of spectators, which casts discredit on natural or human law or arouses sympathy for their violation will be produced." And this is judged by His Holiness as *"a wise and spontaneously taken decision."*

Those words will be viewed with special satisfaction by those leaders, members and servants of the organized industry who have laboured to create, supply and maintain the spontaneity.

Also of special interest to the organized industry is the papal approval of the plan, purposes and methods of the Legion of Decency as the instrument of the American Bishops in their endeavour to assist in attuning the moral quality of the motion picture to the standards of society, an activity conducted under the direction of Archbishop John T. McNicholas of Cincinnati, vigorously successful in support of a common objective of a screen both wholesome and thoroughly vital.

THE production community of Hollywood with its international audience will be conscious of a tribute to attainment significant around the whole world of the screen and its audience, in the words of the Pope addressing the Bishops of the United States, saying that they *"will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society."*

In substance the organized American industry's system of operation under the Production Code is held before the world by Pope Pius as an example for study and guidance.

It is not, however, to be gathered that there is any declaration of a state of perfection, and the encyclical sets forth to the churchmen of the world, including the American Bishops first addressed, the importance of an unrelenting vigilance against invasions of the purposes embodied in the Code, and includes provisions for the expression of the moral pressures indicated. Provision for reviewing committees and the issuance of lists of approved product, in the general manner of the Legion of Decency operation, is indicated. There is also significant suggestion that in time there may be encouragement and inspiration for production more specifically addressed to the audiences most specifically concerned.

"Vigilant care" is the title of and are among the most emphatic words of the encyclical.

IN the motion picture industry the encyclical and the matters and movements to which it relates takes a place of culminative meaning in sequence with and sequel to sporadic attentions to the screen from the pulpits and from clergymen as long as thirty years

[*Continued on following page*]

ago, and internal endeavours in cooperation with socially minded persons in the People's Institute of New York in 1909. The organized industry of the era was represented by the Motion Picture Patents Company. The movement for the interpretation of American *mores* to the producers, strong for its day, waned with the passing of the Patents company and the all too swift fading of its disciplinary influences. Authority went out of the "code" of that day. A marked social consciousness in the motion picture machine was not to significantly assert itself again until the formation of the Motion Picture Producers and Distributors of America, Inc., some fourteen years ago, installing in leadership Mr. Will H. Hays. It was to this association and to Mr. Hays that Mr. Martin Quigley, publisher of *Motion Picture Herald* and its affiliated contemporaries, in 1930 presented the plan and document of the Production Code, which became of enhanced and re-recognized utility with the revision of its plan of enforcement and with the rise of the Legion of Decency movement in 1934.

HISTORICALLY the encyclical on the motion picture coming in this year of 1936 is in continuity with the utterances of the Roman Church concerning the written word dating from the middle of the fifth century and coming into full expression with the arrival of the art of printing and the flood of books, resulting in the publication of the Index Librorum Prohibitorum in 1557, with the approval of Pope Paul IV.

The eighteenth Council of Trent, February 1562, finding that the Index, a code of publication in effect, was becoming inadequate, it was presently revised, brought down to date and fortified. From time to time later councils gave the Index attention, including new materials. The last important attention, modernizing the application of the Index, and considerably liberalizing its related provisions, was given by Pope Leo XIII in 1897, when the motion picture, incidentally, was but a year old on the amusement screens of the world.

If one seeks to discover what may be anticipated of applications of the attentions to the motion picture indicated by the current encyclical in the future, excellent delineation of pattern can be found in the canon law and rules pertaining to the Index, which in its modern version is presented to its audience and the churchmen as a guidance beyond its specific provisions and reposing local authority to deal with local conditions and problems in the Ordinary—which means the Bishop of the diocese, or such person as may exercise jurisdiction in his name. With respect to administration the motion picture encyclical is of a piece with the rules of the Index, evolved for the kindred and prior art of publication.

TEXT OF PAPAL ENCYCLICAL

On this and succeeding pages appears the official translation into English of the Latin text of the papal encyclical on motion pictures issued at Rome on July 2nd.

Encyclical Letter
To our Venerable Brethren,
Archbishops and Bishops of the United States of America, and
To other Ordinaries enjoying peace and communion with the Holy See:
On Motion Pictures
Pope Pius XI

Venerable brethren, greetings and apostolic benediction:

In following with vigilant eye, as our pastoral office requires, the beneficent works of our brethren in the episcopate and of the faithful, it has been highly pleasing to us to learn of the fruits already gathered and of the progress which continues to be made by that prudent initiative launched more than two years ago as a holy crusade against the abuses of motion pictures and which was in a special manner entrusted to "The Legion of Decency."

It is an excellent experiment that now offers us a most welcome opportunity of manifesting more fully our thought in regard to a matter which touches intimately the moral and religious life of the entire Christian people.

First of all, we express our gratitude to the higher hierarchy in the United States of America, and to the faithful who cooperated with them, for the important results already achieved under their direction and guidance, by "The Legion of Decency." And our gratitude is all the livelier for the fact that we were deeply anguished to note with each passing day the lamentable progress, "magni passus extra viam," of the motion-picture art and industry in the portrayal of sin and vice.

As often as the occasion has presented itself we have considered it the duty of our high office to direct to this condition the attention not only of the episcopate clergy but also of all men who are right minded and solicitous for the public weal.

In the encyclical "Divini illius magistri," we had already deplored that "potent instrumentalities of publicity (such as the cinema), which might be of great advantage to learning and education were they properly directed by healthy principles, often unfortunately serve as an incentive to evil and passions and are subordinated to sordid gain."

In August, 1934, addressing ourselves to a delegation of the International Federation of the Motion Pictures Press, we pointed out the very great importance which the motion picture has acquired in our day and its vast influence alike in promotion of good and insinuation of evil. We called to mind that it is necessary to apply to the cinema a supreme rule which must direct and regulate the greatest of art in order that it may not find itself in continual conflict with Christian morality or even simply with human morality based upon natural law.

The essential purpose of art, its "raison d'etre," is to assist in the perfection of moral personality which is man, and for this reason art must itself be moral. And we concluded amid manifest approval of the elect body—a memory still dear to us—by recommending to them the necessity of making the motion picture "moral, an influence for good morals, an educator."

And even as recently as April of this year, when we had happiness in receiving in audience a group of delegates of the international congress of the motion picture press held in Rome, we again drew attention to the gravity of the problem and warmly exhorted all men of good will, in the name not only of religion but also of the true moral and civil welfare of the people, to use every means in their power, such as the press, to make of the cinema a valuable auxiliary of instruction and education rather than of destruction and ruin of the soul.

The subject, however, is of such paramount importance in itself and because of the present condition of society that we deem it necessary to return to it again, not alone for the purpose of making particular recommendations, as on past occasions, but rather with a universal outlook, which while embracing the needs of your own dioceses, venerable brethren, takes into consideration those of the entire Catholic world.

It is, in fact, urgently necessary to make provision that in this field also, the progress of art, sciences and human technique in the industry, since they are all true gifts of God, may be ordained in his glory and to the salvation of souls, and may be made to serve in a practical way to promote the extension of the Kingdom of God upon earth. Thus, as the Church bids us pray that we may all profit by them in such manner as not to lose the goods external: "Sic transeamus per bone temporalia ut non amittamus aeterna" (unofficially translated. "Thus we pass along the good territory bringing to ourselves the eternal good").

Now, then, it is a certainty which can readily be verified that the more marvelous is progress of the motion-picture art and industry, the more pernicious and deadly has it shown itself to morality, religion, even to the very decencies of human society.

The directors of the industry in the United

POINTS TO IMPROVEMENT ACHIEVED

States recognized this fact themselves when they confessed that the responsibility before the people and the world was their very own. In the agreement entered into by common accord March, 1930, solemnly sealed, signed and published in the press, they formally pledged themselves to safeguard in the future the moral welfare of patrons of the cinema.

It is promised in this agreement that no film which lowers the moral standard of spectators, which casts discredit on natural or human law, or arouses sympathy for their violation, will be produced.

Nevertheless, in spite of this wise and spontaneously taken decision, those responsible showed themselves incapable of carrying it into effect. It appeared operators were not disposed to stand by principles to which they obligated themselves. Since, therefore, the above-mentioned undertakings proved they have but slight effect, since the parade of vice and crime continued on the screen, the road seemed almost closed to those who sought honest diversion in the motion picture.

In this crisis you venerable brethren were among the first to study the means of safeguarding the souls entrusted to your care. You launched "The Legion of Decency" as a crusade for public morality designed to revitalize the ideals of natural and Christian rectitude. Far from you was the thought of doing damage to the motion picture industry: rather, indeed, did you arm it beforehand against the ruin which menaces every form of recreation which in the guise of art degenerates into corruption.

Cooperation of Other Faiths

Your leadership calls forth the prompt and devoted loyalty of your faithful people. Millions of American Catholics signed the pledge of "The Legion of Decency," binding themselves not to attend any motion picture which was offensive to Catholic moral principles or the proper standards of living. We thus were able to proclaim joyfully that few problems of these latter times have so closely united the bishops and the people as the one resolved by cooperation in this holy crusade. Not only Catholic but also highminded Protestants and Jews and many others accepted your lead and joined their efforts with yours in restoring wise standards, both artistic and moral, to the cinema.

It is an exceedingly great comfort to us to note the outstanding success of the crusade. Because of your vigilance and because of the pressure which has been brought to bear by public opinion, the motion picture has shown improvement from the moral standpoint; crime and vice are portrayed less frequently; sin no longer is so openly approved or acclaimed; false ideals of life no longer are presented in so flagrant a manner to the impressionable minds of youth.

Although in certain quarters it was predicted that artistic values in the motion picture would be impaired seriously by the reform insisted upon by "The Legion of Decency," it appears quite the contrary happened and "The Legion of Decency" has given no little impetus to efforts to advance the cinema on the road to noble artistic significance by directing it towards the production of classic masterpieces as well as of original creations of uncommon work.

Nor have financial investments in the industry suffered, as was foretold gratuitously by many. Those who stayed away from the motion picture theatre because it outraged morality are patronizing it now that they are able to enjoy clean films which are not offensive to good morals or dangerous to Christian virtue.

When you started your crusade it was said your efforts would be of short duration and the effects would not be lasting because, as the vigilance of bishops and the faithful gradually diminished, the producers would be free to return again to their former methods. It is not difficult to understand why certain of these might be desirous of going back to sinister themes which pandered to base desires and which you have proscribed. While representation of subjects of real artistic value and the portrayal of vicissitudes of human virtue require intellectual efforts, toil and ability, and, at times, considerable outlay of money, it is often relatively easy to attract a certain type of person and certain classes of people to theatres which present picture plays calculated to inflame passions and arouse lower instincts latent in human hearts.

Permanent Movement

Unceasing, universal vigilance must, on the contrary, convince the producers that "The Legion of decency" has not been started as a crusade of short duration, soon to be neglected and forgotten, but that the bishops of the United States are determined at all times and at all costs to safeguard the recreation of the people in whatever form that recreation may take.

Recreation in its manifold variety has become a necessity of people who labor under the fatiguing conditions of modern industry, but it must be worthy of the rational nature of man and therefore must be morally healthy. It must be elevated to the rank of a positive factor for good, and must seek to arouse a noble sentiment. People who in time of repose give themselves to diversions which violate decency, honor or morality, to recreations which, especially to the young, constitute occasions for sin, are in grave danger of losing their greatest, even their national, power.

It admits of no discussion that the motion picture has achieved in these last years, a position of universal importance among modern means of diversion.

There is no need to point out the fact that millions of people go to motion pictures every day; that motion picture theatres are being opened in ever-increasing numbers in civilized and semi-civilized countries; that the motion picture has become the most popular form of diversion which is offered for the leisure moments, not only of the rich, but of all classes of society.

At the same time there exists today no means of influencing the masses more potent than the cinema. The reason for this is to be sought for in the very nature of the picture projected upon the screens, in the popularity of the motion picture plays and in the circumstances which accompany them.

The power of the motion picture consists in this: That is speaks by means of vivid and concrete imagery which the mind takes in with enjoyment and without fatigue.

Even the crudest and most primitive minds,

(Continued on page 67)

POPE APPROVES CLEAN FILMS IN UNITED STATES

Pius XI Applauds Nation For Censorship Of Its Pictures

By United Press.

VATICAN CITY, July 2.—Deep satisfaction and approval of the American clean films campaign was expressed today [illegible] Pius XI in the long

POPE ORDERS BAN ON BAD PICTURES

Church To Conduct Fight Against Debasing Productions

VATICAN CITY, July 2—(AP)—Pope Pius ordered a permanent, organized fight of the Roman Catholic Church Thursday to save the world from the "debasing" influence of "bad films."

To that end he told his bishops throughout the world to establish boards of review to advise the faithful of the film[illegible]y must avoid or those whi[illegible]

TO THE EDITOR OF MOTION PICTURE HERALD:

"The fact that two competitive news services gave entirely opposite interpretations to the recent letter of Pope Pius regarding films prompts me to send you the enclosed clippings (reproduced above) and ask that you give us a fair interpretation of the letter.

"We feel that there must be some underlying cause for the AP to stress the 'bad' angle of films if the Pope could likewise include in his letter the fact that the industry has made progress in the other direction. Nor do we believe this industry should sit idly by and allow this cause to go uncorrected."—C. B. GRIMES, Manager, Bama Theatre, Tuscaloosa, Alabama.

BEST SELLER SCREENED IN



PEARL S. BUCK'S "The Good Earth" was not written for persons who like to read themselves to sleep. It's been keeping multitudes awake since March of 1931, when the Book of the Month Club claimed it for member readers, and it's been a sort of Chinese Bible to the English-speaking world since the Pulitzer committee named it the book of the year. What the author's twenty years in China taught her about the country her book has taught so widely and well as to make its accurate picturization a quasi-public responsibility. Irving G. Thalberg accepted it as such and studio comment has referred to the maturing result as MGM's "Mutiny on the Bounty" for this year.

Mr. Thalberg had no boats to build this time, but he did have to rebuild five hundred acres of the Santa Suzanna mountains, equip them with rice fields, a complete North China village, a liberal segment of the Great Wall of China and people, animals, streams and trees to suit.

He sought experience and versatility in his executive personnel. To Sidney Franklin, successful with such diversified material as "Smilin' Through" and "The Guardian Angel," he assigned the direction. To Frances Marion, whose writings date from the evolution of the scenario and embrace every kind thereof, he assigned the script.

Paul Muni, fresh from brilliant characterizations in "The Story of Louis Pasteur" and "Bordertown," was given the role of Wang Lung, the Chinese farmer, and Luise Rainer, of "Escapade" and "The Great Ziegfeld," was cast as O-lan, his wife. Walter Connolly and Charley Grapewin were placed in principal support, on the American side, with Chinese players, recruited from many sources, performing sixty-eight additional speaking roles.

As to whether the "Mutiny" comparison will be borne out by the box office, only time and the paying public can tell. Meanwhile the camera tells the story of the picture in pictures, ranged hereabouts, while the work of production goes on.



"THE GOOD EARTH"

A Herald Preview by Gus McCarthy in Hollywood









SCHENCK HINTS AIM IS GAUMONT-BRITISH HOLD

20th Century-Fox Chairman Indicates Coming Transfer of $10,000,000 in GB Shares

Transfer of $10,000,000 in shares of Gaumont-British Pictures Corporation in England, and consequently the controlling interest in the company, is expected to result from negotiations being now conducted in Hollywood by Joseph M. Schenck, chairman of the board of Twentieth Century-Fox Corporation, and Isidor Ostrer, president of the British company, in America from London, it was indicated by Mr. Schenck on Tuesday. Both companies are reported willing either to buy or sell their share in G-B.

The Fox company holds 49 per cent of the Gaumont-British stock, the Ostrer brothers, London bankers, controlling the corporation at present with 51 per cent. For a year persistent reports have indicated that the Fox company might be negotiating with the English bankers for purchase of the British concern. Mr. Ostrer arrived in New York last week and left immediately for Hollywood. Mr. Schenck's confirmation of the conference was the first definite indication of the impending sale of interests. The conferences are "in the embryo stage," he said.

Wireless reports from London this week also confirmed the fact that negotiations are under way, but emphasized the belief that Mr. Schenck is willing to sell out the Fox shares rather than buy in further in an effort to control Gaumont-British. The reports added that another group in England connected with production and distribution on a large scale is prepared to acquire Mr. Schenck's Gamont stock if the deal with Mr. Ostrer does not go through, and, in fact, already has approached him on the subject.

Strong Bond of Interest

Purchase of control of Gaumont-British would give Fox probably the strongest foreign film organization in the history of motion pictures. William Fox, at the height of his world-wide expansion program in the late 1920's, purchased the Gaumont shares which constitute Twentieth Century-Fox's present 49 per cent interest in the company. The same expansion program brought Mr. Fox's downfall when he was compelled to bring in Wall Street bankers and his subsequent economic troubles and the general business depression prevented the company's taking advantage of the hold the former executive had obtained on Gaumont.

British Law Restrictions

Since that time there has been a strong bond of interest between the Fox company in America and the British concern. The Gaumont-British schedule of 24 features for next season is to be distributed in the United States through the Fox organization. The American company recently founded World Pictures for production of films in England, although no pictures have been released.

Assumption by Twentieth Century-Fox of complete control of Gaumont-British could only be accomplished, it is reported, by the appointment of a British directorate with complete autonomy, because of the restrictions of British law. The move would put Fox in control of a series of enterprises which extend far beyond the motion picture field.

Among the organization's interests are motion picture production, distribution and exhibition; newsreel, vaudeville and legitimate theatres and productions for them; radio stations and reception equipment; phonographs; amateur motion picture photography and projection equipment; sound and recording equipment; building construction, hotels, restaurants, cafes, "dance palaces" and television.

The company has announced plans for the broadcasting of news and entertainment by television this year.

Loew Legal Director Marks Anniversary

Leopold Friedman, head of the legal department of Loew's, was honored at a luncheon by veterans in the service of the company at the Tavern in New York to mark the completion of his 25th year with the company.

The men joining Mr. Friedman represented a total of 154 years of service. David M. Bernstein headed the list with 31 years to his credit; Charles C. Moskowitz has 24 years; E. A. Schiller, 21; Judge I. Frey, 17; Louis K. Sidney, 15; Eugene Picker, 14, and Oscar Doob, the baby in point of time, seven years.

Bigger Reel Adoption Fought in Boston

Action against the adoption of 2,000-foot reels is continuing in Boston with opponents of the larger coils centering their attack on the Massachusetts film regulations of the Department of Safety which are being surveyed with a view to bringing them up to date.

Critic Turns Playwright

A farce comedy written by Norman Clark, film and dramatic critic of the Baltimore *News-Post*, and Louis E. Shecter, head of a Baltimore advertising agency, will be presented under the direction of Bruce Conning at the Stony Creek theatre, Stony Creek, Conn., the week of July 20. The play is titled "I Take Care of My Friends."

W. C. Fields Recovers

W. C. Fields on Tuesday was discharged from the hospital in Riverside, Cal., where he has been ill with pneumonia for several weeks. The comedian will rest in a sanitarium in Pasadena for a fortnight and then plans to go on vacation until Paramount is ready to start production of his next film, "Bag of Tricks," scheduled to get under way in September.

Trade Practice Action Left to Sales Companies

The Motion Picture Theatre Owners of America has gone as far as it can in its efforts to bring about a set of fair trade practices within the industry, Edward Kuykendall, president of the association, declared this week in a bulletin in which he intimated that the group will not oppose future legislation nor refrain from a policy of litigation, in the event the organization's 10-point program for trade reform is not adopted by distributors this season.

The bulletin emphasized that from this point on "the responsibility is squarely on the distributors as to whether any sort of self-regulation is possible in this business."

Indicating that the MPTOA may not lend producers and distributors the aid next year which was given during the past session of Congress in the industry's opposition to the Pettengill and Neely bills, if the industry's reform program is not put into effect with the opening of the new season, Mr. Kuykendall said:

"Distributors must decide whether the theatre owners of this country can hope to have their complaints and grievances taken care of to a reasonable extent within the business, or must look to the courts and the legislatures for a hearing and for any sort of regulation of unfair competitive practices."

After reviewing the work accomplished by the MPTOA trade practice committee in a series of recent meetings with the sales heads of nine national distribution companies, Mr. Kuykendall's statement asserts that "nothing further can be done by us to advance the trade practice proposals until the distributors definitely decide and announce whether or not they will cooperate with us."

Calling upon the companies for immediate action, Mr. Kuykendall intimates that a failure to act may result in a drift toward "litigation, legislation and Governmental regulation."

A cancellation clause has been drafted by the exhibitor committee, according to the bulletin, and submitted to sales companies together with a short form of exhibition contract. The adoption of these and other parts of the exhibitors' program, including the elimination of score charges, correction of designated play-date complaints and the forcing of shorts "require nothing more than a definite modification of any distributor's own sales policies and practices" for immediate solution, the statement continues.

New England Circuit Closes Metro Contract

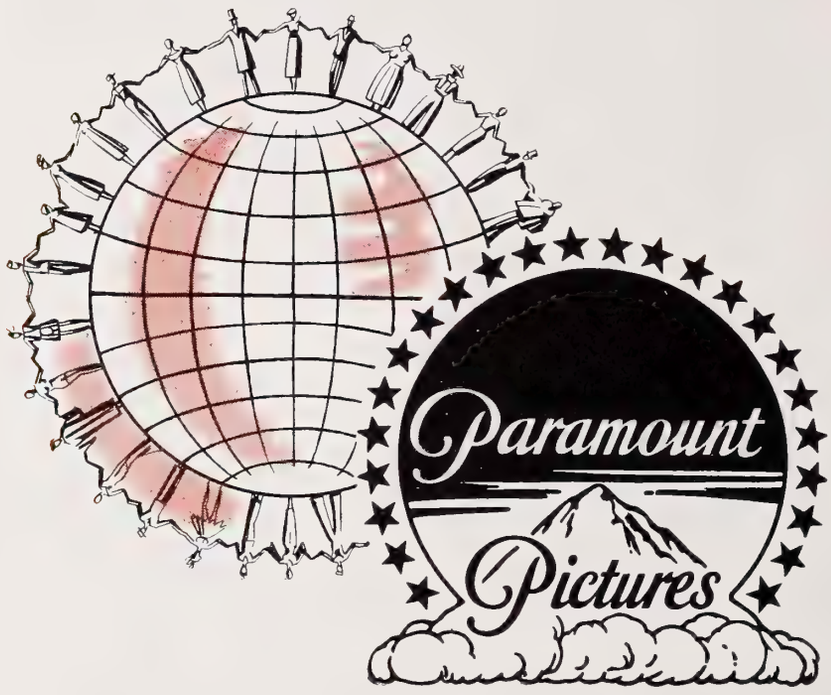
Metro-Goldwyn-Mayer has concluded an agreement with the Mullin and Pinanski circuit for next season's product in the circuit's 70 New England theatres.

Art Director Appointed

Frank Spicker, formerly art director for Columbia Pictures has returned from New Mexico to take over a similar post for Twentieth Centutry-Fox.


Give 'em
Entertainment !

PARAMOUNT PICTURES 1936-37

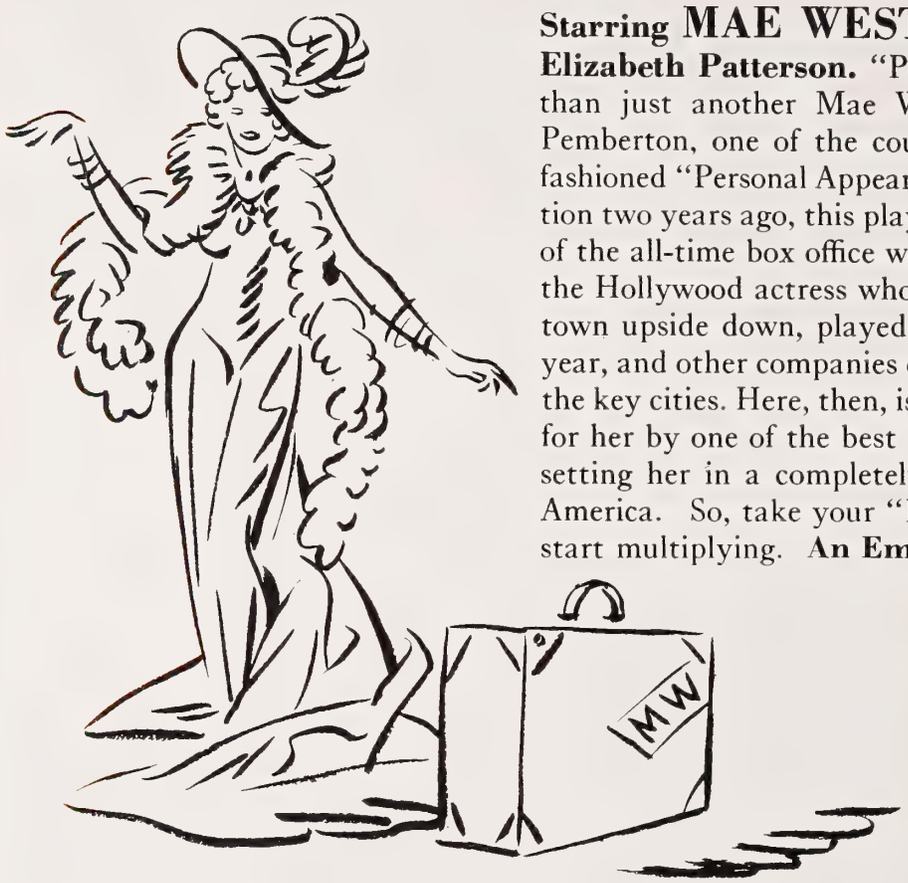


It takes all kinds of people to make a world... It takes all kinds of people to fill a theatre... It takes all kinds of entertainment to make a successful box-office season. That's why Paramount offers you, for 1936-1937, the biggest and most diversified program of down-to-earth pictures in motion picture history...

INCLUDING AT LEAST TWO PICTURES OF MAJOR IMPORTANCE EVERY MONTH


Make 'em
Laugh !

"Personal Appearance"



Starring MAE WEST, with Lynne Overman, Elizabeth Patterson. "Personal Appearance" is more than just another Mae West picture. Since Brock Pemberton, one of the country's leading playwrights, fashioned "Personal Appearance" for Broadway production two years ago, this play has established itself as one of the all-time box office wonder-workers. This story of the Hollywood actress who turns a small Pennsylvania town upside down, played New York for more than a year, and other companies enjoyed triumphal runs in all the key cities. Here, then, is a Mae West picture tailored for her by one of the best brains in show business, and setting her in a completely new locale . . . small town America. So, take your "Klondike Annie" figures and start multiplying. **An Emanuel Cohen Production.**

Harold Lloyd



in another Big Time Comedy Hit . . .

With everyone still talking about "The Milky Way" as one of the biggest comedy successes of the past season, news that Harold Lloyd will do another picture of the same calibre entertainment for Paramount this year is Good News for the 1936-1937 Box-Office. Although Harold has yet to select the story, he's already collected a group of top comedies from which to choose "The Milky Way's" successor. And he promises that this new picture will have a supporting cast even stronger than the big name cast which helped him put over the story of the fighting milkman.

"Don't Look Now"



W. C. FIELDS in a picture that Bill has been wanting to do for years—it's his own idea of the real A No. 1 Fields vehicle . . . so you can guess what kind of show America's Grand Old Man of Comedy will put on for you. What's the story? It's Fields' own version of one of the real classics of American Humor—Julian Street's famous "Need of Change". . . In it Fields is a retired gadget manufacturer and when he goes nuts in the stuffed-shirt, tea-with-the-vicar life of British aristocracy you can bet it's just one more "Fields' Day" for the box office.

"Hotel Haywire"



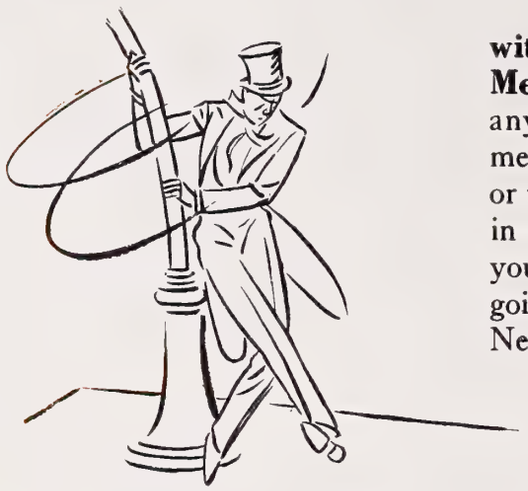
with Charlie Ruggles, Mary Boland, George Burns and Gracie Allen, the "International House" of 1936-37 combines two pairs of zanies either of which could put over a big picture. The Ruggles-Boland combine are definitely tops in domestic comedy, as "Early to Bed" is proving right now . . . and Burns and Allen have had America wading knee deep in soup—and gags, all winter.

"The Tightwad"



Charlie Ruggles and a cast of featured players in the Paul Gallico Saturday Evening Post story of the little penny pinching auditor in the business office of a newspaper who gets mixed up with the kind of story he has always thought too expensive. How he turns himself into one of the biggest spenders in the newspaper game is the stuff box office is made of. "The Tightwad" is just the kind of picture Charlie Ruggles can make into an hilarious success.

"Wives Never Know"



with Charlie Ruggles, Mary Boland, Adolphe Menjou, Veree Teasdale. What a foursome! When any movie fan thinks of hard-hitting, fast paced domestic comedy, he thinks of either the Ruggles-Boland or the Menjou-Teasdale combination. Here they all are in one picture, directed by Elliott Nugent who gave you "She Loves Me Not". Mr. and Mrs. America are going to laugh themselves into the aisles at "Wives Never Know". **Directed by Elliott Nugent.**

"Three Married Men"



with Lynne Overman, Roscoe Karns, William Frawley, George Barbier, Gail Sheridan, Elizabeth Patterson, Bennie Bartlett, Virginia Weidler. Arthur Hornblow, Jr., who produced "The Princess Comes Across" got such a kick out of Bill Frawley's performance as the beret bonnetted boldster with the cream puff heart that he decided Bill rated top billing in a comedy of his own. Then he got thinking about those other two lads who've put laughs into Paramount pictures every time they've landed a good part, Lynne Overman and Roscoe Karns. This picture then is the once-in-a-lifetime chance for all three to go to town together. **Directed by Eddie Buzzell.**

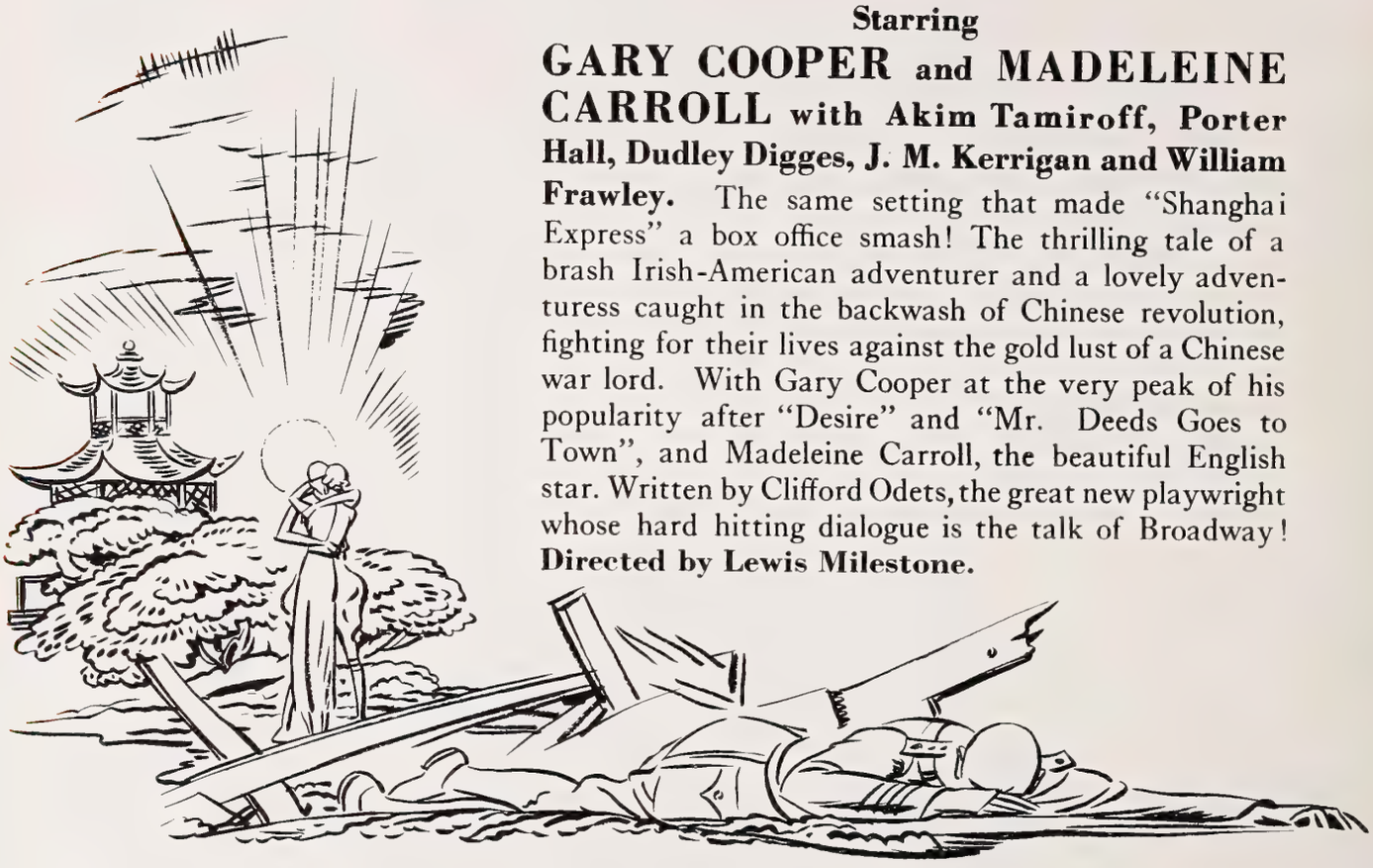
"My American Wife"



Francis Lederer, Ann Sothern, Fred Stone, Billie Burke, Ketti Gallian in that ace Saturday Evening Post yarn, "The Old Timer", the story about the foreign count who marries the grand-daughter of a rough and ready old Western multi-millionaire. The old lad doesn't think much of the business, having a pretty sour opinion of "furriners", until the count turns out to be as swell an egg as the old man himself. . . .The story has the same background, the same characters, the same appeal as "Ruggles of Red Gap". **Directed by Harold Young.**

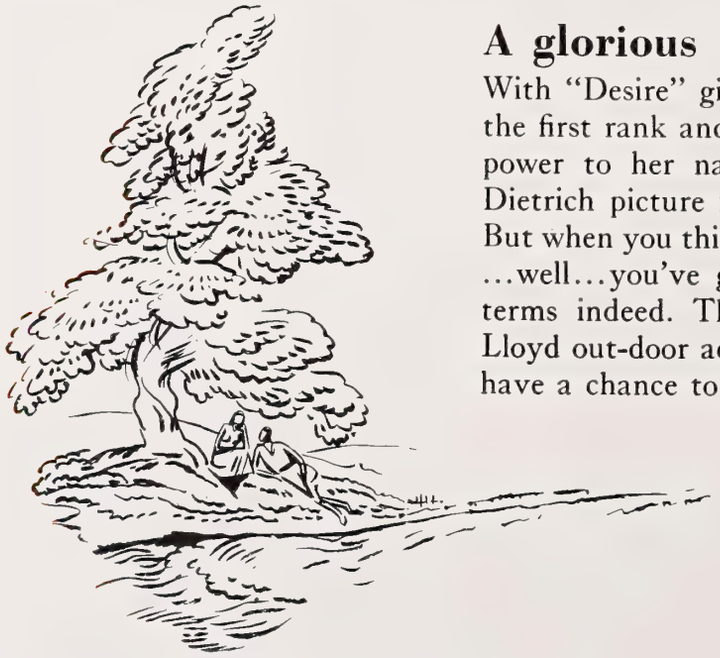

Give 'em
Romance !

"The General Died at Dawn"



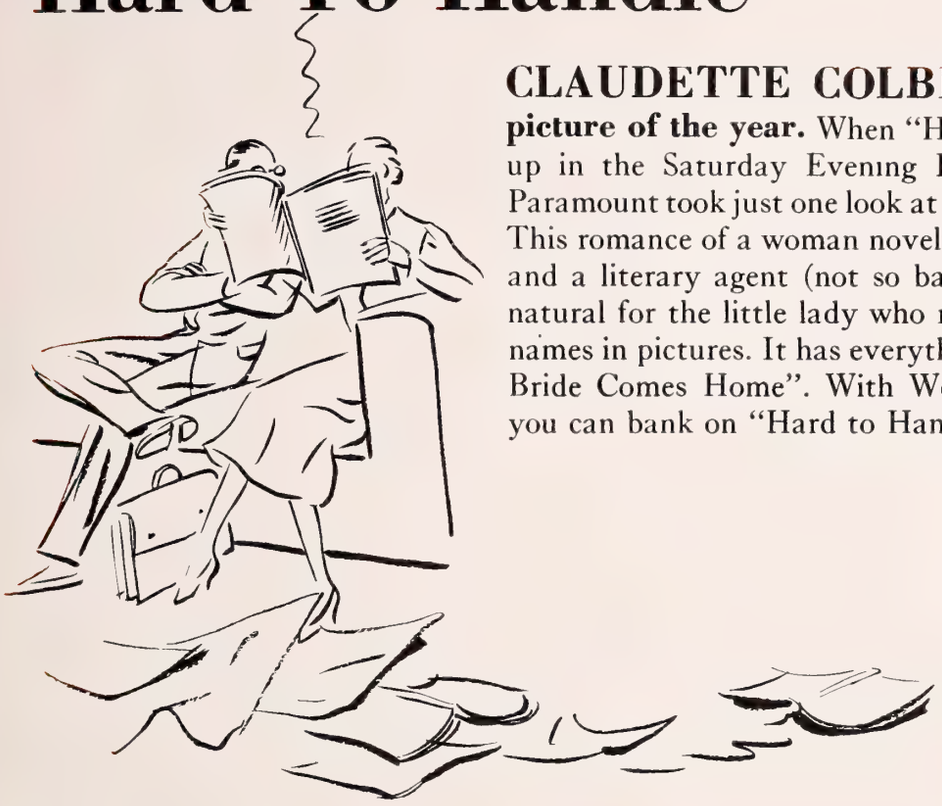
Starring
GARY COOPER and MADELEINE CARROLL with Akim Tamiroff, Porter Hall, Dudley Digges, J. M. Kerrigan and William Frawley. The same setting that made "Shanghai Express" a box office smash! The thrilling tale of a brash Irish-American adventurer and a lovely adventuress caught in the backwash of Chinese revolution, fighting for their lives against the gold lust of a Chinese war lord. With Gary Cooper at the very peak of his popularity after "Desire" and "Mr. Deeds Goes to Town", and Madeleine Carroll, the beautiful English star. Written by Clifford Odets, the great new playwright whose hard hitting dialogue is the talk of Broadway! **Directed by Lewis Milestone.**

Marlene Dietrich



A glorious Frank Lloyd production. With "Desire" giving her new laurels as an actress of the first rank and "The Garden of Allah" adding new power to her name at the box office any Marlene Dietrich picture for 1936-1937 means coin at the till. But when you think of her in a Frank Lloyd production ...well...you've got to think in pretty big box-office terms indeed. This picture will be a typical Frank Lloyd out-door action picture. And Miss Dietrich will have a chance to go to town in one of her great roles.

"Hard To Handle"



CLAUDETTE COLBERT'S second big picture of the year. When "Hard to Handle" showed up in the Saturday Evening Post a few weeks ago, Paramount took just one look at it and said—"Colbert". This romance of a woman novelist (a good looking one) and a literary agent (not so bad looking himself) is a natural for the little lady who rates one of the biggest names in pictures. It has everything that put over "The Bride Comes Home". With Wesley Ruggles directing you can bank on "Hard to Handle" to get you results.

"Panama Gal"



Fred MacMurray and Carole Lombard now rate as one of the top romantic comedy pairs in pictures. "Hands Across the Table" sent them off to a flying start, and now "The Princess Comes Across" has recently shown that, for modern, fast-stepping romance, these two need take their hats off to no one. "Panama Gal" is right up their alley. It seems Fred is a hard-boiled son of trouble who's doing sentry-go for Uncle Sam alongside the Panama Canal. Carole is a pretty little manicurist on a cruise liner. When the cruise liner goes through the Canal, Carole happens to poke her head out a porthole just in time to meet Fred ...and a series of adventures which end up with the two of them running the ace night club of Central America.

P. S. There will be music in the picture with Fred stepping out as a swing cornet player.

"Wedding Present"



JOAN BENNETT, CARY GRANT and GEORGE BANCROFT Starring in a B. P. Schulberg Production. "Big Brown Eyes" with Joan and Cary in it was one of the year's "sleepers". Starting off without much fanfare, it did plenty at the box-office wherever it played. Here are the two leads in a far better story, Paul Gallico's Saturday Evening Post yarn of the newspaper lad who gave his best gal a four alarm fire for a wedding present. B. P. Schulberg who gave you such Paramount smashes as "Morocco" starts out his new series of Paramount productions with "Wedding Present"... nuff said. **Directed by Richard Wallace.**

"That's What Girls are Made of"



Starring SYLVIA SIDNEY and FRED MacMURRAY, a B. P. Schulberg Production. Here's the winning combination that sent "The Trail of the Lonesome Pine" into the top money-making class of last year. This time these box-office stars will be under the capable production guidance of B. P. Schulberg, and the story will give Sylvia Sidney, one of the screen's finest dramatic actresses, a chance to turn in another of her glorious performances—the kind which made "Mary Burns, Fugitive" one of the highlights of the screen year. Fred will have another of those hard-boiled romantic roles which set the gals' hearts aflame.

"Hideaway Girl"

Frances Farmer and a cast of featured players in one of those fast moving thrill-a-minute adventure stories with plenty of class . . . plus what the box-office fondly labels . . . love.


Please their
Ears!

"The Big Broadcast of 1937"



Starring JACK BENNY with George Burns and Gracie Allen, Randolph Scott, Jane Froman, Martha Raye, Sam Schlepperman, Ray Milland, Frank Forest, Benny Baker. Specialties by Leopold Stokowski, Bob Burns, Benny Fields, Larry Adler, Stan Kavanagh, Benny Goodman's Orchestra, and other celebrities of Stage, Screen and Radio. Jack Benny, the highest paid star of radio... George Burns and Gracie Allen even higher in the Crosley radio popularity rating than last year... and a whole lineup of Big Timers. Lew Gensler, builder of a dozen Broadway musical hits, will produce the show... Mitchell Leisen, director of "Hands Across the Table" and "13 Hours by Air", will direct. **Directed by Mitchell Leisen.**

"Champagne Waltz"



Starring GLADYS SWARTHOUT, FRED MacMURRAY and Jack Oakie, Veloz and Yolanda (the biggest-drawing dance team in the business), Lyda Roberti, Frank Forest. What happens when promoter Jack Oakie takes an American "swing" band to Vienna to compete against Europe's finest waltz orchestra? The "swing" band is about to put the orchestra on the skids until the "swing" band leader, Fred MacMurray, takes a gander at the beautiful singing daughter (Gladys Swarthout) of the Viennese waltz king. From then on it's... love. **Directed by Eddie Sutherland.**

"The Count of Luxembourg"



with IRENE DUNNE, JOHN BOLES, W. C. FIELDS, Frank Forest. Franz Lehar's world famous operetta, with the star of "Show Boat" in the glorious role of the Paris prima donna who was married to the Count of Luxembourg (a rich man's trick to get her for himself) and who found being married to this dashing gentleman so delightful she left the old lad holding the bag (a part ripe to the genius of one W. C. Fields). The glorious Lehar music will be supplemented by a typical list of Paramount song successes.

"College Holiday"



Starring JACK BENNY with Frances Farmer, Louis DaPron, Robert Cummings, Johnny Downs, Eleanore Whitney, Martha Raye. Here's the annual Paramount Christmas gift to Old Man box-office . . . the yearly holiday special for the youngsters . . . the successor to those big box-office hits, "College Humor", "College Rhythm" and "Collegiate"! We don't need to describe 'em to you . . . you know 'em too well . . . the big music show with the college background, the show with plenty of laughs . . . plenty of songs, plenty of swing and plenty of gals! An exploitation natural, the most timely picture of the year

"Follow the Sun"



Starring
BING CROSBY with George Burns and Gracie Allen, Lynne Overman. Made to the measure of that Crosby smash "We're Not Dressing", "Follow the Sun" shows Bing as the son of a big shot ship owner of the Northwest who leaves one of his old man's ships in the Orient to become the proprietor of the swingiest night club from Manhattan to Mandalay. With Bing at the top of his popularity, an ace cast, an ace script, and a bunch of ace tunes, you can check the date "Follow the Sun" hits town as one of the biggest in the 1936-37 box-office calendar. **Directed by Norman Taurog.**

"High, Wide and Handsome"



with IRENE DUNNE and FRED MacMURRAY, Randolph Scott. Here's another "Show Boat". Music and lyrics by those two celebrated writers who wrote the never-to-be-forgotten score of "Show Boat", Jerome Kern and Oscar Hammerstein II . . . two names which from coast to coast mean box-office wherever they're billed. And then, playing the lead, the girl who has just succeeded in making the newest version of "Show Boat" one of the all-time box-office successes, Irene Dunne. With her will be Fred MacMurray in the kind of role he can do best . . . how's that for a lineup? And a strong supporting cast.

"Artists and Models"



One of the most lavish pictures of the year—a big flashing musical set in the studios of the leading artists of the country, featuring the world's most beautiful women, the year's leading song hits. The three major roles will be played by the three leading stars in the business. Katherine Brush, S. J. and Laura Perelman and Keene Thompson collaborated on the script and it will be a picture unique among picture hits.

"It Happened in Paradise"



BING CROSBY and IDA LUPINO starring in a typical Crosby winner. This particular Paradise happens to be a mountain lake where a couple of summer camps, one full of lads and one full of gals, hold forth. And the one and only Bing Crosby is the leading lad in Camp No. 1. A big time song and dance show, this picture is planned to catch the late spring trade with a real summer camp musical . . . and with Ida Lupino, one of the smoothest gals in pictures, to step it along . . . it's sure to be a winner.

"Lady Be Careful"

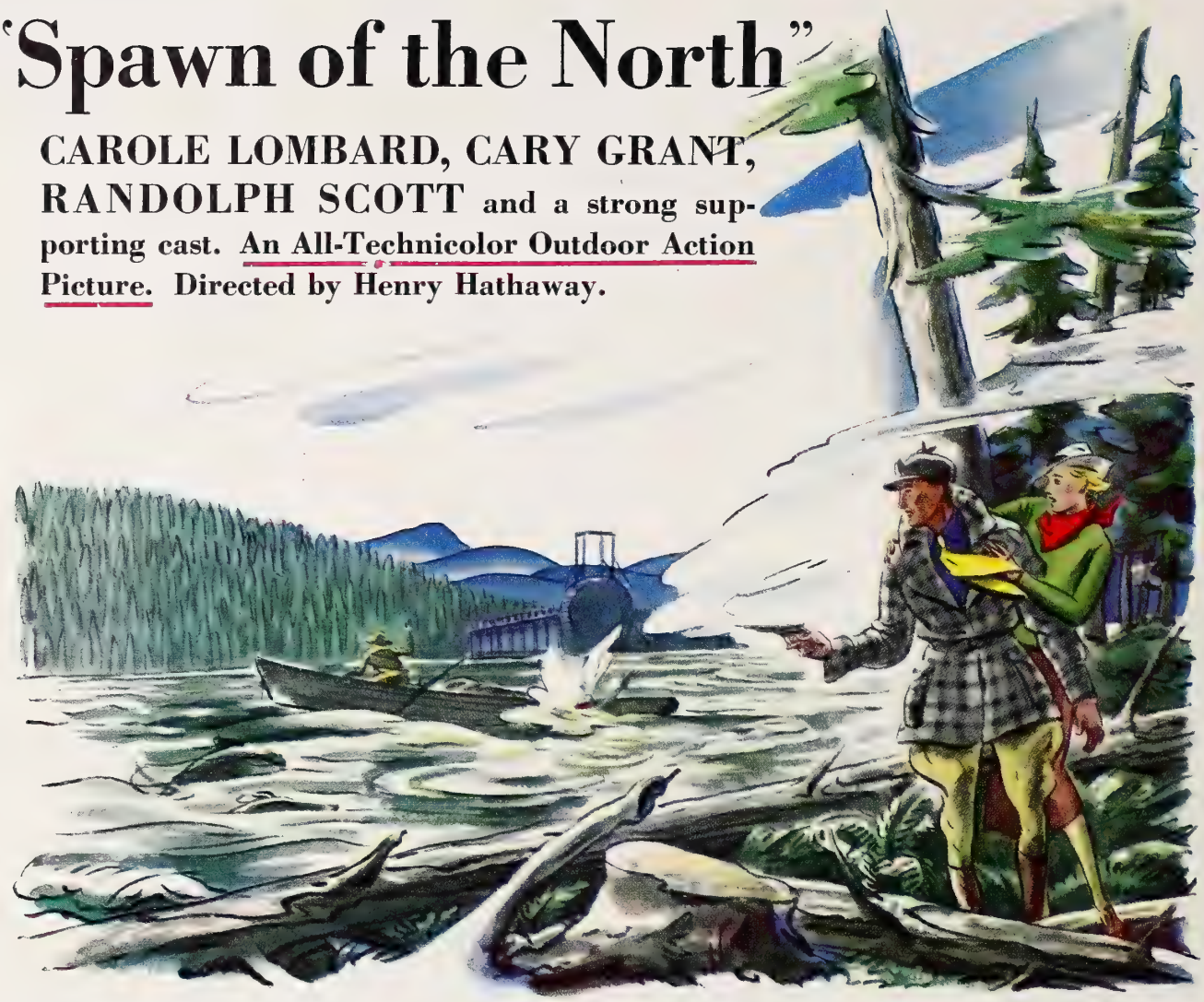


with Lew Ayres, Mary Carlisle, Larry Crabbe, Benny Baker, Grant Withers, Jack Chapin, Wilma Francis, Irving Bacon. Paramount's group of youngsters in another of their fast stepping musicals, with the same punch and pace as "Millions in the Air". Robert Cummings is one of the most popular juveniles in the business and John Howard is going to be way up in the big star class this year, according to Frank Capra, who claims Howard shows real greatness in Capra's "Lost Horizon", a picture which will precede "Lady Be Careful". Eleanore Whitney is the fastest tap dancer in the world. **Directed by Ted Reed.**


Feast their
Eyes !

"Spawn of the North"

CAROLE LOMBARD, CARY GRANT, RANDOLPH SCOTT and a strong supporting cast. An All-Technicolor Outdoor Action Picture. Directed by Henry Hathaway.



DELIBERATELY built as a follow up of the biggest box-office attraction of the year, "The Trail of the Lonesome Pine", "Spawn of the North" presents even greater money-making potentialities. A powerful story of the great salmon runs of the Alaskan Coast and the fierce wars between the canneries, salmon pirates, and poachers, this has all the elements of drama, rivalry between families, blood hates, death fights that made "The Trail of the Lonesome Pine" a winner, plus the fact that the action takes place in the mysterious and lovely waters of the Alaskan Coast.

To insure a repeat on the tremendous success of "Trail", Henry Hathaway will again direct, and Grover Jones, Paramount's ace writer, the lad who wrote the punch lines for "Trail", is again doing the script. "Spawn of the North" will feature songs of the same hit calibre as "Melody from the Sky" and "Twilight on the Trail", the song smashes of "Trail".

In cast strength "Spawn of the North" is the equal of "Trail" and in color it will be even more spectacular . . . with the breath-taking Alaskan mountains and sea as a glamorous background for Carole's blonde beauty. You can right now rate "Spawn of the North" as one of your biggest catches of the entire year.



"Slave Ship"

Starring GARY COOPER

Paramount's Second Big All-Technicolor Picture of the Year.
Directed by Henry Hathaway

A GLORIOUS "Bengal Lancers" of the sea . . . the story of two seamen who, covered with glory, won in the War of 1812, when America's little navy, against overpowering odds, gained the United States the freedom of the seas, find themselves in a bitter clash over the slavery question. One of them (Cooper) enlists on a slave ship and shanghais his pal aboard, hoping actual contact with the slave trade will alter his opinion against it. After hundreds of thrilling adventures, the two find themselves in love with a beautiful Spanish girl, whom the brutal ship's captain attempts to trade for 300 slaves. How Cooper defies the slave ship captain and his murderous crew and at the sacrifice of his own life gives his rival and the girl a chance to escape is the climax of a great picture. Henry Hathaway who directed "Bengal Lancer" believes "Slave Ship" written by Grover Jones, who did the "Lancer" script, is an even more powerful story than "Lancer". A rough, tough he-man picture with the surging drive of the sea in its fibre, it cannot miss being one of the most important Technicolor pictures ever filmed.

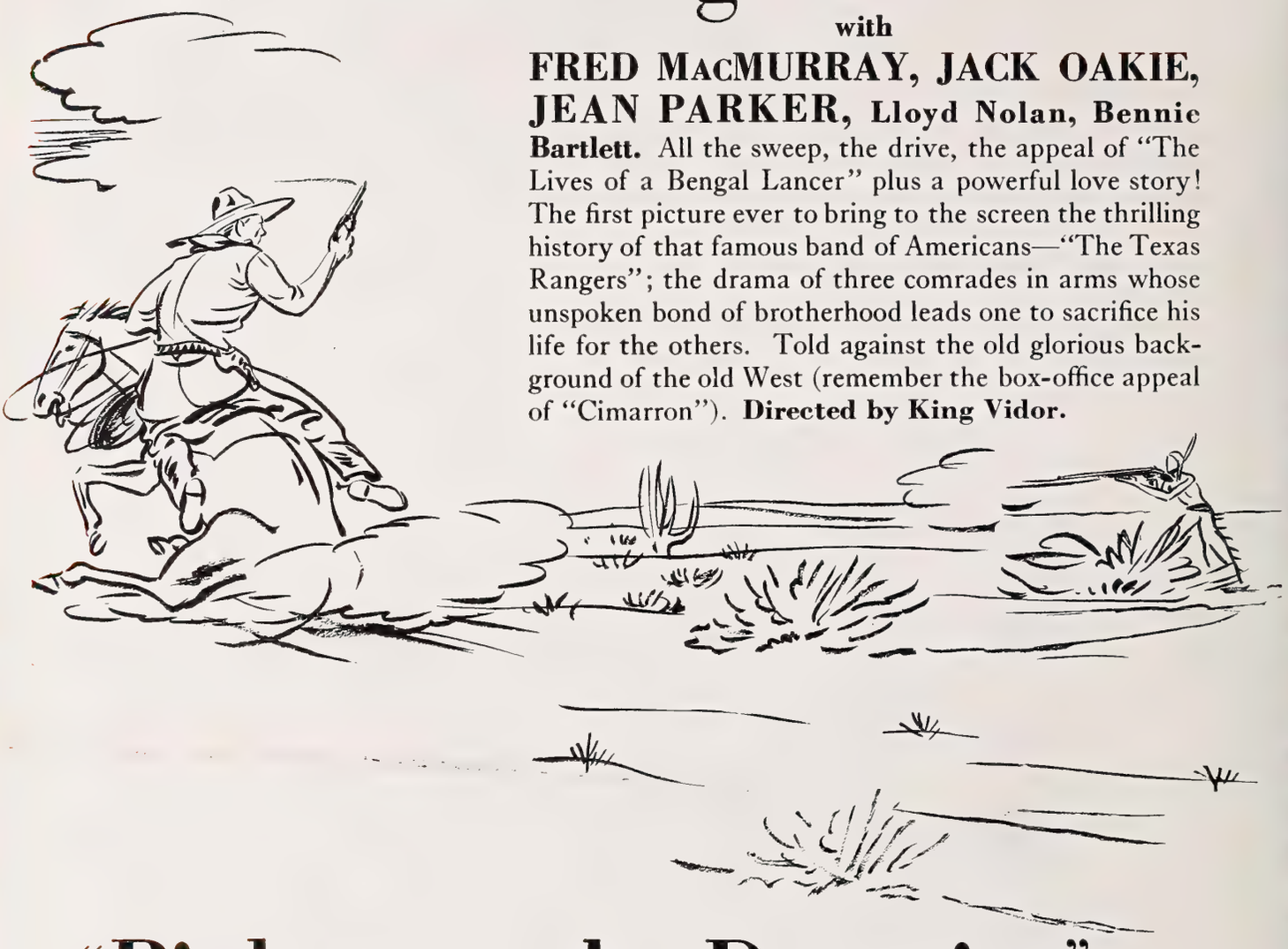


Coin Out of Color

"Last February 'The Trail of the Lonesome Pine' was released", says Fortune Magazine in its June issue, "and it became almost over night, a box office hit, but more astonishing to Hollywood was the fact that it was a hit in color. Which was all that was necessary to start Hollywood producers scrambling into color films a second time...'Pine's' success is by no means entirely due to its color for the 3 main ingredients of any hit show are cast, story and selling, and 'Pine' is well enough equipped on all 3 counts to make it attractive to large masses of customers...with color added to these orthodox box office virtues, 'Pine' has stepped from a second rank to nearly first rank picture and thus, judged by 'Pine's' experience, color may mean the difference between a small gross profit and a large one" In other words, what Fortune is trying to say is that Paramount instead of trying any trick experiment with color, built a sure-fire box office picture and by intelligently adding color turned it into one of the big hits of the year. With that experience to go on, you can be sure "Spawn of the North"and "Slave Ship" will both be, not only triumphs in color, but triumphs in coin.


Give 'em
Thrills !

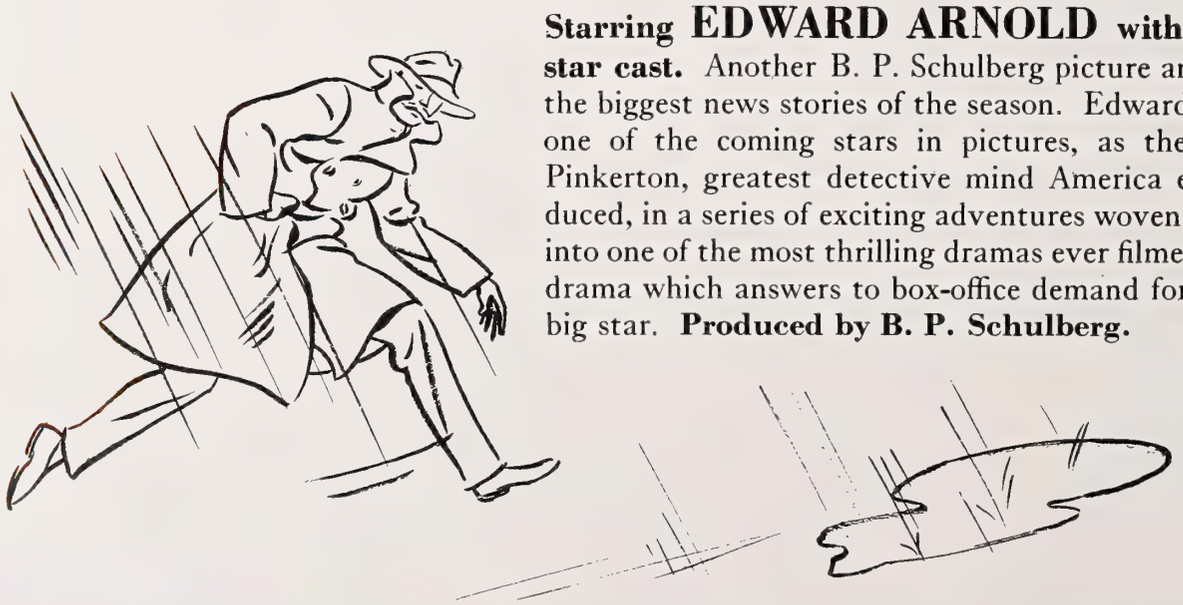
"The Texas Rangers"



with

FRED MacMURRAY, JACK OAKIE, JEAN PARKER, Lloyd Nolan, Bennie Bartlett. All the sweep, the drive, the appeal of "The Lives of a Bengal Lancer" plus a powerful love story! The first picture ever to bring to the screen the thrilling history of that famous band of Americans—"The Texas Rangers"; the drama of three comrades in arms whose unspoken bond of brotherhood leads one to sacrifice his life for the others. Told against the old glorious background of the old West (remember the box-office appeal of "Cimarron"). **Directed by King Vidor.**

"Pinkerton, the Detective"



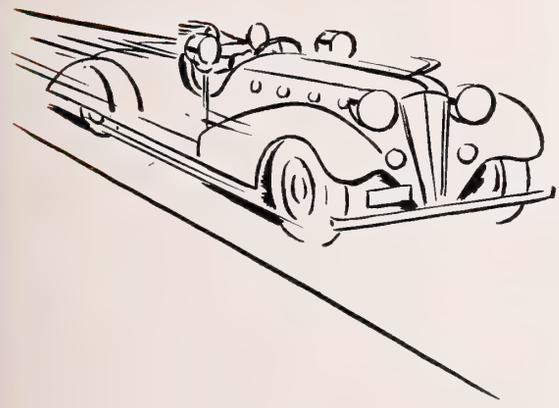
Starring EDWARD ARNOLD with an all-star cast. Another B. P. Schulberg picture and one of the biggest news stories of the season. Edward Arnold, one of the coming stars in pictures, as the famous Pinkerton, greatest detective mind America ever produced, in a series of exciting adventures woven together into one of the most thrilling dramas ever filmed . . . the drama which answers to box-office demand for a really big star. **Produced by B. P. Schulberg.**

"Queen of the Jungle"



with Ray Milland, Sir Guy Standing, Akim Tamiroff, Lynne Overman. Show business . . . that's our job . . . and here's one that is sure-fire show business stuff . . . the same kind of ballyhoo buster that "King of the Jungle" was . . . wild animals —"Chang" style, wild tribesmen . . . in fierce, death-at-your-throat battle . . . plus the hottest box-office seller there is . . . jungle romance . . . a lithe and lovely lass of the jungle going for a continental playboy and snaring him! With E. Lloyd Sheldon who produced "King of the Jungle" at the producing helm, you can be sure this is one more to rate up with good money makers of the year. **Directed by Max Marcin.**

"Hollywood Boulevard"



with John Halliday, Robert Cummings, Marsha Hunt, Esther Ralston, Frieda Inescort, Betty Compson, Maurice Costello, C. Henry Gordon, Bryant Washburn, Sr., Francis X. Bushman, Charles Ray, Roy Darcy, Creighton Hale, Frank Mayo. The glamour, the heart throbs of the picture business told in the story of a Hollywood star of yesterday, who, broke, but still stage struck, writes his memoirs for a New York publisher. **Directed by Robert Florey.**

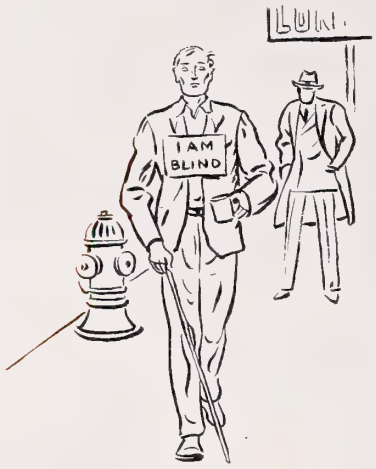
In addition to that, there will be shots of many of the big time stars and directors on location, making all told one of the big star pictures of the year.

"Murder with Pictures"



with Gail Patrick, Grace Bradley, Benny Baker, Porter Hall, Ernest Cossart, Irving Bacon. "Murder with Pictures" is a murder-mystery told in the hard-boiled lingo of "The Thin Man" and it has a love story with the same punch. When the ace news cameraman of a Los Angeles paper gets mixed up in a sensational murder of the town's leading criminal lawyer, mouthpiece for a big time racketeer, and finds himself in love with the gal who he thinks has done the shooting, there's plenty of plot to work with.

"Broadway Afternoon"



with a cast of Paramount featured players. This is the Saturday Evening Post yarn, that took prizes as one of the trickiest mystery stories of 1935. Speck Darrow, a killer whom the police have just about in their grasp, trades places with his brother, a famous Broadway character, a professional beggar who does a blindman turn every day on the main stem, in an attempt to get by the police net. He almost gets away with it. But Mallory, headquarters dick, happens to have too kind a heart.

"Johnny Gets His Gun"



with Ralph Bellamy, Katherine Locke, David Holt, Onslow Stevens, Purnell Pratt. Johnny, being an American lad with a lot of old-fashioned do or die in him, isn't content to let a bunch of bad men make a monkey or a corpse out of his father...a swell American yarn, taken from a Saturday Evening Post Story by one of America's favorite writers, Lucian Cary.

"Everything for Sale"



with a selected cast of players. Here is a long awaited yarn made from the great dramatic story of the great produce rackets which have been headline news in the big cities of the country for the past few years. A New York plug-ugly and his stooge make plenty of trouble for the independent fruit growers of the West coast until the plug-ugly falls for a lovely lady and then in a terrific thrill-a-second action sequence beats up the racketeers and wins her love.

"A Gun for Hire"



with a cast of featured players. A thrilling melodrama...the story of a murderer, whose flaming gun ends the life of a great statesman and is about to bring war to the world...and of the beautiful young actress who dares his fury and his trickery to capture him and bring peace to Europe.


Wow 'em!


Give 'em
MARLENE
DIETRICH
in an
Ernst Lubitsch
production!



Give 'em

CLAUDETTE COLBERT

in a

Frank Lloyd

production!

"Maid of Salem"



FRANK LLOYD directs CLAUDETTE COLBERT in a picture of tremendous scope with an all-star cast. Frank Lloyd's first picture for Paramount is a typical Frank Lloyd story, and, by that, we mean a subject as new to pictures as "Cavalcade" and "Sea Hawk". It is the story of a beautiful English girl, the daughter of a woman burned at the stake for witchcraft, who is herself caught in the evil tide of hysteria, the witchcraft persecutions, which swept New England after Cotton Mather's fanatical condemnation of this Puritan-invented crime. The story has depth and greatness, providing the greatest dramatic role Claudette Colbert has ever had. The background has all the sweep and power—huge mob scenes—driving action — which a Frank Lloyd production demands. Here's a picture made to the box-office measure of Frank Lloyd.

Marlene Dietrich



ERNST LUBITSCH directs DIETRICH in a grand romance with music. Ever since "Desire" marked a new high for that famous combination Ernst Lubitsch and Marlene Dietrich, you have been asking when you were going to have another Dietrich picture with the "Lubitsch" touch. Here's your answer. Ernst Lubitsch right now is reading scripts to select the ideal romantic-comedy role for the heroine of "Desire" and this year you will have another picture with all the elements of high comedy and box-office that made "Desire" the hit picture it was. In addition to this, Miss Dietrich will sing a group of songs like her famous "Falling in Love Again". In other words, this picture will be a 1936-37 "Blue Angel" plus.


Give 'em
Excitement !

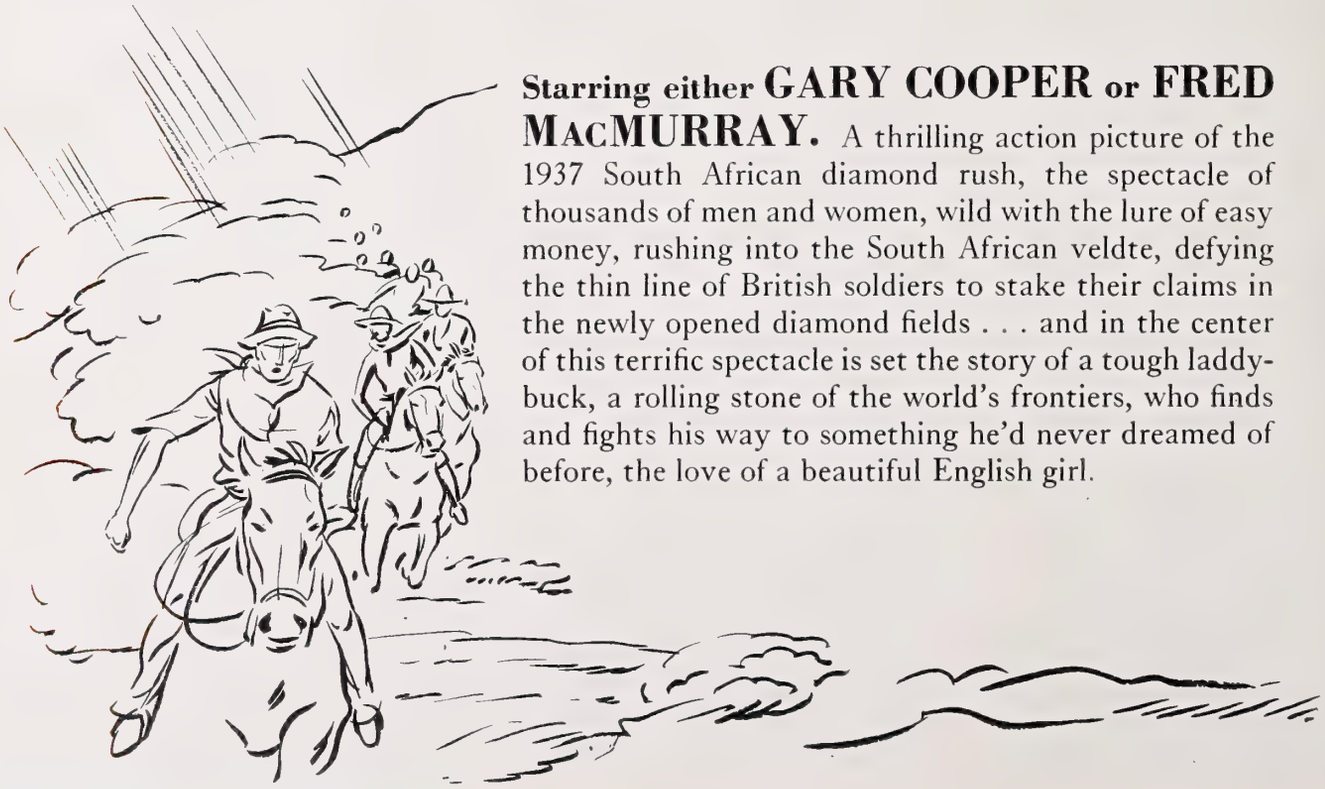
"The Plainsman"



Starring GARY COOPER and JEAN ARTHUR. Think of Gary Cooper as "Wild Bill Hickok". Think of Jean Arthur, Gary's running mate in "Mr. Deeds", as "Calamity Jane". Think of the business Cooper in "The Virginian" did, even as a re-issue . . . Think of the grosses rolled up by Gary and Jean in "Mr. Deeds". Put these things together and you will get a true picture of the stature of "The Plainsman", the box-office giant DeMille is making for you . . . This is no "western" spectacle, but the intimate, personalized story of "Calamity Jane," the Lady Wildcat, toughest but most sought-after girl in the Golden West, and hard-to-get Wild Bill, who shot faster, thought quicker, looked quieter than any man on that far flung frontier. "The Plainsman" is a smash!

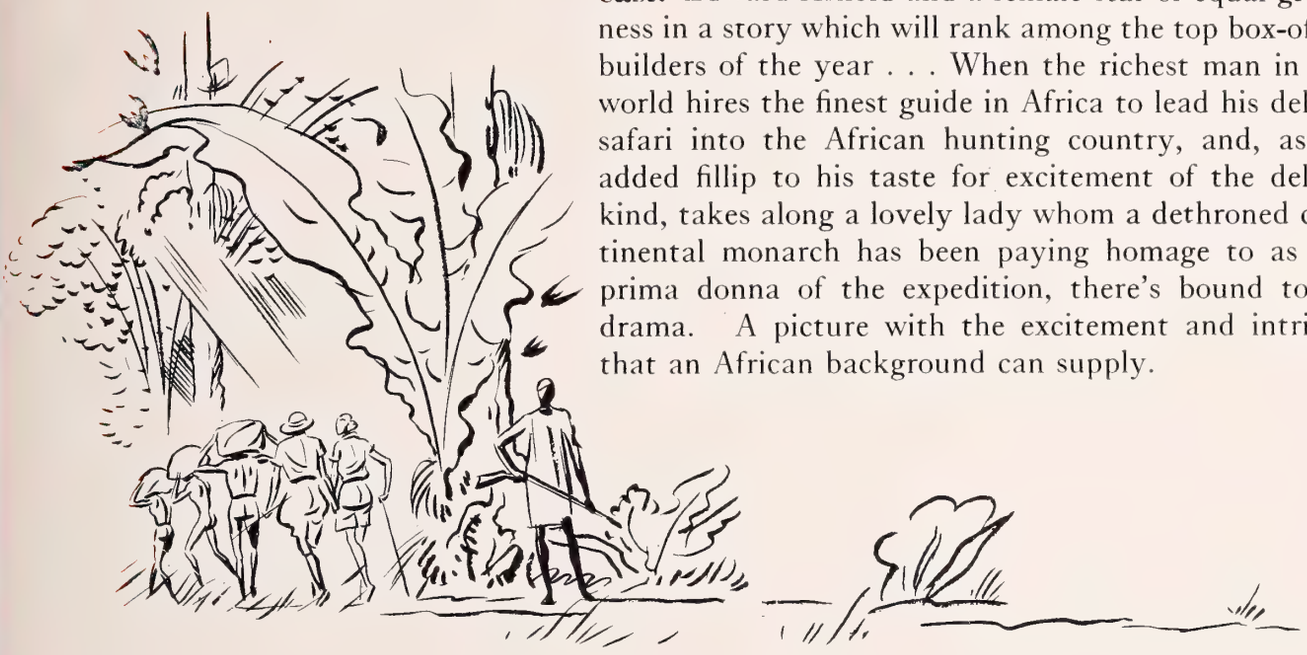
A CECIL B. DEMILLE Production

"Diamond Rush"



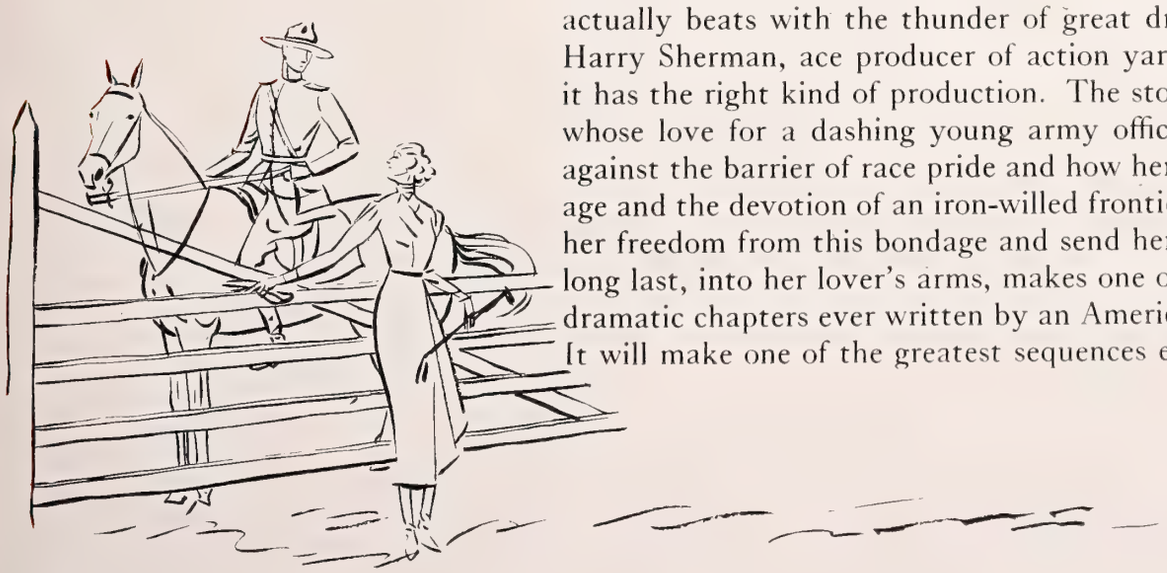
Starring either GARY COOPER or FRED MACMURRAY. A thrilling action picture of the 1937 South African diamond rush, the spectacle of thousands of men and women, wild with the lure of easy money, rushing into the South African veldte, defying the thin line of British soldiers to stake their claims in the newly opened diamond fields . . . and in the center of this terrific spectacle is set the story of a tough laddy-buck, a rolling stone of the world's frontiers, who finds and fights his way to something he'd never dreamed of before, the love of a beautiful English girl.

"Safari"



with EDWARD ARNOLD and an all-star cast. Edward Arnold and a female star of equal greatness in a story which will rank among the top box-office builders of the year . . . When the richest man in the world hires the finest guide in Africa to lead his deluxe safari into the African hunting country, and, as an added fillip to his taste for excitement of the deluxe kind, takes along a lovely lady whom a dethroned continental monarch has been paying homage to as the prima donna of the expedition, there's bound to be drama. A picture with the excitement and intrigue that an African background can supply.

"The Barrier"



by Rex Beach. Of all Rex Beach's novels, probably the most widely read, the best liked by the masses of Beach readers is "The Barrier". For "The Barrier" actually beats with the thunder of great drama. And Harry Sherman, ace producer of action yarns, will see it has the right kind of production. The story of a girl whose love for a dashing young army officer smashes against the barrier of race pride and how her own courage and the devotion of an iron-willed frontiersman win her freedom from this bondage and send her, happy at long last, into her lover's arms, makes one of the finest dramatic chapters ever written by an American author. It will make one of the greatest sequences ever filmed.

"Stairs of Sand"



a Zane Grey Picture with Larry Crabbe, Marsha Hunt, Raymond Hatton, Leif Erikson. Westerns may come and Westerns may go...but Zane Grey's popularity as the writer of big-time "boots and saddle" sagas goes on forever. Wherever Westerns are box-office, a Zane Grey yarn means business. And "Stairs of Sand" is a typical Zane Grey done in the big production manner that has made Paramount the top ranker in the Western field during the past year.

3 "Hopalong Cassidys"



with William Boyd in the saddle "The Return of Hopalong Cassidy," "Trail Dust," "Cottonwood Gulch." Bill Boyd, in his first year as a Western star, has ridden right into the hearts of the great Western picture public. And the supporting cast always maintaining a high level of box-office value, has done plenty to push the Cassidy yarns into the top bracket. The new Cassidy series will have even bigger productions, for we are all set to build even bigger money-makers out of the Cassidy series than we did last year. These pictures will be equally spaced in release date during the first six months of 1936-37.

"Rose Bowl"



with Frances Farmer, John Howard, Larry Crabbe, Nick Lukats (All-American football star), Benny Baker. Just at the time the papers are full of it —The Biggest Sports Story of the Year...two big teams, the ace pigskin thumpers of the nation lined up to fight for the title of America's football champions in the annual Rose Bowl game in California's great football stadium, here's Paramount stepping right in to grab box-office for you from the Rose Bowl game with A Smash Action Romance based on the big event. So get right up there in the announcer's box and tell the world "Rose Bowl" is a sure choice for all-American laurels as The Football Picture of the 1936-37 Season.


Leave 'em
Breathless !

"Souls at Sea"

GARY COOPER and a strong supporting cast. An All-Technicolor Outdoor Action Picture. Directed by Henry Hathaway.



HERE is a box-office find of the year! An American "Mutiny on the Bounty", the most amazing story in the history of our merchant marine. A ship load of immigrants, Liverpool to Philadelphia, is rammed by a huge iceberg. The ship has only two life boats. One swamps. The second mate sets out in the smaller boat with two sailors and forty passengers.

As they start off, the second mate asks each passenger to search his heart in the sight of God. If he has been guilty of sinful living, he must jump overboard. Forty search their souls. Twenty jump. When, after a grueling passage, the little boat makes port, the second mate is clapped into prison and tried for the murder of the twenty. Every single person he has saved testifies against him. He is sentenced to life imprisonment. Yet public opinion sides with him, and after a struggle which roused the feeling of the entire nation, his sentence is at last commuted to five years.

With Gary Cooper in the lead, with Henry Hathaway, who gave you "The Trail of the Lonesome Pine" and "The Lives of a Bengal Lancer" directing. With Grover Jones scripting the story by Edward Hale, you can be sure that "Souls at Sea" will be one of the most exciting pictures of this or any year, and another tremendous advance for the motion picture, completely filmed in natural color.

THIS PICTURE WILL REPLACE "SPAWN OF THE NORTH" WHICH IS TEMPORARILY CANCELLED

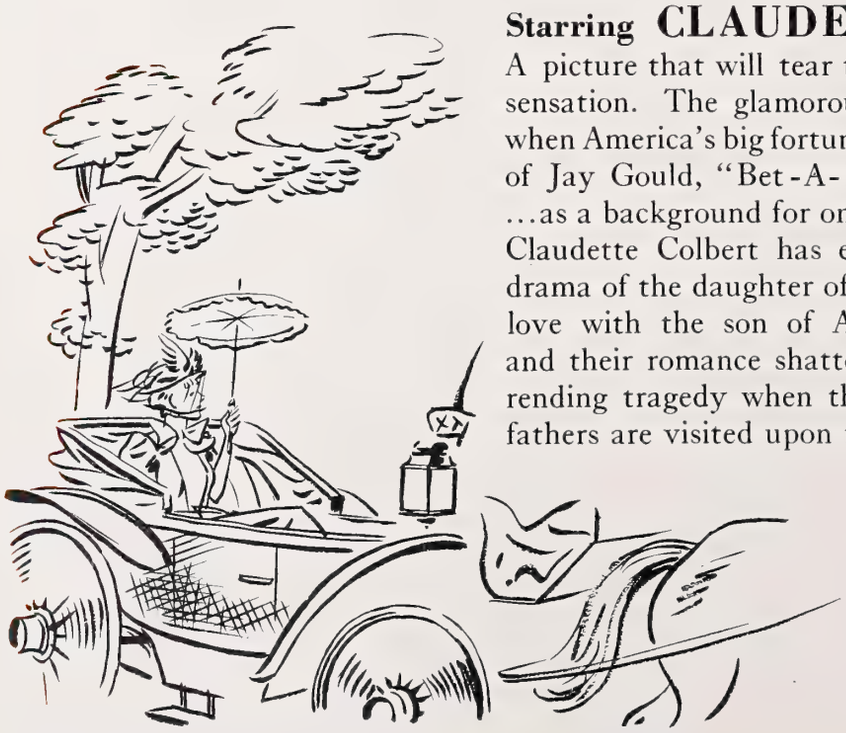

Bring Tears
to their eyes!

"Valiant Is the Word for Carrie"



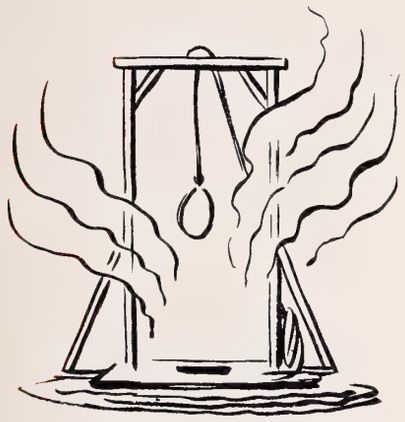
Starring GLADYS GEORGE with Arline Judge, John Howard, Dudley Digges, Isabel Jewell, Harry Carey. Gladys George, who made "Personal Appearance" one of the longest runs Broadway has ever known . . . the gal all the companies have been fighting for . . . has been captured by Paramount. How did we pull the trick, get you the actress who is going to be a sure-fire No. 1 picture star the minute the fans get a glimpse of her first screen job? Wesley Ruggles just climbed into a plane and headed for 'Frisco, Miss George's home town, with the script of "Valiant Is the Word for Carrie" under one arm. A single reading of this yarn and Miss George said "okay". And no wonder . . . for Bennefield's best-selling novel has enough drama, enough woman interest (and 85% of your fans are women) to make another "Madame X". The story of a great woman, who, bowed by an early life of degradation and shame, rises to true glory through her devotion to a pair of youngsters whose fate is left in her hands. "Valiant Is the Word for Carrie" is great box-office. **Directed by Wesley Ruggles.**

"Golden Era"



Starring CLAUDETTE COLBERT... A picture that will tear their hearts out...a box-office sensation. The glamorous days of the early century when America's big fortunes were being made...the days of Jay Gould, "Bet-A-Million" Gates, and Canfield ...as a background for one of the most dramatic stories Claudette Colbert has ever starred in...the powerful drama of the daughter of one of these great fortunes in love with the son of America's richest financiers... and their romance shattered, turned into stark, heart-rending tragedy when the sins of their gold-grabbing fathers are visited upon the children.

"I'd Give My Life"



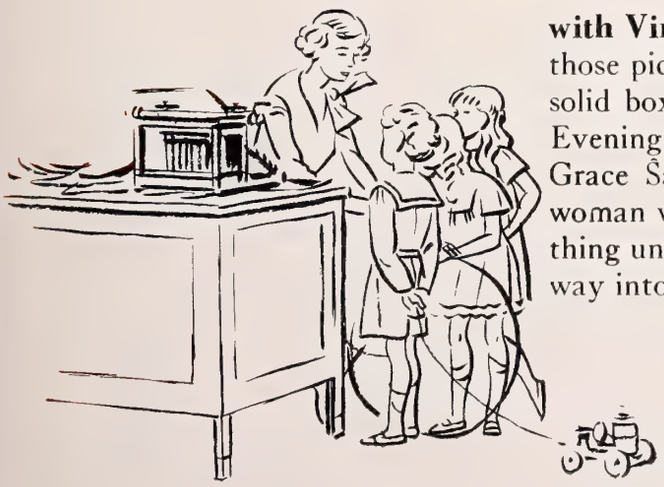
with Sir Guy Standing, Frances Drake, Tom Brown, Janet Beecher. This is Richard Rowland's screen version of the famous Willard Mack stage play, "The Noose." As a stage play, "The Noose" was one of the outstanding melodramas of all time. As a picture it gives Tom Brown a chance to go to town in a really important dramatic role. "I'd Give My Life," frankly, is a Thriller, a Tear-jerker, the kind of picture a well-balanced production line-up must have. Good reliable bread and butter box-office!

"The Turning Point"

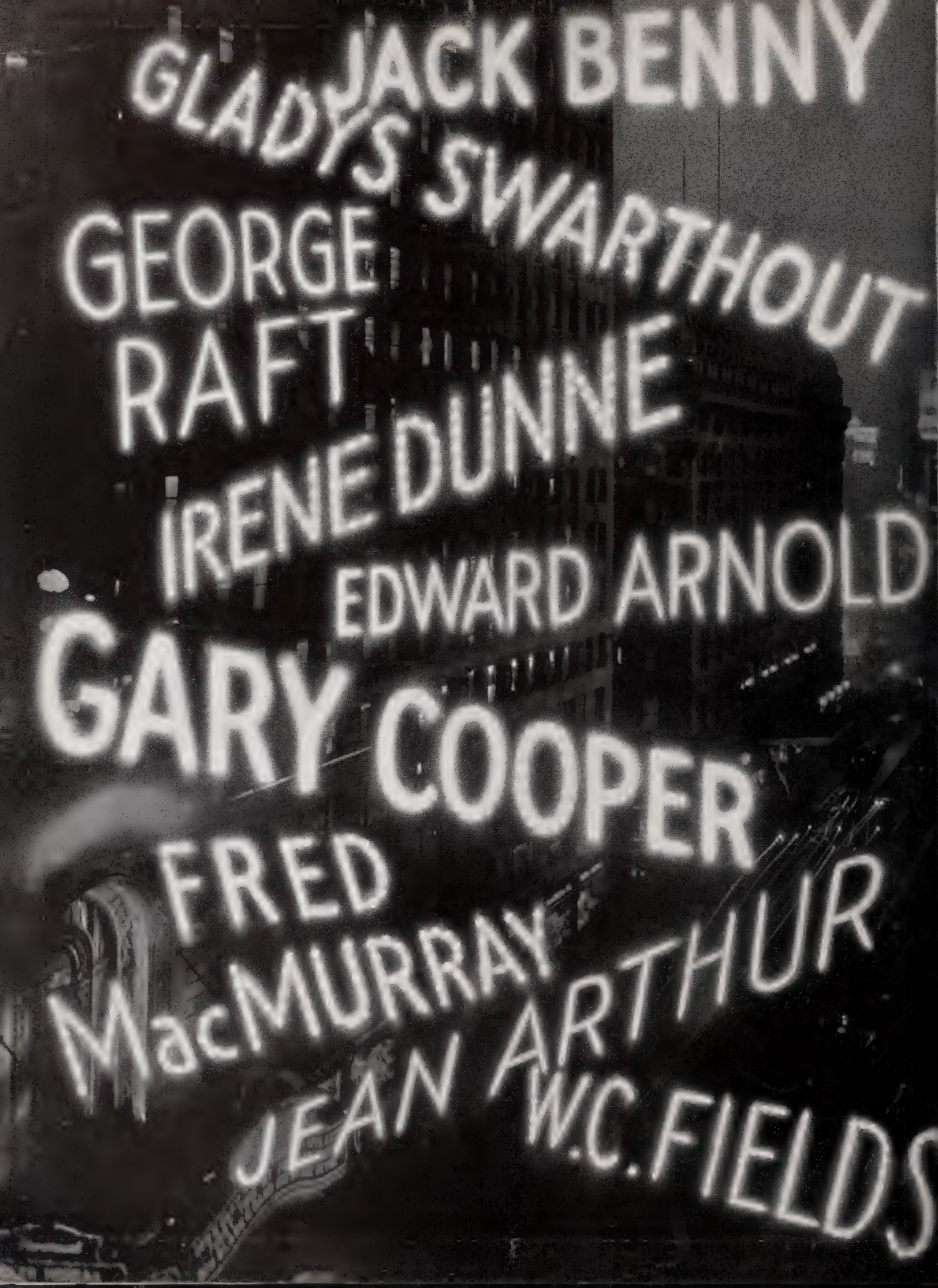


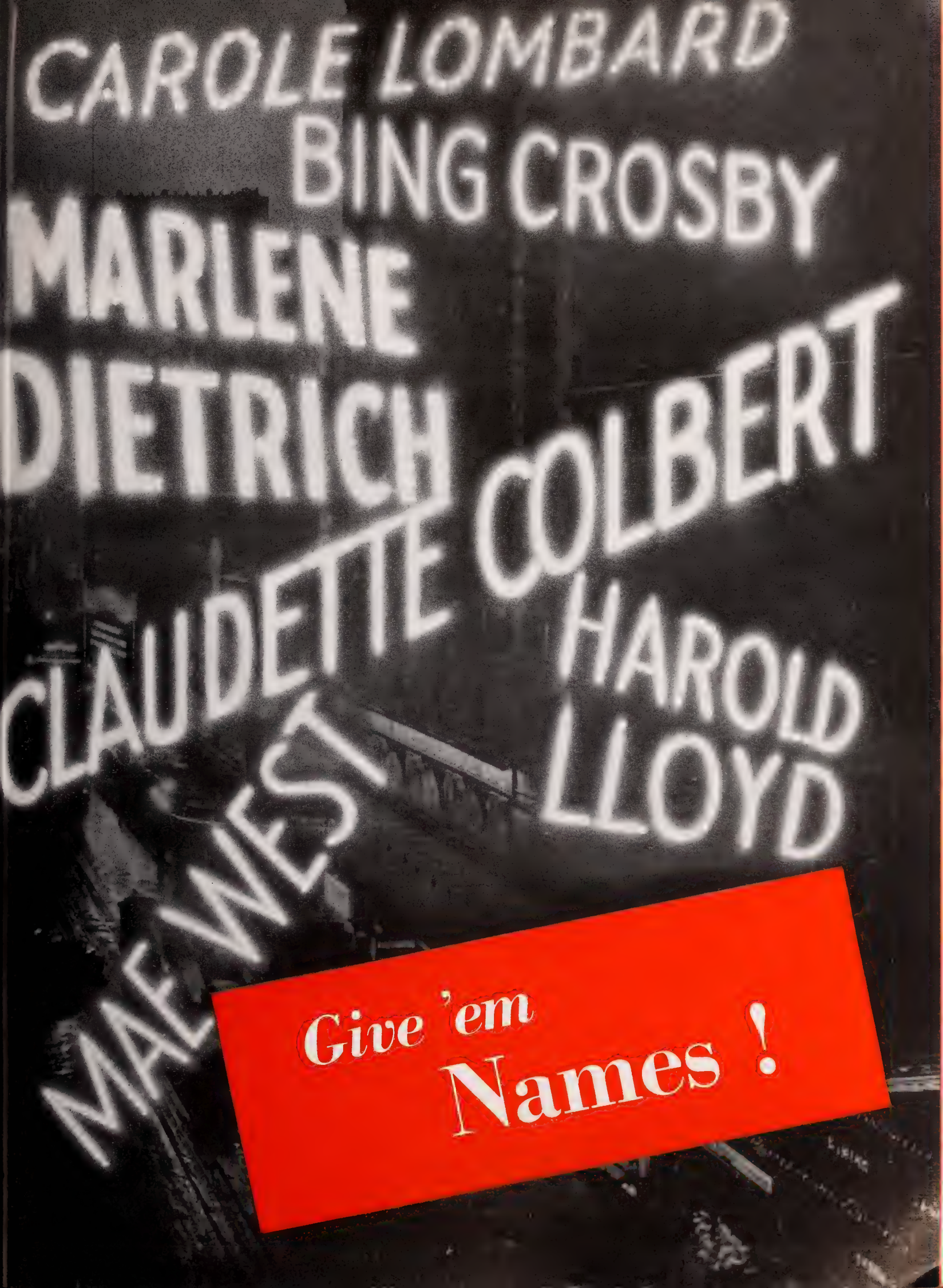
with Julie Haydon, Paul Kelly, Douglas Wood. A thrilling drama, set against an exciting background of life in smalltown America...a picture that'll have all the punch and human appeal that go to make up box-office...plus a cast of young stars who can put over this kind of story with a bang.

"Our Miss Keane"



with Virginia Weidler and Billy Lee. This is one of those pictures that year in, year out, stand pat as good solid box-office bread and butter winners. A Saturday Evening Post story by the popular woman's writer, Grace Sartwell Mason..."Our Miss Keane" tells of a woman who thought business and a career were everything until a bunch of kids elbowed their rambunctious way into her life and made her their guardian.


JACK BENNY
GLADYS SWARTHOUT
GEORGE RAFT
IRENE DUNNE
EDWARD ARNOLD
GARY COOPER
FRED MacMURRAY
JEAN ARTHUR
W.C. FIELDS


CAROLE LOMBARD
BING CROSBY
MARLENE DIETRICH
CLAUDETTE COLBERT
MAE WEST
HAROLD LLOYD
Give 'em Names !



Edward Arnold



Jean Arthur



Joan Bennett



Jack Benny



Mary Boland

Paramount Roster

1936-1937



John Boles



Bob Burns



George Burns and Gracie Allen



Claudette Colbert



Gary Cooper



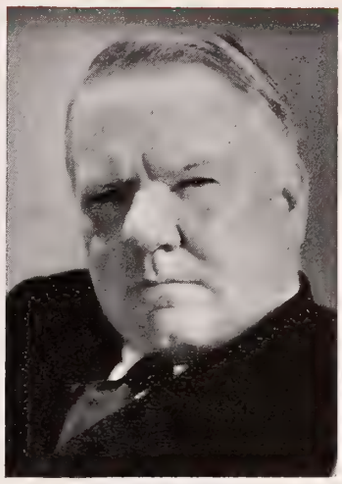
Bing Crosby



Marlene Dietrich



Irene Dunne



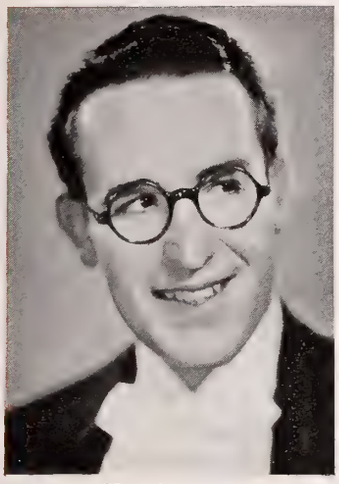
W. C. Fields



Gladys George
(By arrangement with M-G-M)



Cary Grant



Harold Lloyd



Carole Lombard



Ida Lupino



Fred MacMurray



Gertrude Michael



Jack Oakie



George Raft



Charlie Ruggles



Sylvia Sidney



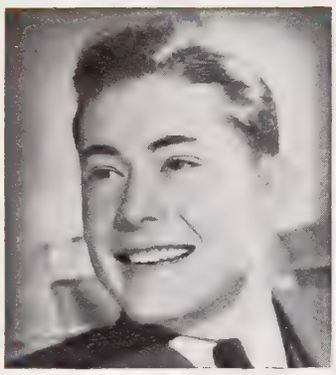
Randolph Scott



Gladys Swarthout



Mae West



Henry Arthur



Benny Baker



George Barbier



Paul Barrett



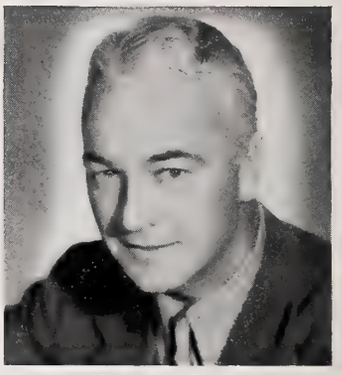
Bennie Bartlett



Irene Bennett



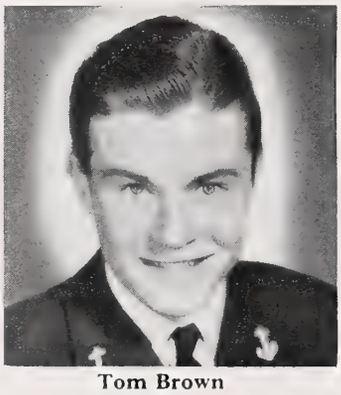
Veda Ann Borg



William Boyd



Olympe Bradna



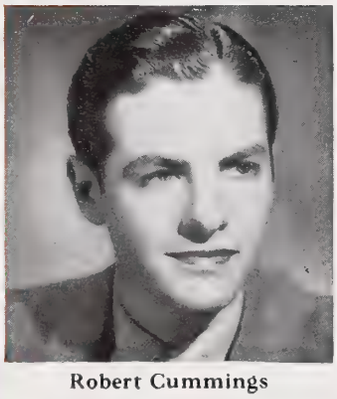
Tom Brown



Ernest Cossart



Larry Crabbe



Robert Cummings



Louis DaPron



Johnny Downs



Frances Drake



Leif Erikson



Ann Evers



Frances Farmer



Robert Fiske


Frank Forest


Wilma Francis

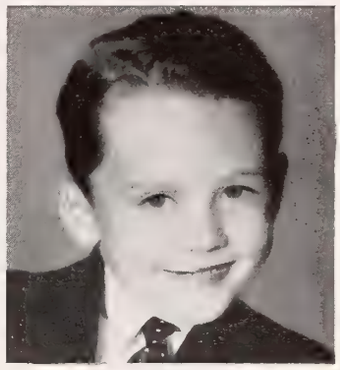

William Frawley


Ketti Gallian


Kay Griffith


Porter Hall


Julie Haydon


David Holt

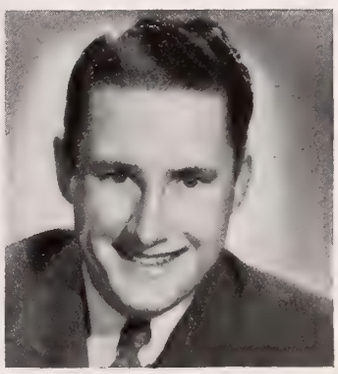

Wolfe Hopper


Ra Hould

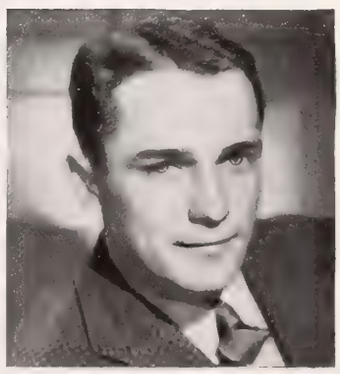

John Howard


Marsha Hunt


Roscoe Karns


Marten Lamont


Billy Lee


Nick Lukats


Adolphe Menjou


Ray Milland


John Morley


Lynne Overman



Gail Patrick



Elizabeth Patterson



Jeanne Perkins



Purnell Pratt



Charles Quigley



Terry Ray



Jane Rhodes



Elizabeth Russell



Gail Sheridan



Alison Skipworth



Sir Guy Standing



Louise Stanley



Louise Stuart



Akim Tamiroff



Colin Tapley



Kent Taylor



Terry Walker



Virginia Weidler



Eleanore Whitney



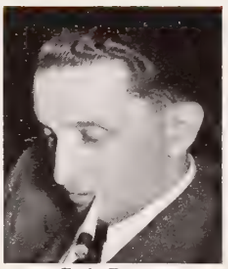
Jane Withers


George Archainbaud

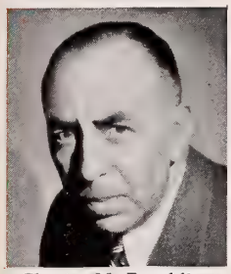

Charles Barton


Eddie Buzzell


Cecil B. DeMille


E. A. Dupont


Robert Florey


Chester M. Franklin


Alexander Hall

Directors


Henry Hathaway


James Hogan


Mitchell Leisen


Frank Lloyd


Otho Lovering


Ernst Lubitsch


Leo McCarey


Ray McCarey


Norman McLeod


Lewis Milestone


Elliott Nugent


Wesley Ruggles


William Shea


A. Edward Sutherland


Norman Taurog


King Vidor


Harold Young

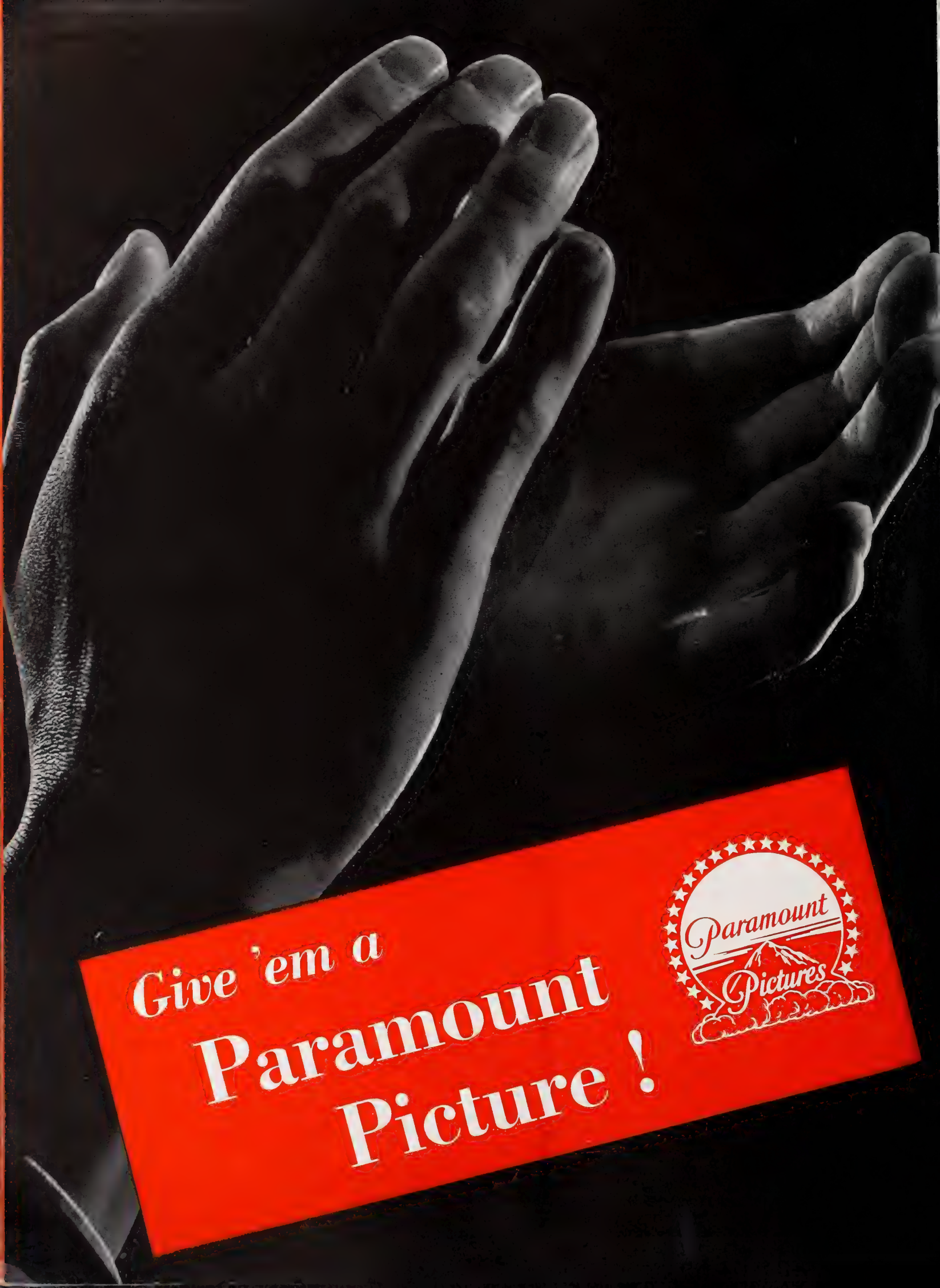


Writers

Frank R. Adams
Stuart Anthony
Duke Atteberry
George Auerbach
Nick Barrows
Harry Behn
Arnold Belgard
Dorothy Bennett
Claude Binyon
Ralph Block
Charles Brackett
John Bright
Frederick Hazlett Brennan
Frank Butler
Alan Campbell
Franklin Coen
James A. Creelman
Walter DeLeon
Herbert Fields
Edith Fitzgerald
Nina C. Fraser
Gilbert Gabriel
Gerald Geraghty
Eve Greene
Wid Gunning
Oscar Hammerstein II
Don Hartman
Helen Hernandez
Betty Hill
Harry Hoyt
Cyril Hume
Dan Jarrett
Grover Jones
Bradley King
Norman Krasna
Harold Lamb
Melchoir Lengyel
Albert Shelby Le Vino
Jeanie Macpherson
Philip MacDonald
Max Marcin
Clarence Marks
Joseph Moncure March
Brian Marlow
Francis Martin
Edwin Justus Mayer
Patterson McNutt
Jack Mintz
Sam Mintz
John C. Moffitt
Thomas Monroe
Seena Owen
Dorothy Parker
Frank Partos
William Rankin
Marguerite Roberts
Harry Ruskin
Madeleine Ruthven
Sidney Salkow
Dore Scharry
Paul Schofield
Viola B. Shore
Michael L. Simmons
Louis Stevens
Preston Sturges
Robert Tasker
Sylvia Thalberg
Keene Thompson
Virginia Van Upp
Bobby Vernon
Francis Wallace
Harlan Ware
Richard Weil
Robert Yost
Waldemar Young

Composers and Lyricists

Sam Coslow
Frederick Hollander
Jerome Kern
Erich Wolfgang Korngold
Ralph Rainger
Leo Robin


Give 'em a
Paramount
Picture !
Paramount
Pictures

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Production

Studios continued to hum with activity last week, the production level remaining at the seasonal peak, registered the previous week, of 46 features and six short subjects. Shorts production was greater than last week. Forty-seven pictures were in the cutting rooms and 19 were in preparation.

Seven features were placed in work during the week. Columbia put "Craig's Wife" and "The Road to Nowhere" before the cameras. At Paramount work started on "Wives Never Know" and "Murder With Pictures." Work began on "Second Wife" at Radio, while Universal put "A Fool for Blondes" into production. Warners showed the greatest activity with nine features shooting. In the independent division the Fanchon Royer company started on "Pilot X."

Columbia had five features in work, one in preparation and scheduled for cameras within two weeks and one editing. Samuel Goldwyn had two, zero and zero; M-G-M, six, one and 13; Paramount, seven, three and eight; Pickford-Lasky, one, zero and zero; Republic, one, two and three; Radio, five, four and two; Roach, zero, zero and two; Selznick International, one, zero and zero; Twentieth Century-Fox, four, three and six; Universal, three, two and four; Warners, nine, one and eight; independents, two, two and zero.

In the short subject division Columbia had none shooting, two in preparation and none editing. M-G-M had three, one and four; Radio had two, zero and three; Roach, zero, one and three; Warners, one, zero and one, and the independents, zero, one and zero.

Confidence

Maybe the talent doesn't listen to political broadcasts, which would be in conformity with the ancient tradition that actors don't read anything but their lines and live in a make-believe world of their own, or maybe their predilection for lucid utterance and effective diction limits their tunings-in to the President's addresses. At any rate, there appears to be no apprehension in the talent sector as to the immediate future of the nation and that part of it which is their own especial source of bread, butter and cake. The drift from contract to free lance basis is proof enough of that.

It is not reasonable to suppose that the trend is merely a fad born of Warren William's somewhat spectacular purchase of his unexpired contract with Warners for a reported $10,000. Actors may be like unto sheep in a number of ways, but the outright purchase of a position in the army of the unemployed is hardly comparable to that of a hill top bungalow or a Hispano Suiza. And there are, of course, the agents, extremely commercial gentlemen, who have quite a lot to say about matters pertaining to the mean average incomes of their clients. Which seems to make the agents party to the general belief that everything is going to be all right with the box office for quite a spell.

Mr. William's action differs from others preceding and following it mainly in the detail of payment. Fredric March is another who has chosen the open road, a thoroughfare already familiar and profitable to Lyle Talbot, Edward Everett Horton, Basil Rathbone and others. Something like eagerness to join the procession is being displayed by more than a dozen top flight stars whose contracts are in various stages of progress and the customary assumption that conversation in this vein is horse trader's language isn't widely credited as the complete answer.

It is early to determine the extent or duration of the trend, but quick figures indicate that free lancing has netted a profit, on the whole, for those who have deliberately detached themselves from the relative security of contracts. Hollywood thrives on quick figures. As the calendar unfolds the remainder of the story, other figures, bigger ones spanning more pages of that dependable work, may tell another story. Until then, no doubt, the procession may be expected to continue in the way its leaders have chosen.

EDUCATION HELD ROAD TO "CLEAN" PICTURES

Education, not legislation, is the key to clean motion pictures, in the opinion of Dr. William Lewin of Weequahic, N. J., chairman of the Motion Picture Committee of the Department of Secondary Education of the National Education Association.

"We have found that an aroused public opinion as exemplified in the Legion of Decency drive is more effective than such measures as the Neely-Pettingill Bill, recently introduced into Congress, with a view of securing better pictures through the devious methods of artificial legislation. We cannot legislate good taste," Dr. Lewin said.

Itemization

Frank Lloyd has added Lance Baxter, research, and Silas Prime, story, to his staff at Paramount. . . . Warners have assigned Ann Dvorak to a major role in "The Green Light." . . . Ray McCarey has been loaned by Paramount to Universal to direct "Air Hostess." . . . Sol Lesser will make a picture based on the life of Davey Crockett. . . . Joe Rivkin, casting director for Hal Roach, has appointed Joe Collum as assistant.

George Nichols, Jr., and George Stevens have signed new term contracts to direct for Radio. . . . "Sally, Irene and Mary" will be produced by Twentieth Century-Fox. . . . Lillian Coogan, Jackie's mother, will work with Winifred Dunn on the script of "Everybody's Boy," Sol Lesser production starring Bobby Breen. . . . Irving G. Thalberg will produce "Believed" as the next Greta Garbo vehicle. . . . Mat Levine has 45 writers working on 28 stories in a drive to finish current pictures and launch the new season's program.

Imperial has completed "High Hat." . . . David O. Selznick has acquired the rights to "The Adventures of Tom Sawyer." . . . Alex Yokel is in conference with Mervyn LeRoy regarding the picturization of his play, "Three Men on a Horse." . . . Romaine Roland, French novelist, will write the screen play for Warners' "Danton, the Terror of France." . . . "The Bengal Killer" will bereleased as "The Bengal Tiger." . . . Victor McLaglen has started work on "A Fool for Blondes" for Universal. . . . Radio has borrowed Bruce Cabot from MGM for "Don't Turn Them Loose" and "The Big Game."

Juniors

It's long and long since a serial has made major table talk in the production colony, but it's longer and longer since human interest failed to stir a people dedicated to its manufacture and proportionately responsive. "Ace Drummond," the Universal chapter play, is getting itself talked about, especially by the mature, as a potential milestone in the professional sense. The reason is that its cast includes three young men everybody would like to see do well. They are Lon Chaney, Jr., House Peters, Jr., and Noah Beery, Jr.

It would be a little hard to get a Hollywood sophisticate to confess an old-fashioned interest in the second generation of screen players, but that's a pose. At bottom the gilded and glorified are as sentimental in this respect as the doctor, lawyer or clergyman who frankly points his offspring toward the carrying on of the family name in the calling with which they have identified it, possibly more so. And the record of the second generation in this regard is not sensational. If only one of these three find the serial a starting point from which to go on to the heights, as did so many in years agone, the colony will feel pretty good about it.

$29,000,000 GAIN MADE IN VALUE OF FILM STOCKS

First Six Months Show Rise in Shares' Valuation, Reflecting Continuation of Wall Street's Bullish Outlook

by THE ANALYST

Motion picture stocks pulled both ways in the first half of 1936, affected by individual company situations, but, as a whole, the film group listed on the stock exchange gained almost $29,000,000 in market value during the six months.

The collective rise from a market valuation of $692,897,500 at the end of 1935 to $721,668,250 on June 30, 1936, was in keeping with the irregular advance of the general market from the April-May low points, but it also reflected continuation of Wall Street's bullish outlook on the industry, so apparent during 1935, when film shares crossed the half-billion mark in listed value.

This optimism was based on further improvement in the general business picture, in which it was felt that the film industry could not help but participate, both because of the nature of its business and the successful efforts of major producers to whet the public's appetite for film entertainment by constant improvement of their wares.

Fitch Service's latest report on the motion picture industry, issued in June, summarized well-informed financial opinion with the statement that "prospects for a continuation of the general industrial and economic recovery . . . augurs well for the amusement field. . . ."

"Coupled with a further betterment in the improved income of the general public, operations of the major motion picture producing companies have in recent months been on a more successful plane and there is every reason to believe that this development will be maintained over the medium term."

Retail Gains Marked

General business at the end of the first half was auspicious in its possibilities of bringing further prosperity to the film industry.

Sharp gains in retail trade, stimulated by payment of the soldier bonus, promised to continue well into the summer. Activity in the heavy industries that are the barometers of the nation's financial condition was even more marked. The steel industry blazed away at 74 per cent of capacity, highest operating rate since 1930.

Business failures for the week ended June 25, according to Dunn & Bradstreet, Inc., were the fewest in 16 years. The average American citizen in May, said the Investors' Syndicate of Minneapolis, in a study of current national income, had the best income since the recovery started. Freight carloadings, a pertinent index of business conditions, were far above a year ago.

Continued Advance

Despite uncertainties of an election year, foreign difficulties and domestic labor troubles in some fields, the business viewpoint reflected well-grounded optimism, with consequent enhancement of the outlook for films. This was justified by the continued advance, however spotty, of picture shares over 1935 levels.

Columbia Picture stocks, while they lost ground during the first half, climbed back strongly from the lows. The voting trust certificates, which touched a low of 34¾, recovered to 43½, near the year's top of 45½. The company's 1936-37 schedule of 58 features, three series of two-reel and eight series of single-reel subjects, was the most ambitious in its history.

Loew's eased off during the six months, but finished near the year's high as earnings for the 12 weeks to June 6 were estimated at $1.50 a common share, against 88 cents a year ago.

Eastman Kodak made a sharp rise on continued earnings improvement. The biggest gainer was Universal preferred, which touched a top of 115 and finished at 101½ for a rise of 49½ points.

Motion picture stocks on the Curb Exchange were uniformly higher, with bull activity in Technicolor because of rising interest in color treatment of films. Leading picture bond issues advanced.

Film Profits Higher, and So Are Filming Costs, Says Wall Street Journal

"Earnings of the motion picture industry so far this year have been well ahead of the corresponding period a year ago," reports *Wall Street Journal*, "but the industry is slow in getting back to what was regarded in the pre-1929 days as normal profits. Attendance is good, and consumer spending power, as reflected in reports of other industries, notably motors, is apparently back to about normal, but movie profits nevertheless are lagging, due to the mounting costs of hitting the public taste in amusement.

"The difficulty of the industry is an obvious one—to get enough good pictures—and in spite of efforts toward economy good pictures seem to cost more than ever," the *Journal* opines. "At least the big companies are spending more than ever on their film inventories.

"Besides this, the turmoil in the industry in the last five years has sent many able producers out to make their own productions and while these are generally released through the big companies, the share of the producer is of course large. The main object of the industry is to amuse the American public, and apparently producers, stars, directors and writers who are able to do this can write their own salary checks. The stockholders' share in profits is reduced accordingly and it is difficult to see how 'economy' can change this situation."

LOEW'S, INC., NETS $7,390,495 IN 40 WEEKS

Loew's, Inc., parent corporation of all the Loew theatre and MGM producing and distributing companies, netted $7,390,495 in the forty weeks ended June 4th, an increase of $1,550,144 over the same period in 1935, and comparing as follows:

	40 Weeks Ended June 4, '36	40 Weeks Ended June 6, '35
Company's share operating profit after subsidiaries' preferred dividends	$11,488,106	$9,596,570
Depreciation and taxes	4,097,611	3,756,219
Company's share net profit	$ 7,390,495	$5,840,351
Per Share—Preferred stock	$54.06	$42.72
Per Share—Average common stock	4.47	3.50

Wisconsin Unemployment Law Goes Into Effect

All employers of eight or more persons for 18 weeks a year, including motion picture theatre operators in the state, are subject to the provisions of the Wisconsin unemployment insurance law which went into effect on July 1st. The maximum amount per employee for which employers are liable is $15 a week for eight and two-thirds weeks or a total of $130 in any one year. The minimum benefit is $5 a week for 13 weeks.

MOTION PICTURE STOCKS IN 1936

by THE ANALYST

High and Low in Stock and Bond Trading in 1936

(Closing Prices Are as of June 30, 1936)

NEW YORK STOCK EXCHANGE

Stocks and Dividends	1936 High	1936 Low	1936 Last	Close 1935	Net Change
Columbia Pictures vtc. (1A)	45½	31	34¾	43½	— 8¾
Columbia Pictures preferred (2¾)	51¼	42½	46	48½	— 2½
Consolidated Film	7⅞	4⅜	5	5¾	— ¾
Consolidated Film preferred (¾B)	20⅛	15¼	17⅞	18¼	— 1
Eastman Kodak (5C)	172	156	170¾	156⅛	+14⅝
Eastman Kodak preferred	165	158	164	160	+ 4
Keith-Albee-Orpheum preferred	91½	80	91	80	+11
Loew's, Incorporated (2C)	54⅞	43	48⅝	52	— 3⅜
Loew's, Incorporated preferred	108¼	104½	107	107	unch.
Paramount	12	7⅝	8½	10¼	— 1¾
Paramount 1st preferred	87¾	59	70	78	— 8
Paramount 2nd preferred	12¾	8⅝	9½	12	— 2½
Pathe Film Corporation	11⅞	6⅝	7¼	8	— ¾
Radio-Keith-Orpheum	9¼	5	5½	5	+ ½
20th Century-Fox	32⅜	22½	24¼	22½	+ 1¾
20th Century-Fox preferred (1½)	41	31⅜	34⅜	32	+ 2⅜
Universal Pictures preferred	115	50	101½	52	+49½
Warner Brothers	14⅝	9¼	9¾	9⅞	— ⅛
Warner Brothers preferred	57⅞	44	47½	51	— 3½

A—Plus stock extras; B—Paid this year (dividends in arrears); C—Plus cash extras.

CURB EXCHANGE

Stock and Dividends	1936 High	1936 Low	1936 Last	Close 1935	Net Change
Columbia Pictures Common	45	36	36	42⅛	— 6⅛
Sentry Safety Control	1⅝	½	⅝	½	+ ⅛
Technicolor	32½	17¾	27	18⅝	+ 8⅜
Trans-Lux DPS (.20)	5½	3¼	4	3½	+ ½
Universal Pictures	12½	4¼	9¼	5½	+ 3¾

BONDS ON STOCK EXCHANGE

Bond and Maturity	1936 High	1936 Low	1936 Last	Close 1935	Net Change
General Theatre Equipment 6s '40	30½	19	24½	19⅜	+ 5⅛
General Theatre 6s '40 ctfs.	30	19	26¼	19	+ 7¼
Keith 6s '46	96¾	92	93½	95	— 1½
Paramount 6s '55	97⅛	83	90	92	— 2
Paramount-Broadway 3s '55	61⅛	55	58½	56¼	+ 2¼
Radio-Keith-Orpheum 6s '41	82⅜	63	69	77⅜	— 8⅜
Warner Brothers 6s '39	98⅛	80	93¾	85⅞	+ 7⅞

Comparison of Valuations of Stock Issues, Close 1935—June 30, 1936

Stock	Approx. Shares Outstanding	Close 1935	Valuation	June 30, 1936	Valuation	Net Change	
Columbia Pictures vtc.	145,000	43½	$ 6,307,500	34¾	$ 5,038,750	— 8¾	—$ 1,268,750
Columbia Pictures preferred	17,000	48½	824,500	46	782,000	— 2½	— 42,500
Consolidated Film	530,000	5¾	3,047,500	5	2,650,000	— ¾	— 397,500
Consolidated Film preferred	400,000	18¼	7,300,000	17¼	6,900,000	— 1	400,000
Eastman Kodak	2,500,000	156⅛	390,312,500	170¾	426,875,000	+14⅝	+ 36,562,500
Eastman Kodak preferred	60,000	160	9,600,000	164	9,840,000	+ 4	+ 240,000
Keith-Albee-Orpheum preferred	60,000	80	4,800,000	91	5,460,000	+11	+ 660,000
Loew's, Incorporated	1,500,000	52	78,000,000	48⅝	72,937,500	— 3⅜	— 5,062,500
Loew's, Incorporated, preferred	150,000	107	16,050,000	107	16,050,000	unch.	unch.
Paramount	1,600,000	10¼	16,400,000	7⅝	12,200,000	— 1¾	— 4,200,000
Paramount 1st preferred	250,000	78	19,500,000	70	17,500,000	— 8	— 2,000,000
Paramount 2nd preferred	650,000	12	7,800,000	9½	6,175,000	— 2½	— 1,625,000
Pathe Film Corporation	600,000	8	4,800,000	7¼	4,350,000	— ¾	— 450,000
Radio-Keith-Orpheum	2,500,000	5	12,500,000	5½	13,750,000	+ ½	+ 1,250,000
20th Century-Fox	1,300,000	22½	29,250,000	24¼	31,525,000	+ 1¾	+ 2,275,000
20th Century-Fox preferred	1,300,000	32	41,600,000	34⅜	44,687,500	+ 2⅜	+ 3,087,500
Universal Pictures preferred	20,000	52	1,040,000	101½	2,030,000	+49½	+ 990,000
Warner Brothers	3,900,000	9⅞	38,512,500	9¾	38,025,000	— ⅛	— 487,500
Warner Brothers preferred	103,000	51	5,253,000	47½	4,892,500	— 3½	— 360,500
			$692,897,500		$721,668,250		+$28,770,750

PETTENGILL WARNS THAT HIS FIGHT FOR FILM CONTROL HAS JUST BEGUN

Congressman Says He'll Reintroduce Bill to Bar Block Booking If He Is Reelected; Tells Committee's Divergent View

Reelection to the 75th Congress in November of Representative Samuel Barrett Pettengill—if and when—will signal a renewed attack on the motion picture by the Indiana Congressman, who was defeated in the recent session in his vigorous efforts to have enacted a federal law prohibiting compulsory block booking and blind buying. The legislator was backed in his fight principally by Allied States Association, and some clubwomen and others outside of the business.

Declaring this week that the fight for federal control of the motion picture industry has "just begun," Representative Pettengill promises that "if I am returned to Congress, the bill will be reintroduced."

Mr. Pettengill's challenge to the industry was laid down in a "report" on the history of the legislation printed in the Congressional Record under the general "leave to print" granted members of the House.

Hearings held by the House subcommittee of which he was chairman ran from March 9th to 26th, developing testimony which filled a volume of 526 printed pages.

"Thereafter," he continued, "the subcommittee went into executive sessions on the bill and reported it favorably to the full committee, with the exception that the paragraph on blind selling was not recommended."

Wants Blind Selling Barred

"A majority of the subcommittee," Mr. Pettengill now explains, "felt that with block booking prohibited, so that exhibitors would not be compelled to buy films in a block before they were produced, the paragraph on blind selling could be omitted on the theory that exhibitors would then have an opportunity, in many instances, to see a preview of films before becoming bound to produce them.

"I did not favor the elimination of the blind-selling feature. I am simply reporting what the majority did.

"This brought the bill before the full committee. I made an earnest effort to have them report it favorably. The opposition toward its consideration at this Congress was, however, too great."

Parallel Case in Senate

A somewhat similar report, he said, could be made about the Neely bill in the Senate. "There also a subcommittee was named which considered hearings. The subcommittee reported it favorably to the full committee, and I am informed the full committee reported it favorably to the Senate. This gave us ground to hope the Senate would pass the bill and get it over to the House, but in the rush of closing, it, with many other important bills—for example, the pure food and drugs bill—failed of enactment.

"I wish a better report could be made. However, the resistance to the bill was formidable. It might be said also that important legislation seldom is enacted the first session it is introduced.

"If I am returned to Congress, the bill will be reintroduced. The battle will go on. The matter of better movies and community freedom of choice is too important to be lost in the first engagement.

" 'We will fight this out on this line if it takes all summer.' "

Commends Support

Paying tribute to the civic organizations and others who supported him, and specifying particularly Abram F. Myers, H. A. Cole, Sidney Samuelson and H. M. Richey, of Allied States, and E. L. Kuykendall, of the MPTOA, the Indiana Congressman declared that much good has already come of the effort. [Editor's Note: Edward L. Kuykendall appeared as a witness on the producers'-distributors' side, which opposed enactment of the bill.]

Mr. Kuykendall, he pointed out, "did not defend block booking or the evils which have grown up under it, but felt that the remedy was a more liberal cancellation clause." In fact, he revealed, while the bill was under consideration many conferences took place within the industry looking toward ways and means to meet the evils which the bill seeks to cure.

"Disappointing as is the situation to myself and the splendid men and women who gave their time, their efforts and their means to this struggle, we can, nevertheless, take comfort in two things," Mr. Pettengill said. "First, we did our duty by our country and our children as we saw it; and, second, the mere introduction of the bill and the battle that was made for it has unquestionably had a good effect on the motion picture industry. That is apparent from common observation; and, second, it is testified to in private conversation by men prominent in the industry—even among those who fought the bill's passage. The proprieties forbid me to state names, but this is the fact."

"The motion picture industry is not unlike many others," he commented. "There are men in it who may not wish any supervision or regulation by government, yet are fully aware of the men and practices which have given it a bad name and themselves wish to see improvement in the conditions under which films are produced and marketed.

"The struggle for the enactment of the Pettengill-Neely bill has strengthened the hands of those in the industry as well as those outside it who recognize that it cannot defy public opinion and succeed.

" 'Say not the struggle naught availeth.' It has already accomplished much good. The history of the movies, however, is that promises of self-regulation are a frail reed to rely upon."

EARTHQUAKE SEQUENCE CALLED LIBEL ON CITY

San Francisco is libelled in the earthquake scenes from the production "San Francisco" according to a member of the city's legislature, who proposed a formal resolution asking Will H. Hays to delete the offending sequences. His motion was laughed down by his fellow-legislators but a resolution was passed authorizing a member of the body to "officially view and report on the picture."

Report on History of Block Sales Fight Says Promises of Self-Regulation Are "Frail Reed" But Recognizes Improvement

Stapel Is Renamed Leader of KMTO

The Kansas-Missouri Theatre Owners Association at Kansas City has elected John Stapel of Rockport, Mo., president for another year and all other officers have been returned, including E. B. Danielson, Russell, Kan., vice-president; R. R. Biechele, Kansas City, secretary-treasurer, and the following directors: Frank Cassil, Tom Edwards, George Hartmann, Emanuel Rolsky and Clarence Schultz.

Resolutions denouncing radio appearances of screen stars were passed, one of which called upon exhibitors everywhere to protest to the studios by wire and letter immediately against the practice, which, it was resolved, "kills their popularity, destroys their prestige and cheapens themselves."

In New York, film buying for next season's product will be the topic of discussion at the Independent Theatre Owners' Association board of directors meeting this week. Although complaints have been registered within the organization of alleged malpractices by distributors, a committee appointed some time ago to take the matter to Washington has not yet done anything about it.

In Boston, members of Independent Exhibitors, Inc., New England Allied unit, are being urged by mail to communicate with the secretary regarding any problems which can be remedied by legal action.

The roadshowing of films by United Artists in towns where exhibitors have not yet purchased them has been condemned in resolutions passed by the Theatre Owners and Managers of the Rocky Mountain Region, Inc.

Forum Has Conference

The Hollywood Motion Picture Forum is conducting a three-day conference at the Bell & Howell studios.

CITES POTENTIAL MORAL INFLUENCE

(Continued from page 15)

which have neither the capacity nor the desire to make the efforts necessary for the abstraction or deductive reasoning, are captivated by the cinema. In place of the efforts which reading or listening demand, there is the continued pleasure of a succession of concrete and, so to speak, living pictures.

This power is still greater in the talking picture for the reason that the interpretation becomes even easier and the charm of music is added to the action and drama. The dances and variety acts which sometimes are introduced between films serve to increase the stimulation of the pageant.

Since, then, the cinema is in reality an object lesson which, for good or evil, teaches the majority of men more effectively than by abstract reasoning, it must be elevated to conformity with the aims of the Christian conscience and saved from depraving or demoralizing effects.

Everyone knows what damage is done to the soul by bad motion pictures. They are occasions of sin; they seduce young people along the ways of evil by glorifying the passions; they show life under a false light, they cloud ideals, they destroy pure love, respect for marriage and affection for the family. They are capable also of creating prejudices among individuals, misunderstandings among nations, among social classes and among entire races.

On the other hand, good motion pictures are capable of exercising a profoundly moral influence upon those who see them. In addition to affording recreation, they are able to arouse noble ideals of life, to communicate valuable conceptions, to impart better knowledge of the history and beauties of the fatherland and other countries, to present truth and virtue under attractive forms, to create at least the flavor of understanding among nations, social classes and races; to champion the cause of justice, to give new life to the claims of virtue and to contribute positively to the genesis of a just social order in the world.

These considerations take on greater seriousness from the fact the cinema speaks not to individuals but to multitudes, and does so in circumstances, time, place and surroundings which are the most likely to arouse unusual enthusiasm for good as well as for bad and to conduct that collective exultation which, as experience teaches us, may assume the most morbid form.

At Center of Popular Life

A motion picture is viewed by people who are seated in a dark theatre and whose faculties, mental, physical and often spiritual, are relaxed. One does not need to go far in search of these theatres; they are close to home, to church, to school, and they thus bring the cinema to the very center of popular life.

Moreover, the acting of the plot is done by men and women selected for their art, for all those natural gifts, and for the employment of those expedients which can become, for youth particularly, the instruments of seduction. Further, the motion picture has enlisted in its service luxurious appointments, pleasing music, the vigor of realism and every form of whim and fancy. For this very reason it attracts and fascinates particularly the young, adolescent or even the child.

Thus, at the very age when moral sense is being formed, when notions and sentiments of justice and rectitude, or duty, obligations and ideals of life are being developed, the motion picture with its direct propaganda assumes a position of commanding influence.

It is unfortunate that in the present state of affairs this influence is frequently exerted for evil. So much so that when one thinks of the havoc wrought in the souls of youth and childhood, of the loss of innocence so often suffered in motion picture theatres, there comes to mind the terrible condemnation pronounced by our Lord upon the corrupters of little ones: "Whosoever shall scandalize one of these little ones who believe in Me, it were better for him that a millstone be hanged about his neck and he be drowned in the depths of the sea."

"In particular you, venerable brethren of the United States, will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society."

—Pope Pius XI

Urges Use for Education

It is therefore one of the supreme necessities of our time to watch and to labor to the end that the motion picture be no longer a school of corruption but that it be transformed into an effectual instrument for the education and elevation of mankind.

And here we record with pleasure that certain governments in their anxiety over the influence exercised by the cinema in the moral and educational fields have with the aid of upright and honest persons, especially fathers, mothers and families, set up reviewing commissions and constituted other agencies which have to do with motion picture production in an effort to direct cinema for inspiration to national works of great poets and writers.

It was most fitting and desirable that you venerable brethren should have exercised a special watchfulness over the motion picture industry which your country so highly developed and which is a great influence in other quarters of the globe. It is equally the duty of bishops of the entire Catholic world to unite in vigilance over this universal and potent form of entertainment and instruction, to the end that they may be able to place a ban on bad motion pictures because they are an offense to moral and religious sentiment and because they are in opposition to Christian spirit and to its ethical principles.

"It admits of no discussion that the motion picture has achieved in these last years a position of universal importance among modern means of diversion.

"There is no need to point out the fact that millions of people go to motion pictures every day; that motion picture theatres are being opened in ever-increasing numbers in civilized and semi-civilized countries; that the motion picture has become the most popular form of diversion which is offered for the leisure moments not only of the rich but of all classes of society."

—Excerpt from the papal encyclical

There must be no weariness in combating whatever contributes to lessening the people's sense of decency and honor.

This is the obligation which binds not only bishops, but also the faithful, and all decent men who are solicitous for the decorum and moral health of the family, nation and human society in general.

In what, then, must this vigilance consist?

The problem of the production of moral films would be solved radically if it were possible for us to have the production wholly inspired by the principles of Christian morality. We can never sufficiently praise all those who have dedicated themselves, or who are to dedicate themselves, to the noble cause of raising the standard of the motion picture to meet the needs of education and the requirements of Christian conscience.

For this purpose they must make full use of the technical ability of experts and not permit the waste of effort and money by the employment of amateurs.

But since we know how difficult it is to organize such an industry, especially because of considerations of a financial nature, and since on the other hand it is necessary to influence the production of all films so they may contain nothing harmful from the religious, moral or social viewpoint, pastors of souls must exercise their vigilance over films wherever they may be produced or offered to Christian peoples.

Appeal to Industry's Personnel

As to the motion picture industry itself, we exhort bishops of all countries, but in particular you, venerable brethren, to address your appeal to those Catholics who hold important positions in this industry. Let them take serious thought of their duties and the responsibility which they have as children of the church to use their influence and authority for the promotion of the principles of sound morality in the films which they produce or aid in producing.

The number of Catholics who are executors, directors, authors or actors is not inconsiderable and it is unfortunate their influence has not always been in accordance with their faith and their ideals. You will do well, venerable brethren, to pledge them to bring their profession into harmony with their conscience as respectable men and followers of Jesus Christ.

In this as in every other field, apostolate pastors of souls will surely find the best collaborators in those who fight in the ranks of Catholic action, and in this letter we cannot refrain from addressing to them a warm appeal that they give this cause their full contribution and their unwearying and unfailing activity.

From time to time, bishops will do well to recall to the motion picture industry that amid the cares of their pastoral ministry they are under obligation to interest themselves in every form of decent and healthy recreation because they are responsible before God for the moral welfare of their people, even during their leisure.

Their sacred calling constrains them to proclaim clearly and openly that unhealthy and impure entertainment destroys the moral fiber of the nation. They will likewise remind the motion picture industry that the demands they make regard not only Catholics, but all who patronize the cinema.

In particular, you venerable brethren of the

(Continued on following page)

REVIEW OFFICE FOR EACH COUNTRY

(*Continued from preceding page*)

United States will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society.

The bishops of the whole world will take care to make clear to leaders of the motion picture industry that the force of such a power of universality as the cinema can be directed with great utility to the highest ends of individual and social improvement. Why, indeed, should there be a question of merely avoiding evil? Why should the motion picture simply be a means of diversion and light relaxation to occupy an idle hour? With its magnificent power, it can and must be a light and a positive guide to what is good.

Practical Indications

And now, in view of the gravity of the subject, we consider it timely to come down to certain practical indications.

Above all, all pastors of souls will undertake to obtain each year from their people a pledge similar to the one already alluded to, which was given by their American brothers in which they promised to stay away from motion-picture plays which were offensive to truth and Christian morality.

The most efficacious manner of obtaining these pledges and promises will be through the parish church or school by enlisting the earnest cooperation of all fathers and mothers of families who are conscious of their grave responsibility.

The bishops will also be able to avail themselves of the Catholic press for the purpose of bringing home to the people the moral duty and effectiveness of this promise.

The fulfillment of this pledge supposes that the people will be made clearly aware which films are permitted to all, which are permitted with reservations and which are harmful or positively bad. This requires prompt, regular and frequent publication of classified lists of motion picture plays so as to make the information readily accessible to all. Special bulletins or other timely publications such as the daily Catholic press may be used for this purpose.

Review Office for Each Country

Were it possible, it would in itself be desirable to establish a single list for the entire world, because all live under the same moral laws. Since, however, there is here a question of pictures which interest all classes of society, the great and the humble, the learned and the unlettered, the judgment passed upon the film cannot be the same in each case in all respects.

Indeed, circumstances, usages and forms vary from country to country, so it does not seem practical to have a single list for all the world. If, however, films were classified in each country in the manner indicated above, the resultant list would offer in principle the guidance needed.

Therefore, it will be necessary that in each country the bishops set up a permanent national reviewing office in order to be able to promote good motion pictures, classify others and bring this judgment to the knowledge of the priests and the faithful. It will be very proper to intrust this agency to the central organization of the Catholic action which is dependent on the bishops. At all events it must clearly be laid down that this service of information, in order to function organically and with efficiency, must be on a national basis, that is, it must be carried on by a single central responsibility.

Should grave reasons really require it, their excellencies, the bishops, in their own dioceses through their diocesan reviewing committees will be able to apply to a national list—which must use standards adaptable to the whole nation—such severer criterions as may be demanded by the character of the region. They may even censor films which are admitted to the general list.

"The directors of the industry in the United States recognized this fact themselves when they confessed that the responsibility before the people and the world was their very own. In the agreement entered into by common accord March 30, solemnly sealed, signed and published in the press, they formally pledged themselves to safeguard in the future the moral welfare of patrons of the cinema.

"It is promised in this agreement that no film which lowers the moral standard of spectators, which casts discredit on natural or human law or arouses sympathy for their violation will be produced."

—From the encyclical of Pope Pius XI

The above mentioned office likewise will look after organization of the existing motion picture theatres belonging to parish Catholic associations so they may be guaranteed reviewed approval of films. Through organization of these halls, which often represent a considerable clientele for the industry, it will be possible to advance a new demand, namely, that the industry produce motion pictures which correspond entirely to our principles. Such films then may readily be shown not only in Catholic halls but also in others.

We realize the establishment of such an office will involve a certain sacrifice, a certain expense for Catholics of the various countries. Yet the great importance of the motion picture, the necessity of safeguarding the morality of Christian people and the entire nation makes this sacrifice more than justified. Indeed, the effectiveness of our schools, of our Catholic associations and even of our churches is lessened and endangered by the plague of evil and pernicious motion pictures.

Supervision Provided

The office force must be composed of persons who are familiar with the technique of the motion picture and who at the same time are well grounded in the principles of Catholic morality and doctrines. They must in addition be under the guidance and direct supervision of a priest chosen by the bishop.

Opportune understandings for the exchange of that information among offices of the various countries will conduce to greater efficiency and harmony in the work of reviewing films while due consideration will be given to varying conditions and circumstances.

It will thus be possible to achieve unity of outlook in the judgments and communications appearing in the Catholic press of the world.

These offices will profit not only by the experiments made in the United States but also by the accomplishments of Catholics of other countries in the motion picture field.

Even if employees of the office—with the best good will and intentions—should make an occasional mistake, as happens in all human affairs, the bishops in their pastoral prudence will know how to apply effective remedies to safeguard in every possible way the authority and prestige of the office itself. This may be done by strengthening the staff with more influential men or by replacing those who have shown themselves less capable of performing their delicate duties.

International Force for Ideals

If the bishops of the world assume their share in the exercise of this painstaking vigilance over the motion picture—and of this we, who know their pastoral zeal, have no doubt—they will certainly accomplish a great work for the protection of the morality of their people during their moments of leisure and recreation.

They will win the approbation and approval of all right-thinking men, Catholic and non-Catholic, and they will help assure that this great international force—the motion picture—shall be directed toward the noble end of promoting the highest ideals and the truest standard of life.

That these desires which well in our paternal heart may be realized we employ the help of the grace of God, and in pledge thereof we impart to you, venerable brethren, and to the clergy and the people intrusted to you, our affectionate and apostolic benediction.

Legion of Decency Lists 14 Pictures

Of 14 new pictures reviewed and classified by the National Legion of Decency in its list for the current week, 11 were listed as unobjectionable for general patronage and three as unobjectionable for adults. The new pictures and their classifications, follow.

Class A-1, "Unobjectionable for General Patronage": "Die Csardasfuertin," "Easy Money," "High Tension," "Ich und die Kaiserin," "The Lion's Den," "Public Enemy's Wife," "The Return of Sophie Lang," "Ticket to Paradise," "Wellington Pike Goes West," "We Went to College," "White Fang." *Class A-2, "Unobjectionable for Adults"*: "Anthony Adverse," "The Crime of Dr. Forbes," "Leichte Kavallerie."

William Lyon Phelps Attacks "Pastures" Ban

William Lyon Phelps, professor emeritus of English literature at Yale University and considered an authority on the drama, has joined in the protest against the banning of the Warner picture, "The Green Pastures," in Quebec on the alleged ground that it is "sacrilegious."

Better Film Heads Named

Chairmen for the Wilmington, Del., Better Films Council for the coming year are: Mrs. Edmund M. Barsham, in charge of contact with exhibitors and production companies; Mrs. E. T. Higgins, in charge of Catholic groups; Mrs. Ernest R. Caro, in charge of membership; Mrs. D. B. Coxe, telephone committee, and Mrs. James K. Stack, recording secretary.

Teatro Al Día Is Published for Spanish Owners

The first issue of Teatro Al Día, the new Quigley Publication in Spanish, for all Spanish-speaking countries, appeared this week, further internationalizing the motion picture publishing enterprises of Martin Quigley.

Within the orange-colored cover which is characteristic of the Quigley Publications are some 84 pages of editorials, articles, pictorial displays and advertising pertaining to theatre architecture, theatre technology and equipment, addressed to the Spanish theatre owners, their staffs and theatre technicians.

Featured among the new Spanish theatres described, pictorially and otherwise, is the new Almeda theatre in Mexico City. New air-conditioned equipment and processes are explained by John T. Knight, Jr., who conducts the equipment and operating departments in Better Theatres, the companion publication to Teatro Al Día, published in English nearly a decade and a half by Quigley Publications.

There is an equipment index in the form of a directory of American sources of theatre equipment manufacturing, and a release chart listing American pictures that are suitable for the Spanish speaking countries.

Created in the same standard size as Quigley Publications' MOTION PICTURE HERALD and Better Theatres, the new Teatro Al Día is fabricated in the same format as Better Theatres.

The new export publication, while devoted primarily to maintenance of equipment and construction of motion picture theatres, will also appeal editorially to kindred phases of the motion picture in the Latin American countries, and elsewhere where Spanish is spoken predominantly. Its creation came only after an extensive survey was made among exhibitors in the Spanish countries, and among theatre supply dealers, motion picture producers and importers and exporters.

Harry Rubin, in charge of projection for the Paramount theatre circuit, is another contributor in the first issue, writing extensively on the advantages of certain new styles of carbons and lamps over old styles, and telling how the new developments in this branch of operations has contributed greatly towards the betterment of projection for sound motion picture theatres. An article on acoustics, written by C. C. Potwin and S. K. Woolf, both of Electrical Research Products, Inc., describes how theatres hampered by improper acoustics can remedy their troublesome situation by applying the latest scientific processes to the present constructed theatre.

An article on trouble-shooting in the projection booth, and how to better obtain the required results in the projection of sound films was written by O. C. Schirmer, of Audio Equipment. There are several editorials on maintenance and remodeling, enabling the Latin exhibitor to better plan his purchases in theatre equipment ware as well as to deal with reliable sources for necessary equipment.

Originally Teatro Al Día was intended to be a semi-annual publication, but due to the unusually cordial reception accorded the announcement, it was decided to issue Teatro Al Día quarterly beginning with the July issue.

The first issue includes eighty advertisers representing more than thirty pages of merchandising messages. Among the important manufacturers and motion picture film concerns represented are:

Artcraft Sign Co., The
C. C. Ashcraft Manufacturing Co.
Automatic Coil Winder & Electrical Equipment Co., Ltd., The
Brenkert Light Projection Co.
Cincinnati Time Recorder Co.
Dictograph Products Co., Inc.
Andre Debrie, Inc.
Eastman Kodak Co.
Thomas A. Edison, Inc.
Capitol Film Co., Ltd.
Guaranteed Pictures Co., Inc.
International Projector Corp.
Kliegl Bros.
Ferdinand V. Luporini, Inc.
Ernest Mattsson
Modern Film Sales Corp.
National Theatre Supply Co.
Neumade Products Corp.
RCA Manufacturing Co., Inc., Division International
Strong Electrical Corp., The
U. S. Air Conditioning Corp.
U. S. Gypsum Co.
York Safe & Lock Co.

The countries in which Teatro Al Día will circulate principally, are:

Argentina
Bolivia
Brazil
Chile
Colombia
Costa Rica
Cuba
Dominican Republic
Ecuador
El Salvador
Guatemala
Honduras
Mexico
Nicaragua
Panama
Paraguay
Peru
Portugal
Porto Rico
Spain
Uruguay
Venezuela
Philippines

Martin Quigley is editor-in-chief; Pablo Colon is editor; Raymond Gallo, advertising manager, and Bob Harrison and C. B. O'Neill are eastern and western advertising representatives, respectively.

Industry Drive Plans To Be Set in August

Final plans for a campaign by advertising and publicity heads of the film industry to offset the competition of fall political activities are to be decided upon in Hollywood early in August. Several ideas for large-scale exploitation of the outstanding new Hollywood product scheduled for release during September and October are being studied now but decisions on the type of industry-wide campaign to be employed are not expected for another three weeks. Advance indications are that a large number of outstanding productions will be released during September and October and given unusual exploitation throughout the country.

"Old Kate," Famed Actress, Dies as Match Peddler

Katherine Lucille Foote, United States born actress, died in London this week, having spent the last 15 years of her life selling matches for pennies on London's Strand. "Old Kate," as she was known to London theatre patrons, was married three times and three times she gambled away the fortunes left her by her husbands.

Maynard Circus Closed

Ken Maynard has closed his circus for the season and has started one-day or week-end dates in towns near Lincoln, Neb.

Regional Meetings Called This Week By United Artists

United Artists home office executives and sales force members, home from the convention in Hollywood, are busy this weekend with five regional sales meetings in New Orleans, Boston, New York, Cleveland and San Francisco.

Harry Gold is conducting the New Orleans session at which salesmen and bookers from Atlanta, Charlotte, Dallas and New Orleans are present.

Haskell Masters is scheduled to speak to the Boston, New Haven and Canadian forces at Boston and Charles Stern is set to discuss the new lineup with the New York, Philadelphia, Washington and Buffalo exchange personnel in New York. Bert Stearn, former Pittsburgh manager, recently promoted to division head, is meeting in Cleveland with the Pittsburgh, Cleveland, Cincinnati and Indianapolis men, and L. J. Schlaifer is conducting the meeting of coast members at San Francisco.

The first release for the company next season will be "The Last of the Mohicans" some time in August. The second release will be "The Man Who Performed Miracles," which is being completed by Alexander Korda.

$481,944 Payment Ordered In Theatres Equipment Case

The chancery court at Wilmington, Del., has ordered payment of $481,944.78 for expenses incurred in the organization of General Theatres Equipment Corporation which evolved from the receivership of General Theatres Equipment, Inc.

Assets of the old company recently were sold to a reorganization committee representing a group of debenture holders who organized the new corporation. All parties interested in the receivership consented to the order which permits the new corporation to make payments. The largest allowance goes to Bred, Abbott and Morgan of New York, counsel for the reorganization committee, who were allowed $110,000 less $11,250 previously paid.

Radio Licensees Shown Television Demonstration

Licensees of the Radio Corporation of America witnessed a demonstration of television on Wednesday afternoon in Radio City, New York. Pictures of RCA officers, of moving trains and of a dance ensemble were among the features shown in the exhibition. Transmission was from a laboratory in the Empire State Building. The 225 invited guests were told that there are no plans for designing commercial sets this year.

Copyright Suit Brought

Metro-Goldwyn-Mayer Distributing Corporation has been made a party defendant in the copyright infringement suit of Margaretta Tuttle who charges that "Kingdoms of the World" was infringed by "The Unguarded Hour." The suit was brought in United States district court in Cincinnati.

Wanger Will Produce in Italy

Walter Wanger will produce from one to three pictures a year in Cinema City, just outside of Rome, Italy, as part of his program for United Artists starting June 15 next, the producer said this week on his arrival in New York from Europe. All productions will be made with All-American casts. Mr. Wanger has not yet decided whether he will make Italian versions of the pictures. The first picture will be "Three Times Loser," with Sylvia Sidney and Henry Fonda and either Gregory LaCava or William Howard will direct.

Mr. Wanger said he looks upon production in Italy as ideal in many respects, with the climatic conditions good and the historic cities lending themselves easily to colorful backgrounds. The producer added that while in Italy he had an audience with Premier Mussolini who is anxious to revive film production to a top position in Italy as it held many years ago. Special tax arrangements have been concluded by Wanger with the Italian Government whereby production can proceed on a money saving basis.

United Artists and Mr. Wanger himself will finance the Italian productions, the producer declared, for under his contract with United Artists the company finances 50 per cent of his pictures and he puts up the other half. The new company formed in Rome for the productions is Societe Anonyme Companie Cintematographie Italiano Walter Wanger, with Mr. Wanger as president, Count Parlo de Frasso, vice-president, Dr. A. H. Giannini and Lloyd Wright, directors, and Mario Luprino, general manager.

Mr. Wanger returns to Hollywood late this week and takes with him Lillie Zehner, Broadway stage star, who he signed to a five-year contract.

Van Beuren - Pathe Case Before Court

A report by a special arbitrator, Theodore Kiendl, on the Pathe claim against the Van Beuren Corporation, filed in the New York supreme court this week, held that Van Bueren must pay $240,000 to Pathe as money due on a series of notes. The report also held that under an agreement made in 1924, Pathe was not required to advance money to Van Beuren in order to extend the maturity dates of the notes which were to have been paid up on December 31, 1935.

The arbitrator also reported that Pathe is entitled to the chattel mortgage which has been delivered to it by Van Beuren. He also redelivered to Pathe a release and cancellation of the chattel mortgage covering 1935-36 product.

Dunphy Joins Paramount In Publicity Department

Christopher Dunphy, new director of advertising and publicity for the Paramount studios in Hollywood, has reorganized his department into two divisions. Cliff Lewis heads the advertising section and Terry DeLapp is in charge of publicity. Rufus Blair will head the staff which will service out-of-town newspapers.

"BROADCAST" TO SHOW NEW "VISUAL MUSIC"

"Visual music," produced by means of animated geometrical designs illustrating music playing on a sound track, will be shown in the Paramount picture, "The Big Broadcast of 1937."

The innovation is the work of Oscar Fischinger, who has been experimenting with the novelty in Germany. The inventor's first product in this country is included in the forthcoming picture.

Spanish Dialogue Films Held Vital

The steady growth of the Argentine film industry, and the enthusiastic reception accorded to Argentine and Spanish talking pictures in that country, are factors which doubtless will cause the American film industry further to consider presentation of features in Spanish dialogue, according to Assistant Trade Commissioner Joe D. Walstrom in Buenos Aires.

In 1935, the report states, three or four Argentine production companies released 10 featured pictures. This year the number of companies has increased to eight, and eight pictures have been released in six months. By the end of the year the total is expected to approach 25 and observers predict that there will be 50 releases from national companies in 1937.

The success of these Argentine and Spanish features has been found particularly pronounced in the territory outside of Buenos Aires, where a relatively large portion of the audience is not able to read. It is not unusual for such pictures to earn 10 times as much as an average American film, Mr. Walstrom is informed.

Superimposed titles and "dubbed in" Spanish dialogue have not proved successful, says the Government representative.

Cameramen to Receive $100 Minimum Under Pact

An increase in minimum salaries from $90 to $100, a 40-hour week and the right to hire apprentice cameramen are the chief provisions contained in a new two-year pact signed by Local 644 and the newsreel companies. The agreement went into effect this week.

Stevenson Addressing Institute

Edward F. Stevenson, for many years president of Visugraphic Pictures, will speak at the annual convention of the Technical Advertisers Institute at the Buck Falls Club, in Pennsylvania, the weekend of July 18th. Mr. Stevenson has been lecturing for many years on the use of motion pictures in education and in industry. The New York branch of the Institute has chartered a special train to the convention.

Universal Gets Contract

A contract to supply features, short subjects and newsreels for 34 New York State institutions and agencies has been awarded by the state to Universal Pictures.

St. Louis Theatre Contracts Ready

Attorneys for Fanchon and Marco and for Warner Brothers were scheduled to sign contracts in connection with the St. Louis theatre and product deal on Friday. Fanchon and Marco is to take over leases on the Orpheum, Shubert-Rialto and Hi-Pointe in addition to acquiring Warners' 42 per cent interest in the St. Louis Amusement Company.

F. & M. is planning construction of seven new theatres in the city, each of which will seat over 1,000. Some of the houses will replace obsolete St. Louis Amusement Company buildings.

The United States district court in St. Louis has dismissed an indictment charging conspiracy to violate the Sherman anti-trust law against Abel Cary Thomas, former secretary and general counsel of Warners, who resigned this week. The charge grew out of a dispute between Warners and F. & M. over the furnishing of pictures for first-run exhibition in three St. Louis theatres.

Amendment Requested In Fox Detroit Claim

An amended proof of claim for $4,437,366 against Fox Theatres Corporation was filed in federal court in New York this week by the Union Guardian Trust Company of Detroit as trustee of the first mortgage bonds of the Colwood Company, owner of the Fox Theatre Building in Detroit. The Colwood Company leased the Fox Theatre Building to Fox Theatres in 1931 and the lease was broken in July, 1932, it was stated. The claim covers the period from 1932 to the end of 1936.

Grand National Head To Sign New Contracts

Edward L. Alperson, president of Grand National, is en route to Hollywood this weekend with Carl Leserman, general sales manager, to conclude agreements now being drawn whereby several new producers will join the company.

Adler Named to City Post

Bert Adler, theatrical press agent since 1918, has been appointed Deputy Commissioner of Sanitation for New York City. Mr. Adler has done exploitation work for many producers and for many years conducted an independent publicity agency which served the major producers and distributors.

Emanuel Cohen In Hollywood

Emanuel Cohen has returned to Hollywood from New York and starts his first picture for Paramount distribution this week with Mae West starred. His deal with Paramount calls for eight features a year.

Sanforth in Manhattan

Clifford Sanforth, who just completed direction of Imperial's "I Demand Payment," has arrived in New York from Hollywood for conferences on production plans for 1936-37.

FIVE MILLION DOLLARS

ON THE STAGE!

*And "the picture's even better than the play"!**

* Liberty Magazine

2,000,000 PEOPLE PAID $5,000,000
CITIES, COVERING 39 STATES, DURING T

THE PAST

A Fable by Marc Connelly. Directed by Marc Connelly and Wm. Keighley

TO SEE 1779 PERFORMANCES IN 203

HE PHENOMENAL 5-YEAR STAGE-RUN OF

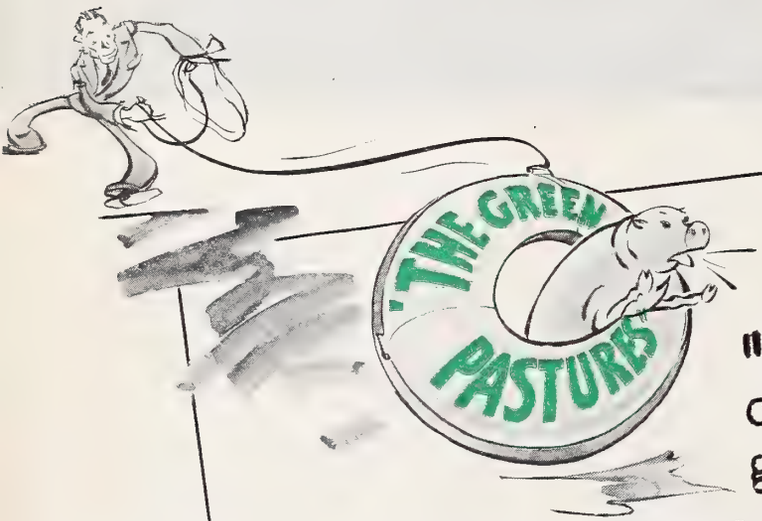
GREEN

'URES

-BUT THAT'S JUST THE START OF THE RECORDS IT'S MAKING FOR **WARNER BROS.**

"IT SAVED MY

STORY OF STIRRING RESCUE TOLD IN HIS OWN WORDS



"The Green Pastures" closes a nine day engagement at the Miller Theatre tonight. This house normally plays pictures four and not more than seven days. With the exception of one picture, "Green Pastures" outgrossed any attraction shown in Wichita this year. It brought hundreds of people to our theatre who do not regularly attend and in that respect is a tremendous asset to any theatre playing it. You have a picture that any manager can be proud to show and one that will produce no end of favorable comment.

I am writing today urging that you release this picture immediately for general showing. Along with exhibitors everywhere I am in need of big box-office attractions right now

en simple sentences
– and another great
/arner Bros. triumph
; established! . . . .

BACON"

..says famous H. E. Jameyson
of Fox Mid-West Theatres

BY NOTED KANSAS SHOWMAN!

and I would like it for all of my other towns immediately. I think it would be a wonderful gesture on the part of Warner Bros. to give this to the theatres now when they need it.

Thanks for permitting me to give this picture a test engagement in Wichita this week. It saved my bacon!

Sincerely,

H E Jameyson

-And then we took it to

TULSA

for Test No. 2

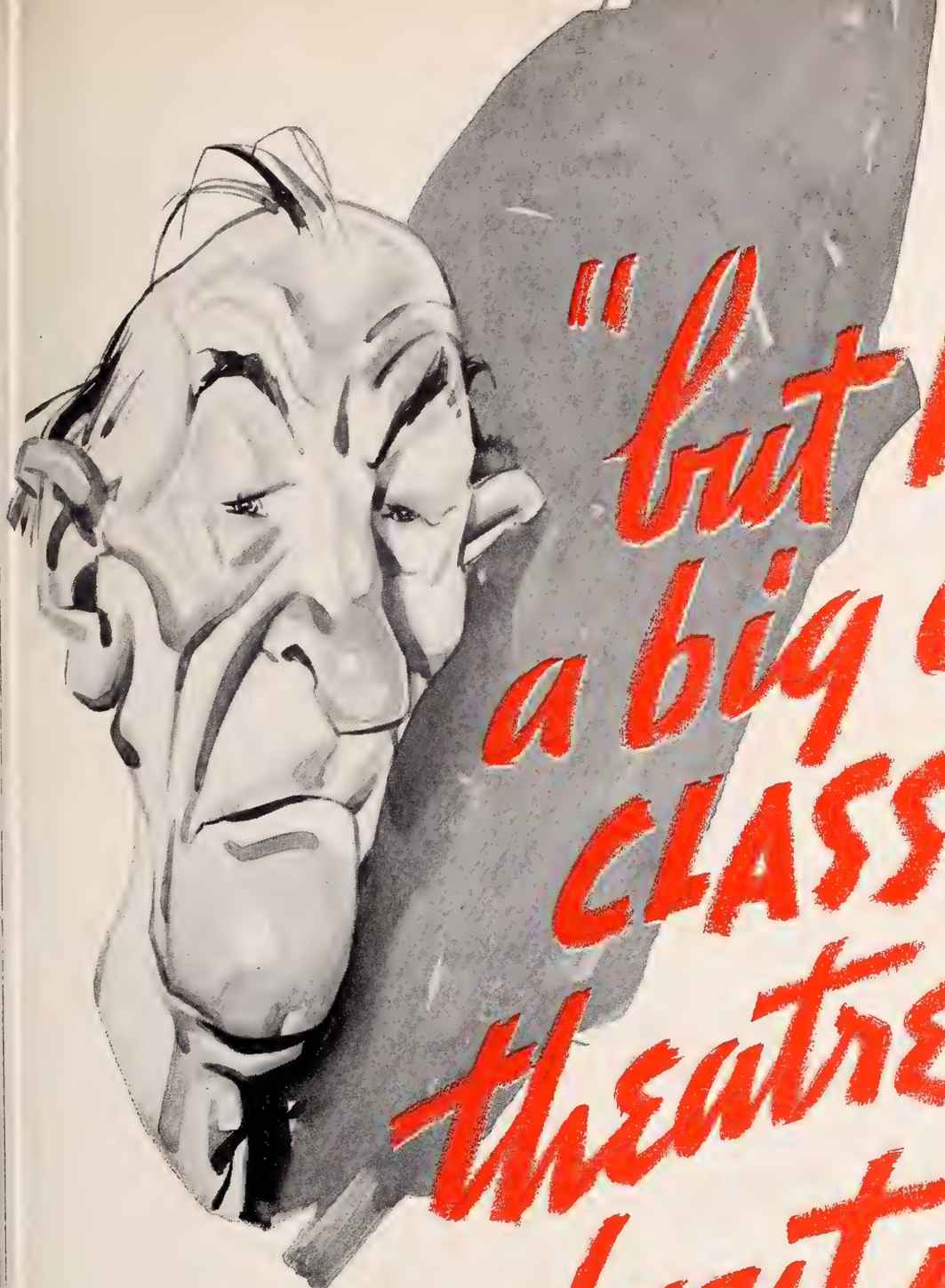
Nice country out Tulsa way, especially its wonderful 'Pastures'!



Ritz Theatre
Tulsa, Okla.

And this, gentlemen, is the historic site where a few weeks ago 'THE GREEN PASTURES' played to the biggest business since 'Gold Diggers of 1933'!

Extended time! Lobby holdouts! Records broken daily! — Test No. 2 is proof No. 2 that it's a 100 per-cent solid-gold SMASH!



"but I run a big city CLASS "A" theatre - what about me?"

YOUR ANSWER'S ON THE NEXT PAGE!

RADIO CITY MUSIC

"THE GREEN PASTURE



HALL WILL PRESENT

S" STARTING JULY 16!



STOP HERE IF YOU'RE CONVINCED -- IF NOT

Get This!

EVERY ONE OF THESE GREAT HOUSES HAS DEMANDED AN IMMEDIATE PRE-RELEASE BOOKING OF 'THE GREEN PASTURES'!



THE REASON ★ COMES FROM TEXAS

(where the Centennials come from)

If *you* ran the Majestic, Dallas, and the Hollywood, Fort Worth, what would *you* do to get your share of the tremendous Centennial entertainment money? You'd look for the biggest show on the market today and grab it! That's what *they* did—and that's why 'The Green Pastures' starts its Texas clean-up July 10th!

The boys are using THIS ..So we're swamped with orders for THIS!*



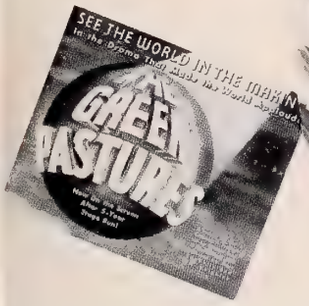
(It's the 24-sheet, treated in green, black and grey in the finish and designed by the man who won last year's 'Best Movie Poster' award!)

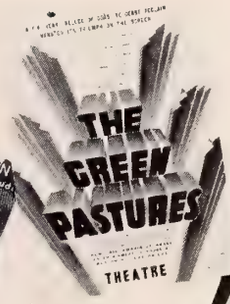
WARNER BROS. BRING YOU

THE GREEN PASTURES

A FABLE BY MARC CONNELLY

DIRECTED BY MARC CONNELLY AND WILLIAM KEIGHLEY





*SPECIALLY REDUCED ACCESSORY PRICES MAKE IT EASY TO POST! POST! POST!

ONE SHEETS

1 to 10	15c ea.
11 to 25	13c ea.
26 to 50	11c ea.
51 & over	9c ea.

TWO SHEETS

1 to 10	30c ea.
11 to 25	26c ea.
26 to 50	22c ea.
51 & over	18c ea.

THREE SHEETS

1 to 10	40c ea.
11 to 25	36c ea.
26 to 50	32c ea.
51 & over	28c ea.

THREE SHEET STREAMER

1 to 10	40c ea.
11 to 25	36c ea.
26 to 50	32c ea.
51 & over	28c ea.

SIX SHEETS

1 to 5	75c ea.
6 to 10	70c ea.
11 to 20	65c ea.
21 to 50	55c ea.
51 & over	50c ea.

EIGHT SHEETS

1 to 5	85c ea.
6 to 10	80c ea.
11 to 20	75c ea.
21 & over	65c ea.

14-SHEET STREAMER

1 to 5	$1.40 ea.
6 to 10	1.30 ea.
11 & over	1.20 ea.

24-SHEETS

1 to 5	$2.00 ea.
6 to 15	1.75 ea.
16 & over	1.50 ea.

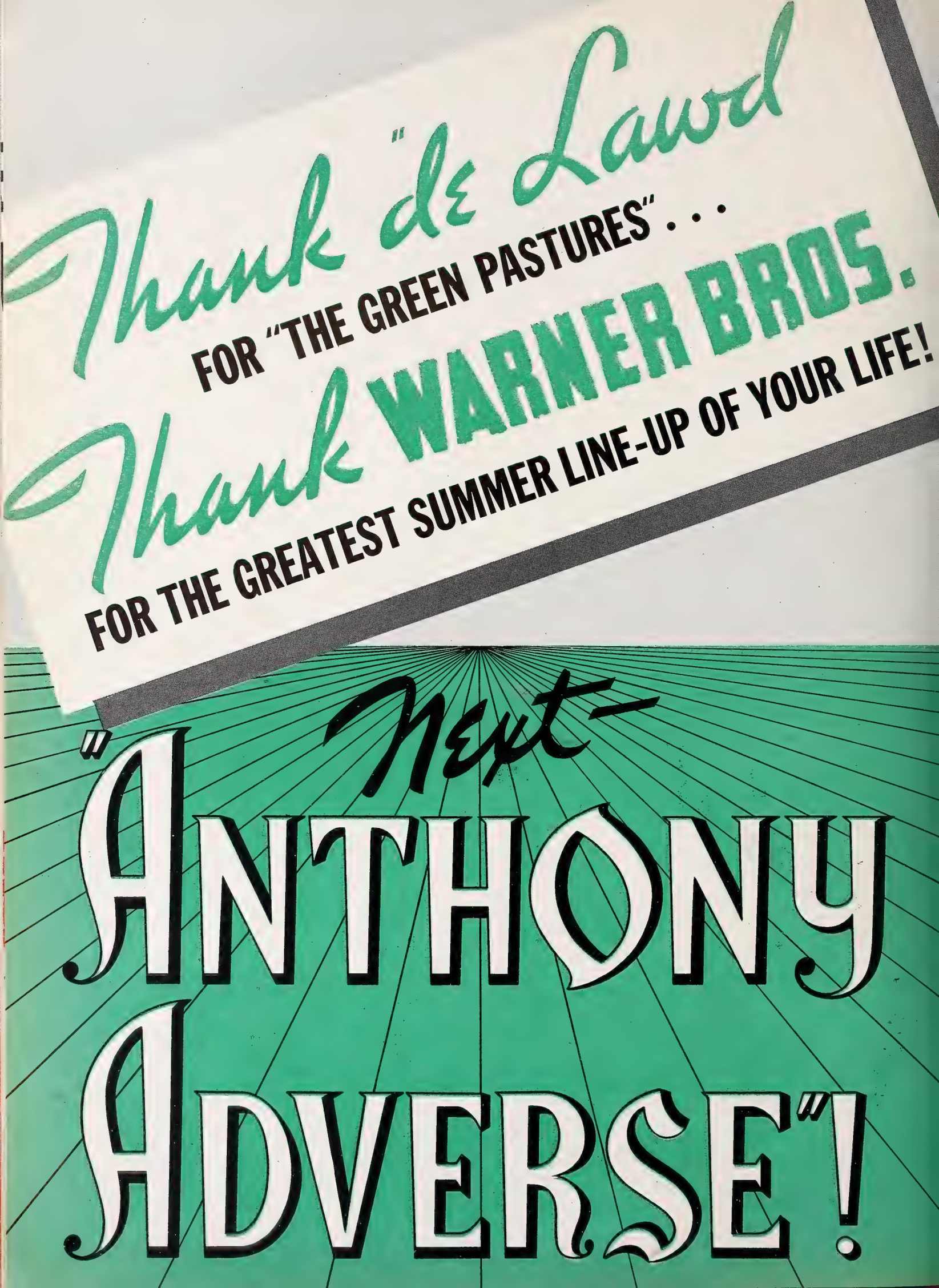
OH, BOY, WHAT A SHOW!—AND WHAT A WAY TO SHOW 'EM!... —See the pressbook (en route) for 45 big ad ideas in a range of special shapes and sizes never offered before!

A wow of a TRAILER, too!

We're almost as proud of it as we are of the picture! Get it started early, keep it going often and what a giant of a job it'll do!



Give thanks, brothers!


Thank "de Lawd"
FOR "THE GREEN PASTURES"...
Thank WARNER BROS.
FOR THE GREATEST SUMMER LINE-UP OF YOUR LIFE!
Next—
"ANTHONY ADVERSE"!

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

THE SEEMING inevitability of two-feature programs and the extent of conflicting opinion on their desirability has led Jerry Baker, a Fox Midwest Theatre manager in Kansas City, Kansas, to propose what he considers the ideal arrangement for showing double bills—so Senn Lawler reports in "Contact," Fox Midwest house organ.

In effect, Mr. Baker would build a two-story theatre, or remodel all present single-floor structures to utilize balconies, in order to show his two features concurrently.

There would be but one box office, and a single admission would permit the patron to see either or both features as time and inclination allowed.

The advantages in Jerry's plan, he explains, are that continuous runs could be given both pictures; if the patron were not entertained by the picture showing on the bottom floor he wouldn't be forced to sit through it in order to see the other, but could immediately "change theatres" by walking up to the second floor. On family nights, Pa and the kids could eat red meat with Wallace Beery on one floor, while Ma mooned over Bing Crosby on the other.

There's really no limit to Jerry's idea. Pursuing it further, one imagines that if competition got tough, one could merely add another feature to the program simply by adding another story to the theatre; and so on up as far as the building code and the sky permitted. Another thought is that one section of seats could be sandwiched midway between the floors, so that the patron in a hurry could see both pictures at once!

▽

The Fox Granada theatre in Kansas City, Kansas, expressed an old truth in a new form on "Father's Day," the other Sunday, when they put on their marquee the double billing:

EVERYBODY'S OLD MAN
SNOWED UNDER

▽

Illinois' Governor, Henry Horner, likes the movies, but he will not accept any passes, on the ground that the exhibitors help pay his salary, in taxes, and, therefore, are entitled to his admission payment. However, his chauffeur and bodyguard, always accompanying him, follows him into the theatre, not on a paid admission, but on the flash of his police badge.

▽

Twenty women and children died when fire destroyed a motion picture theatre at Hyderabad City in India. Hundreds of others were saved freakishly when the wife of a state official tore off her long, gayly-colored scarf wrapped about her waist, and had them slide down the garment from the balcony to the street.

▽

Lord Moyne, in London, is one of the British commission entrusted with a study of quota sins of foreign distributors. He was called back from New Guinea and a search for pygmies to take over the new job.

"Was that a change of occupation?" hisses London's Weekly Era.

▽

John P. Medbury's favorite gag of this day concerns a scenario writer who was trying to sell a producer an original story.

"It hasn't a routine finish," the scenarist explained. "It has an unhappy ending. The last scene is in Venice, and the hero is killed by a gondolier!"

"You mean," responded the producer, "it falls right from the ceiling on him?"

Lest any of the great minds in motion pictures have been worrying, we hasten to advise that Colleen Moore's priceless doll house has just completed its 50,000th mile of tour without a single injury or breakage of any kind, or the missing of a single schedule on the itinerary of its exhibition.

Not one of its more than 400 small-watt electric bulbs, most minute in the world, has been broken. Its solid gold cathedral organ, electrically played, still recalls "the horns of Elfland." The miniature electrical system is in perfect order. The little fountains continue to spread silver veils across the courts, and the tiny chimes ring beautifully in the steeples. All is still fresh and bright.

The feathered nightingale still sings in the magic tree, while the fairy princess dances in her grotto. The ivory horses of Cinderella's coach drink at the fountain in the little court, before their wild dash over the tiny pin-head cobbles of fairyland.

The fairy palaces were produced by more than 700 artists, workmen and master craftsmen, working for more than nine years, under the direction of Miss Moore's father, C. M. Morrison, an engineer—Colleen's name is not Colleen Moore, but Kathleen Morrison.

The castle is made of aluminum and copper, is nine feet long and nine feet wide, and resting on the edge of its rugged precipice, towers 14 feet in height. It contains some 200,000 original pieces, not counting rivets. Packed in 17 large cases for shipping, it weighs 6,585 pounds, approximately three and one quarter tons.

The doll house has been Miss Moore's dream and hobby, since her father made her first doll house, out of an old cigar box, when she was two years old, 32 years ago, at their home in Port Huron, Michigan. Its tour will continue for years.

▽

Mr. Roosevelt's Works Progress Administration is setting out to out-pasture Warner Brothers' "Green Pastures," a la boondoggle, having become engaged in erecting a large and authentic Negro village in Lincoln Ball Park in New Orleans, where thousands of seats will be set up for the accommodation of an expected audience to see and listen to 1,000 negroes ranging in occupation from college professors to ice-wagon drivers, washwomen and disappointed bettors on Joe Louis. They will sing spirituals, Voodoo incantations, chants, dirges and moans. (The moans presumably will be by the backers of Joe Louis.)

There will be performances in pantomime of Negro convicts, a murder (not real), and many other exciting events, all tied together in a potpourri of play, written by a white man, a southern university professor. The author hails it as a classic that will back the late Hon. William Shakespeare off the boards, to say nothing of Tony Pastor, Lincoln Carter, Eugene Walter, Jack Warner and Marc Connelly.

▽

"What price education among movie stars?" wonders Landon Laird, who critics the movies in Kansas City, in his "About Town" column.

"There lies on your writer's desk a letter from one of the Hollywood greats, regretting her inability to attend a recent function held in these parts.

"We didn't mind so much when she spoke of 'receiveing,' spelled just that way, our 'kind invitation,' but a line that really proved surprising started, 'Mother and I have been happily reminiensing our memories,' etc., etc.

"What is life without its 'reminienses?'"

SHADES OF THE PEERLESS John Drew. For that matter, Shades of the Florodora Sextette, W. C. Fields, Houdini, Bosco, the Strong Man, and other members of the grease paint and footlight clan. Who ever heard of a well-digging machine on the stage of a theatre?

Probably no one ever did until the management of the Strand theatre, at Crawfordsville, Indiana, installed a sure-enough full-sized well-digging machine, like the one that used to work on Uncle Hoke's farm, right in the middle of the Strand theatre's stage where it was started pounding into the earth to tap a fresh water vein.

Probably never before in theatre history has a well-digging machine been placed behind the footlights, even as a prop.

Each morning, at four o'clock, the well digging crew starts operating the machine, and they continue boring into the earth below the stage until noon. Then the workmen call it a day, in time to allow the matinee crowds to enter to watch Clark Gable and Joan Crawford turn on the heat.

The well will be dug to a depth of 112 feet. At that bottom water will be tapped through a four-inch pipe, which will spout from the ground at a temperature of 54 degrees.

The shades of long dead Thespians may slip up through the piping and on to the stage, shaking their heads in wonderment at seeing a well-digging machine at work before the footlights. They may even scoff, in ghostly tones, at the new-gangled didoes which they got along very well without in their days of glory. Be that as it may, Manager Guy Hammitt is installing a cooling system in his Strand theatre and he needs to dig a well 112 feet under the stage to do it.

▽

The other morning a woman visited Rockefeller Center who started out thumbs down on the entire project on the grounds that there used to be such nice little restaurants around here, and now they are gone, superseded by a quarter of a billion dollars' worth of towers of white stone and steel.

The next day another lady, pert and old and elegantly attired in the furbelows of the nineties, entered the revolving doors of the RCA Building (Universal Pictures, NBC, et al), in a gingerly and disapproving manner.

"What is this place?" she demanded. It was explained that this place is Rockefeller Center. She looked very indignant.

"My dentist used to have an office on this very spot," she said. "And how am I going to find him now? I've come all the way from Pasadena, California, to have him fix my teeth."

Two attendants in the full regalia of a Chinese general were on the job by this time and she looked at both of them as if they had the dentist tucked under their gold braid that very moment.

They rustled up some city directories and telephone books, but the dentist's name wasn't in any of them.

"Well," remarked the old lady acidly, "so he's gone. Now I suppose I'll just have to take the next train back to California." And she did.

▽

WONDERFUL, WONDERFUL US DEPARTMENT:—Mrs. Thomas G. Winter, past president of the General Federation of Women's Clubs, and Will Hays' contact between Hollywood and community organizations, the other day urged ladies of the land to remember that America has the only government today which is based on ideals. "Across the sea we watch whole populations compelled to say 'Yes' to dictators," she explained, "but in America we need only say 'O, yeah.'"

O, yeah?

BALABAN IN PARAMOUNT PRESIDENCY, ZUKOR IS GENERAL OF PRODUCTION

Solution to Company's Post-Reorganization Problems Seen in Combination of Home Office and Coast Executives

Barney Balaban is the new president of Paramount Pictures, Inc., taking a hold on the reins of the company this week after a weekend spent in Chicago with his family. The action of the board of directors in returning an experienced showman to the presidency of the film company came as Adolph Zukor was reelected chairman of the board. Mr. Zukor, after the directors' meeting last week, returned to Hollywood to continue supervision of production activities.

Under a policy designed to give management a greater voice in the administration of Paramount, vice-presidents of the company may be elected to board membership in filling vacancies which may occur in the future, it was indicated this week. Present reports are that a company man will be elected to fill the director's seat left vacant by the resignation of Floyd B. Odlum of Atlas Corporation. The board may act on Mr. Odlum's resignation at its next meeting. Several other resignations are regarded as likely in the near future.

Opinion in the trade, emphatically expressed since the election, regards the combination of Mr. Balaban as the new head of home office activities and Mr. Zukor in charge of the west coast studios as a highly effective one, providing the solution to Paramount's post-reorganization problems.

Both men emphasized the phase of cooperation in statements issued after the election in which they expressed satisfaction with the results.

Post Vacant Since June 16

Before leaving for Hollywood, Mr. Zukor said: "The entire industry is obviously in accord with the election. As for myself, I can only repeat that it was my personal wish that Mr. Balaban assume this post and I look forward to a long future of wholehearted cooperation between the east and west coast branches of our organization.

"Planning as I am to devote my time and energies to the production end, I feel I can continue these duties with a feeling of confidence and security that the affairs of the corporation are in the hands of a capable showman and a loyal Paramount executive.

"With the confidence within the organization which the selection of Mr. Balaban already has inspired," Mr. Zukor said, "the leadership which the company consistently has maintained in the industry is immeasurably strengthened."

The feeling of satisfaction in the Paramount ranks was marked especially because of the ending of the uncertainty over the selection of officers prevalent after the adjournment of the special meeting of the board called on June 24th. For nine days, during which time the regular meeting for June was called and dismissed several times without action, various candidates were reported under consideration by the board.

The post had been vacant since the stockholders, at their annual meeting on June 16, failed to reelect John E. Otterson a director, automatically disqualifying him under corporate bylaws for reelection to the presidency which he had filled for one year under a five-year contract. Joseph P. Kennedy, who, as special financial adviser to the company, has prepared a comprehensive report on its affairs, was reported to have refused an offer of the presidential office. Mr. Zukor then was reported the leading candidate for the post but is understood to have preferred to remain in charge of production, in which he has been engaged for two months.

Officers named at the meeting besides Mr. Balaban, Mr. Zukor and Stanton Griffis, who was appointed chairman of the executive committee at the June 24 meeting, are: Neil F. Agnew, R. Earl Anderson, Y. Frank Freeman, John J. Hicks, Jr., and Austin C. Keough, vice-presidents; Walter B. Cokell, treasurer; Austin C. Keough, secretary; Fred Mohrhardt, comptroller, and Norman Collyer, assistant secretary.

Close Working Contact Seen

Mr. Balaban, Mr. Zukor and Mr. Agnew, the last named in charge of distribution, are also members of the executive committee, insuring, according to observers, a close working contact between the management and the board. Indications are that the committee will absorb the work of the finance committee to expedite action on expenditures and hence will be an even more potent factor in board policy and action than it has been in the past. With the company heads of production and distribution as well as the new president, who is one of the highest ranking exhibitors in the country, among its members, all three operating branches have authoritative voices within the executive committee.

It has been announced that Mr. Balaban will remain as president of Balaban and Katz, theatre circuit affiliate of Paramount, for the time being at least, supervising the subsidiary's operations from New York.

The new president is to bring his family to New York, taking over Mr. Zukor's estate at New City, N. Y., for a summer home.

Mr. Kennedy has completed his study of the affairs of the corporation which he undertook two months ago at the request of the board of directors. The board said that it has expressed to Mr. Kennedy its "deep appreciation of his valuable services." The remuneration voted him was not announced. The directors have refused to divulge the nature of Mr. Kennedy's recommendations and present indications are that the report has been tabled and will not be made public. No official comment has been made on rumors circulated in the trade that Mr. Kennedy was voted $50,000 for his work, with an additional amount for his assistants.

Otterson Silent

Mr. Otterson, whose five-year contract was reported to be one of the problems which delayed the election of a president, has refused to make any statement on what action he might be considering on his contract. Financial interests identified with Paramount discount all reports of a settlement being made by the company. Final action, it is indicated, will be in the form of a breach of contract suit brought by Mr. Otterson against the company. He continues to occupy the Paramount offices which were his during the past year, although it has been stated by company officials that his salary was discontinued as of July 1st. Max D. Steuer and Charles Schwartz, attorneys for Mr. Otterson, are out of town.

Operating Contracts Renewed

Settlement this week of suits for damages totaling $5,000,000 which were filed against Paramount Publix in its bankruptcy proceedings, made possible a quick reorganization of the Olympia circuit, last of the large Paramount theatre properties to remain in bankruptcy.

Under the settlement authorized by the federal court in New York, Paramount and Olympia agree to carry out the provisions of the general leases, to aid in a speedy reorganization of the theatres and to pay $25,000 in further settlement.

Renewal of theatre operating contracts, delayed by the confusion which preceded the election of Mr. Balaban, has been cleared up by action on the agreements for the Wilby-Kincey and Lucas & Jenkins circuits according to the Paramount board. The Wilby-Kincey operating contract was extended for one year from July 1st and the Lucas & Jenkins contract for three years from the same date. No changes were made in any of the existing agreements.

SECESSION THREATENS BROADCASTERS' GROUP

The National Association of Broadcasters holding its annual meeting in Chicago this week, heard Isaac D. Levy of Philadelphia, announce that he will form a new organization after he had assailed the association's leadership, particularly managing director James W. Baldwin, and demanded more confidential treatment of the body's internal troubles.

Much of Mr. Levy's attack concerned difficulties over music rights which cropped up last December when Warner Brothers withdrew from the American Society of Composers, Authors and Publishers, forcing radio stations to make individual arrangements for the use of music.

Close Working Contact Between Management and Board Called Assured; Otterson Silent on Legal Action

BOARD OF REVIEW IS A FAILURE, DR. HARRIS CHARGES, RESIGNING

"Pulled Hard on the Oars but Stood Still," Declares Former Health Commissioner; Kirchwey Defends Board Activity

Charges that the National Board of Review of Motion Pictures defeats its own ends because "it is top-heavy with a variety of committees and is financed largely by the motion picture industry itself," were made by Dr. Louis I. Harris, former New York City Health Commissioner in a letter, last weekend announcing his resignation from the executive committee of the Board. The criticisms were answered in a statement issued during the week by Dr. George W. Kirchwey, chairman of the National Board.

Describing the Board as a "front" for the industry, Dr. Harris charged that the industry's interest extended to the point of corralling actors and actresses to attend the Board's conferences and pay for the food at its luncheons.

Dr. Kirchwey answered the accusation that the organization is financed from Hollywood by declaring that the fee of $6.25, which the Board charges per reel for reviewing of product, has not been changed since it was established in 1909.

Says Board Achieves Nothing

One reason cited by Dr. Harris for his resignation was his opinion that the Board is "not doing anything significant, dynamic or progressive to give effect to its oft-expressed ideals."

Dr. Harris in his letter summed up the Board's activities as follows: "Rhetorically, we pulled hard on the oars, but actually, we stood still.

"Approximately ten years ago, I was persuaded that I might be helpful as a member of the executive committee, in furthering ideal aims, to which, I was assured, the National Board was dedicated.

"During my association with it the Board has failed to serve as a spokesman-body for the American community to help in realizing the recreational, educational and social possibilities of the motion picture.

"Also, in my opinion, as I have from time to time stated, it was of questionable propriety for the board to accept for its principal source of maintenance and support money paid to it by the motion picture industry for the review of pictures. How could the Board, beholden as it has been to the industry for the money thus received, feel free and with good grace criticize the program, achievements and activities of those in control of the industry?"

The letter of resignation further charged, that "the executive committee luncheon meetings have concerned themselves with discussions of streotyped details such as the annual conference of the Board, the annual bridge party, the discussion of finances of the Board, and other matters which to me seem unrelated to primary objectives of the Board as I was given to understand them."

The National Board of Review, organized in 1909 by the Peoples Institute to select the better type of pictures for recommendation to affiliated Better Films Councils, principally women's organizations, has little influence in proportion to its complicated structure, Dr. Harris said. He asserted that the circulation of The National Board of Review Magazine is only 500 copies and that the publication carries reviews of pictures after they have been released for general exhibition.

Before issuance of the statement by Dr. Kirchwey in answer to the accusations contained in the letter, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, pointed out that the reviewing of pictures by the National Board is optional with the producing companies and that the reviewing fee is what it always has been.

Factor in Sunday Showings

In several states and communities, while the label "Passed by the National Board of Review" is not required on the pictures exhibited, the classification of the picture and information on it contained in the Board's weekly bulletin must be in the hands of the civil authorities before the film is exhibited. In Rhode Island the legislature repealed the prohibition of Sunday shows provided exhibitors followed the guidance of the Board in selection of pictures. When state censorship threatened in Florida a bill was passed by the legislature which required that all films exhibited in the state be approved by the New York State Board of Censors, now inoperative, or the National Board of Review. A mayor's order in Boston requires that all films exhibited be previously reviewed by the National Board.

Officials of the Board have stressed the objective announced at its founding that its activities are to be considered a defense against censorship rather than a censoring movement.

Kirchwey Answers Harris' Charges

The following statement was issued by Dr. George W. Kirchwey, chairman of the National Board of Review of Motion Pictures, in reply to charges made by Dr. Louis I. Harris in resigning as a member of the executive committee of the Board:

"When Dr. L. I. Harris recently retired from eight years of service as a member of the Executive Committee of the National Board of Review of Motion Pictures, the Committee expressed its sincere regret at his resignation. Now the Board wishes to express its pained regret at the eminent Doctor's announced reasons for such retirement.

"Evidently he has expected too much of us. He has failed to find the 'significant, dynamic and progressive' action which he looked for while he was being called upon to participate in the unwearied but undramatic process of educating the American community in the wise utilization of the motion picture.

"This process of public education was its original purpose when, under the wise guidance of Charles Sprague Smith, the National Board came into being in 1909 as a function of the Peoples Institute of New York City, and from this aim it has never wavered. There are, indeed, dramatic moments. These are not at headquarters, however, and around the committee table, but in the wide areas of community activity where such work as the National Board's Young Reviewers Club, with a membership drawn from more than 150 public and private schools in and around New York City, the work of the Committee on Exceptional Photoplays, comprised of outstanding students and critics of the motion picture and the first body in this country to draw attention to the artistic possibilities of the motion picture, and the work of the many affiliated Motion Picture Councils, touch the life of the community. Not to mention the volunteer services of upwards of 300 men and women engaged in the review, selection and classification of films in New York City. An example of the Board's interest in the field of education as it pertains to the motion picture is witnessed by the course which for two years has been conducted at New York University under the auspices of the University and the National Board of Review—the first credit-giving university course dealing with the subject of motion pictures.

At 9 of 24 Meetings

"Without reflection on Dr. Harris, who of course is entitled to his own opinions and to share those opinions with the reading public, the Executive Committee luncheon meetings which have 'concerned themselves with discussions of stereotyped details' have weighed enough with my associates on the Executive Committee, who are devoting their lives to serious effort, to have engrossed many hours of their valuable time—and for a tenure of association with the National Board of much longer duration than that of Dr. Harris. The press of Dr. Harris' duties, fortunately for himself in view of his statement, made it impossible for him to participate in many of these discussions, since he was present at only nine of twenty-four regular Executive Committee meetings held during the past two and a half years.

"Certainly I have not the time nor do I believe my associates on our Executive Committee have the time to devote valuable hours each week and over a period of years, to any organization or activity which is 'not doing anything significant, dynamic or progressive to give effect to its oft-expressed ideals.'

Answers Charge of Subservience

"When Dr. Harris accepted election to the Executive Committee of the National Board of Review, he was fully cognizant of the fact that the Board charges a fee of $6.25 a reel to every motion picture company submitting its product to the Board. This fee was set by the Board in 1919 and has been publicized in all of the Board's literature dealing with the purposes and operation of the organization since then. With knowledge of this he became a member. Dr. Harris asks: 'How could the Board, beholden as it has been to the industry for the money thus received, feel free and with good grace to criticise the program, achievements and activities of those in control of the motion picture industry?' The answer is that the function of the Board from the beginning has been to exercise a critical faculty upon films as films, not upon the program, achievements or activity of those who control the industry.

"Dr. Harris' question implies that the many volunteers in New York and elsewhere who have given years of service in community groups affiliated with the Board, in all cases without compensation of any kind, have been subservient to the motion picture industry. The Board stands on its long record as a volunteer citizen body seeking the best accomplishment and development of a new medium of human expression."

Return to ASCAP Up to Warners

Conferences looking to renewal of the Warner music publishing companies' membership in the American Society of Authors, Composers and Publishers have been carried to Harry M. Warner in Hollywood, it was reported in New York this week. While no decision has been made, it was indicated that a definite move may be expected almost daily. Both groups were said to be desirous of renewing relations, but each was waiting for the other to move first.

Officials of ASCAP said that they would like to see the Warner companies back in their organization, but asserted at the same time that there was no possibility of the society making any of the changes in broadcasting licenses sought by the Warner companies prior to their resignation from ASCAP. The officials said they were interested in giving the maximum amount of service to their licensees and this aim could be only partially realized without the membership of the Warner companies.

The Society declared that its revenues had not been affected by the withdrawal of the Warner companies and the music catalogues, and added that the next quarterly dividend of the organization, which will be voted on late this week, will be the largest in the organization's history. The second quarterly dividend was estimated at $1,200,000.

Some opposition to reinstatement of the Warner companies was in evidence within ASCAP membership ranks. One member said that if Warner returned to the society he would head a movement to have its applications treated like those of new members and made subject to the approval of the membership committee.

RCA Closes Plant After Picketing

In order to forestall possible acts of violence, officials of the RCA Manufacturing Company's plant at Camden, N. J., where sound reproducers for studios and sound recorders for motion pictures, besides radios, tubes and the like are manufactured, shut down the huge factory shortly after noon last Friday while strikers picketed the gates.

The unexpected closing, which sent 5,000 workers out to the street, followed the announcement that 2,200 members of the Industrial Union of Marine and Shipbuilding Workers, Local No. 1, had voted to support the RCA strike.

The plant reopened Monday and the picketing was still going on, but in a peaceful vein. No arrests were made over the weekend, but 10 employes of the company, arrested last week in strike demonstrations, were reported on a hunger strike against the food served in the Camden County jail.

Meanwhile, a Grand Jury investigation into recent rioting and disturbances in the vicinity of the plant as a result of the strike has been determined upon. Justice Lloyd of the supreme court declared that "we will have anarchy if the rights of persons to safety and the rights of property to protection" were not given.

FROM READERS

PINKISH TINGES ON THE SCREEN

To the Editor of the Herald:

In your anxiety to tie together the Soviet pictures shown at the Cameo Motion Picture Theatre in New York City and the very excellent picture made by the Resettlement Administration, entitled, "The Plow That Broke the Plains," I wish to call your attention to an error which you have made on page 7 of your issue of July 4, 1936, in which you state that this picture was made by Works Progress Administration. I regret to say that this is not the case.

Since the motion picture industry refused to aid in the booking of Resettlement Administration's film hundreds of exhibitors all over the United States have requested it for showings to the public by public demand, and I, as one who has grown up in the industry, fail to detect even the slightest pinkish tinge in its arguments.

I believe in all fairness to an already much criticized branch of the Administration you should publish a correction in your statement that this is a WPA film.—Horace Ashton, Washington, D. C.

EDITOR'S NOTE: The "pinkish tinge" that Mr. Ashton has been unable to discover is more in evidence in the principle and procedure of the sponsors of the picture than in the product itself. Vast outcry has been raised because the established motion picture industry has not seen fit to welcome governmental invasion of the screen. The pretext is unimportant, invasion is invasion. Also the fact that there are many worthy causes to be promulgated, many movements to be furthered, many educational campaigns to be waged, does not properly imply that any part of the obligation to do these things rests upon the motion picture industry. The business of the motion picture is entertainment—also that is its sole obligation.—T. R.

"Angry" at Producers, Bette Davis Leaves

Bette Davis, holder of the last award of the Academy of Motion Picture Arts and Sciences for acting, has brought her contract "war" with Warners to a culmination by walking out of the company's Burbank studios and refusing to report back for work.

Miss Davis said she would go to court, as did James Cagney several months ago, if she feels circumstances warrant such a move. Her salary, reported to be $2,000 per week, is not the only difficulty, she said.

Studio executives, however, are reported refusing to regard the situation as serious.

Judgment for $81 Given

A judgment for $81 has been filed in the New York supreme court on behalf of Springer and Cocalis as a result of an unsuccessful suit against them by Fox Film Corporation for $9,598 claimed to be due on a group of pictures under a contract dated Oct. 24, 1934. The complaint was dismissed and the judgment was for costs.

Skouras Bankrupt Sale Date Soon

Nelson Cunliff, federal bankruptcy trustee for the Skouras Brothers Enterprises, Inc., in St. Louis, will set a date within the next four weeks for the public auction of the assets of the bankrupt estate of the company. He has been granted authority to make the sale by Referee in Bankruptcy Hope. The assets have been appraised at $267,611.

The principal assets of the company are a 52 per cent interest in the St. Louis Amusement Company, which owns and operates some 20 second run and neighbor houses in various parts of St. Louis and St. Louis County, and also the West End Lyric theatre.

The company's financial interest in the Ambassador, Missouri and New Grand Central theatres was wiped out through the foreclosure on those properties some time ago. The general claims against the company aggregate $4,500,000. If the properties should bring their appraised value the amount available for payment of claims would amount to about 6 per cent. Aside from the West End Lyric theatre and the stock in the St. Louis Amusement Company the assets of the company are considered of little value.

The bondholders committees for the Ambassador, Missouri and New Grand Central theatres hold claims against the Skouras Brothers Enterprises aggregating $4,385,000. These claims are based on the company's guarantees on bond issues against the first run theatres.

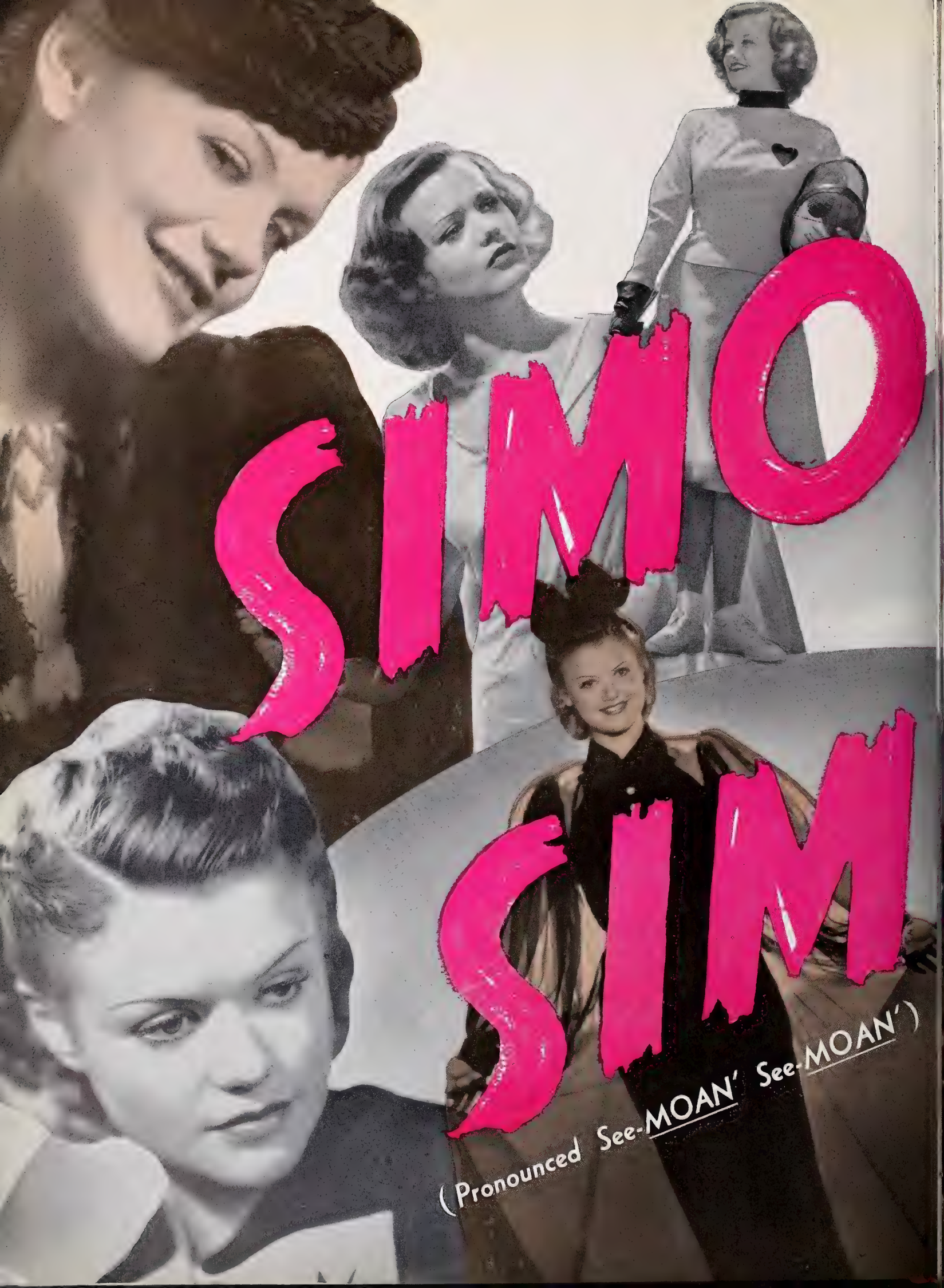
It is anticipated that the Fanchon and Marco interests will be an active bidder at the auction sale to be conducted by Mr. Cunliff. Fanchon and Marco through negotiations with Warner Bros. Pictures, Inc., has acquired a 42 per cent interest in the St. Louis Amusement Company. The possibility of making a bid was discussed at a conference of Fanchon and Marco officials held in St. Louis on June 30.

GB to Release Two Monthly

Two releases a month regularly will be forthcoming hereafter from GB Pictures, according to Arthur A. Lee, vice president. With 24 productions on the 1936-37 program, two pictures will be released monthly for the next 12 months. The first release of the new season will be "Doomed Cargo," which co-stars Edmund Lowe and Constance Cummings. This will be followed by "Nine Days a Queen," with Cedric Hardwicke and Nova Pilbeam in the stellar roles.

"Activity at Shepherd's Bush in England has been geared to keep comfortably ahead of release schedule," said GB. "Everything Is Thunder," co-starring Constance Bennett and Douglass Montgomery, has already been completed, while production is under way on "The Great Barrier," and on "Strangers on a Honeymoon," which is nearing completion with Constance Cummings and Hugh Sinclair. Also in the final stages of production is "Everybody Dance," the new "Chuck" Reisner comedy with music.


BY
SEPTEMBER 1st
THE NATION
WILL BE
TALKING* ABOUT»»»
*(and in a nice way, too!)

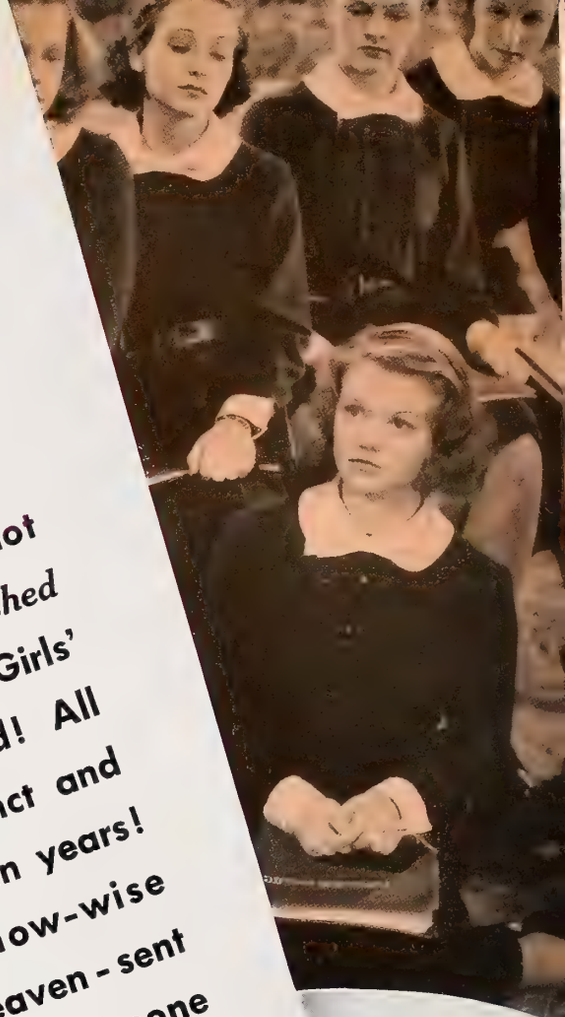

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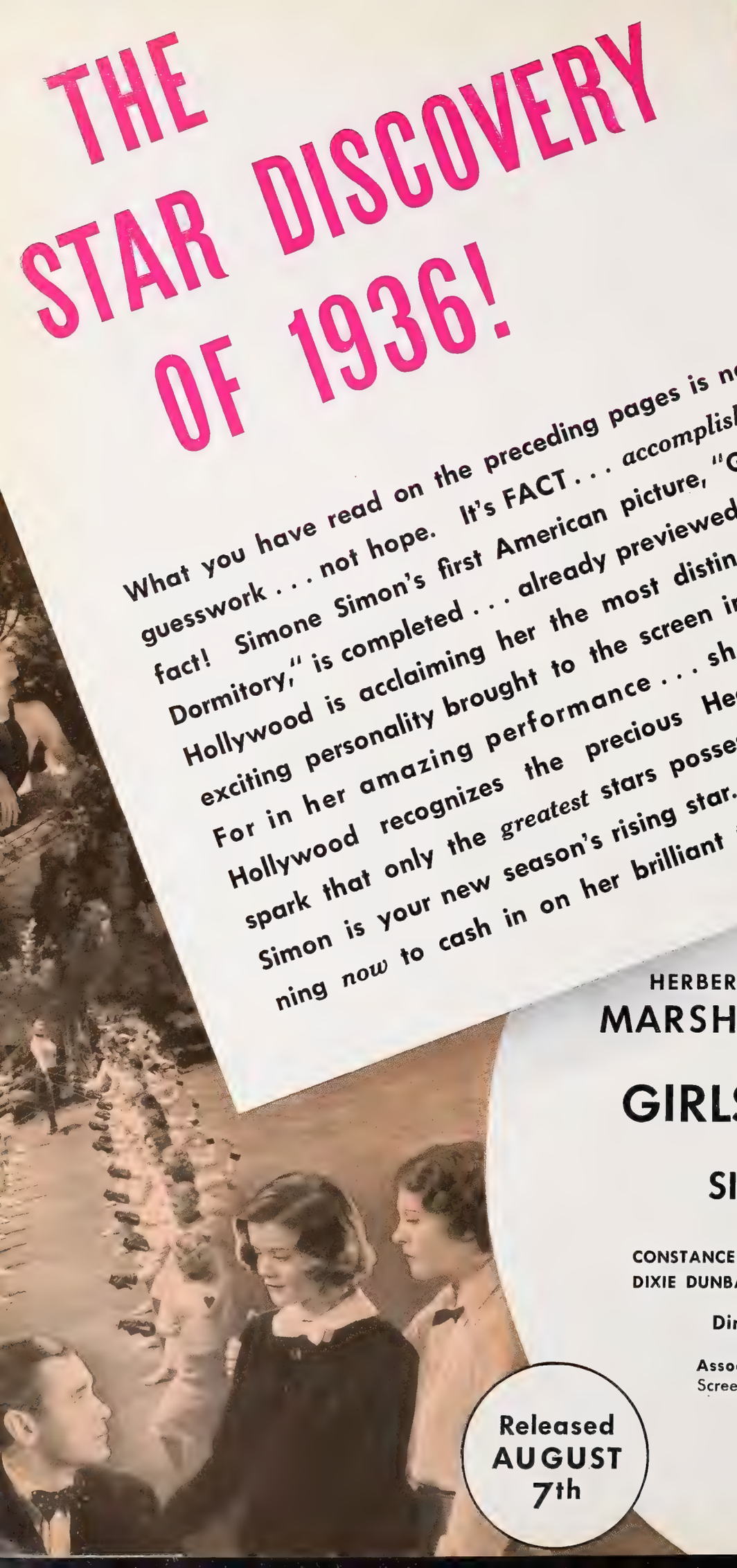

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THE STAR DISCOVERY OF 1936!



What you have read on the preceding pages is not guesswork . . . not hope. It's FACT . . . *accomplished* fact! Simone Simon's first American picture, "Girls' Dormitory," is completed . . . already previewed! All Hollywood is acclaiming her the most distinct and exciting personality brought to the screen in years! For in her amazing performance . . . show-wise Hollywood recognizes the precious Heaven-sent spark that only the *greatest* stars possess. Simone Simon is your new season's rising star. Start planning *now* to cash in on her brilliant talents!



HERBERT MARSHALL • RUTH CHATTERTON

in

GIRLS' DORMITORY

introducing

SIMONE SIMON

with

CONSTANCE COLLIER • J. EDWARD BROMBERG
DIXIE DUNBAR • JOHN QUALEN • SHIRLEY DEANE

Directed by Irving Cummings

Associate Producer Raymond Griffith.
Screen play by Gene Markey. From a play by Ladislaus Fodor

Released AUGUST 7th

20th CENTURY FOX

Darryl F. Zanuck
in charge of production

PRINTED IN U.S.A.

BRITISH STUDIOS

by BRUCE ALLAN
in London

B-D Family

A few weeks ahead of the transference of British & Dominions production activities to the new Pinewood studios at Iver, Buckinghamshire, details of the board of directors and officers of Pinewood Studios, Ltd., are released. The chairman is J. Arthur Rank, vice-chairman, E. Ronald Crammond; managing director, Capt. the Hon. Richard Norton; directors, C. M. Woolf, Charles Boot, Herbert Wilcox, John Corfield, Spencer Reis and W. H. Cockburn. All these appointments reflect the recently announced deal whereby British & Dominions becomes partner in Pinewood and undertakes the management of the studio, the B & D representatives on the board being Messrs. Norton, Crammond, Wilcox and Cockburn.

C. M. Woolf, managing director of General Film Distributors, is associated with both B&D and the J. A. Rank-Charles Boot interests which built the studio.

John Corfield is managing director of British National Films, another Rank company, and another user of Pinewood floor space. Executive appointments announced at the same time include James B. Sloan as general manager; A. L. Dugon, general secretary; H. G. Coward, studio manager; L. Murray, chief sound engineer; L. P. William, art director, and T. Heathcoat, chief electrical engineer.

Denham Busy

Denham studios go into full commission this month, twelve months after London Film Productions began to plan there. More than 28 acres of studio floor space, laboratory and workshop buildings and accessory departments are available, and something like $5,000,000 has been spent on the whole plant. Already active are stages 1 to 5. Stages 6 and 7, damaged by fire in March, will be in work soon.

In production at Denham at the present time are the following pictures: On stages 1 and 4, "Rembrandt," with Charles Laughton, directed by Alexander Korda, for London Films. The picture, in its third week, has Elsa Lanchester and Gertrude Lawrence in support of Laughton.

On stage 2, "Wings of the Morning," the New World first British all-Technicolor has Annabella, the French star, opposite Henry Fonda, newly arrived from Hollywood. Leslie Banks is another name in the Bob Kane picture, jointly directed by Glenn Tryon and Harold Schuster, with Natalie Kalmus supervising the colour work.

On stage 5 is the Tom Walls Capitol production, "Dishonor Bright," with Eugene Pallette, Betty Stockfeld, Dianna Churchill and Henry Oscar.

On stage 3, Fred Zelnik is completing "Southern Roses," with George Robey, Malo and Neil Hamilton, for Grafton Films.

Scheduled for stages 6 and 7 are "Dark Journey," directed by Victor Saville for London, with Miriam Hopkins and Conrad Veidt, and the Pall Mall production, "Paderewski," directed by Lothar Mendes.

Also on the Denham schedule are "Thunder in the City," Alexander Esway production for Atlantic Films, Marion Gering, director, and Edward G. Robinson, star, having just arrived from Hollywood; "Elephant Boy" interiors; Robert Flaherty and Zoltan Korda are back from India, bringing with them the Indian boy star, Sabu.

Completed is the 200-seated private theatre in which London Films will shortly inaugurate the practice, new to England, of studio press previews.

ROYAL ELEPHANT STARS IN FILM

Chandrasekharen, reputed the biggest elephant in India, will play the star role in a motion picture to be shot in his native state of Travancore. The animal for over fifty years has been one of the most important members of the Travancore Royal Stables. He is the leader of the state elephants and heads all state and temple processions in Trivandrum, the capitol, carrying the Nijan flag of his howdah.

The royal elephant will play the chief animal part in the film "Fil Nishin" or "He Who Rides An Elephant" by the Franklin Granville Expedition. The story is built around the exploits of an elephant and its mahout, and it has India's jungles for its background.

An educational picture of Travancore also will be made by the expedition with the scenery and native life of the country and the ancient temple architecture as its chief features. The film will be climaxed by scenes from the birthday celebration of His Highness the Maharaja of Travancore to be held in November.

Canada-Bound

The Gaumont-British "Great Barrier" unit is *en route* to Canada. The party traveling with Milton Rosmer, director, and Bob Martin, cameraman, include Richard Arlen, Lilli Palmer, Barry Mackay and Roy Emerton. Barbara Greene, originally loaned for the picture by Fox-British, could not sail, the postponement of the trip from the original date causing a clash with other engagements.

G-B has been improving the 84-acre lot which it acquired twelve months ago at Northolt for exteriors. The whole area has been drained, permanent roads built and dressing-room and workship facilities up to studio standards installed. During the summer the lot will be in continuous use for "The Northing Tramp," "The Nelson Touch," "Sabotage," "Head Over Heels," "Soldiers Three" and "King Solomon's Mines," many of them calling for big street scenes and crowd effects.

75% Exteriors

"Beauty and the Barge," which has gone into production for Twickenham under Henry Edward's direction, will be 75 per cent exteriors, the story offering a legitimate opportunity of providing a practically continuous background of some of the very beautiful English waterways. The unit is at present working on the river at Weybridge. In the cast are Gordon Harker, Judy Gunn, Jack Hawkins, George Carney, Margaret Yards and Margaret Rutherford.

Henry Oscar has joined the cast of Twickenham's "Fall of an Empire," Dolly Haas-Richard Barthelmess vehicle directed by Maurice Elvey.

Wilcox Changes Plan

Herbert Wilcox, acknowledging the prior rights of Warner Bros. to make a Lady Hamilton subject owing to their rights in "The Divine Lady," has abandoned his project starring Anna Neagle in the role and instead will use her in "On with the Dance," Tuillo Carminati co-starring as an impresario. London, Paris and Budapest backgrounds are being placed. Before the "Lady Hamilton" project was abandoned, an attempt was made to get together with Warner on a joint production, but it fell through.

The current feature for Herbert Wilcox Productions, "This'll Whistle," from the Jack Buchanan stage success, is in early scenes at BIP, Elstree. Wilcox is directing personally. Supporting Buchanan are many members of the original stage cast.

Crooks Brings Concert Competition to Australia

Richard Crooks, the only American Metropolitan Opera star of any consequence who has not invaded Hollywood and motion pictures, brought a new form of competition this week to theatre owners in Australia, in the form of a series of concerts which Australian owners have not had to contend with heretofore, unlike exhibitors in the States. Mr. Crooks started this week with a series of seven concerts in Sydney, and will give four more, all in halls in direct opposition to regular established theatres, sponsored by Fitzhugh Haensel, of Columbia concerts, in New York and the Tait Brothers in Australia.

Authors Win Film Suit

A civil court in Paris has ordered United Artists to pay 6,000 francs ($3,900) to the authors of the French operetta "Chanson d'Amour" for using the same title for the French version of the film "Blossom Time."

BRITISH EXHIBITORS BLAME U.S. RENTALS, OVERBUILDING, COERCION

Hint of Appeal to Board of Trade Follows Complaint of Threat of Distributor to Build a Competing Theatre

Withdrawal of Implied Obligatory Percentage Rental Policy Demanded at Summer Conference at Eastbourne

by BRUCE ALLAN
in London

Beginning with a small fire on one of the trade exhibition stands and concluding its business sessions to the accompaniment of a resounding thunderstorm, the Summer Conference of the Cinematograph Exhibitors Association at Eastbourne was not nearly so inflammatory an affair as these incidents might suggest. Politeness was the outstanding feature of the discussion on papers, and the visible signs of deeply felt trade grievances were limited to two occasions. It, however, would be a very big mistake to assume that the Conference was unfruitful. Things said and done behind the scenes which may have a very definite influence on the activities of American distributors.

The real highlight of the meeting was the General Council's discussion of coercive trading methods. From this gathering the press was excluded, but both from the official report later issued and from personal impressions obtained from some of those present, it is very obvious that exhibitor policy is tending to shape itself on two assertions; there is felt to be a possible need of Government protection against trade abuses, and those abuses are laid, for the most part, at the door of American companies.

There were two specific grievances before the Council, on communications from branches. The first was a threat alleged to have been made by an American company representative that, unless its films were booked, it would inspire the erection of a competing theatre by "one of the circuits in which we are interested." The second was a "confidential" circular from the Kinematograph Renters Society to its members indicating that, in specific stations where conditions favored the exhibitor as a buyer, flat rate bookings be refused and percentage rentals universally imposed.

May Go to Board of Trade

In regard to the first incident it was declared by C. P. Metcalfe, vice-president of the CEA, that it might be necessary to go to the Board of Trade, through the Films Act departmental committee, to ventilate the problem of "how far foreign interests should have control over British cinemas." There was also a suggestion that exhibitors as a body cease to trade with the offending company. Meanwhile, the matter was remitted to the legal committee of the CEA.

On the second point, the decision was that the association should demand an official withdrawal of the KRS policy, failing which the Council should take "necessary action against certain renters." Unofficially it is believed the action contemplated may be a joint boycott of offending distributors singly in turn.

Significant in the report of the debate were the statement from the president, Theo. H. Fligelstone, that the officers regarded the handling of the matter as "an acid test" of the CEA, and the assertion by S. K. Lewis, one of the "blacklisted" exhibitors, that renters were operating a booking combination after refusing the right of exhibitors to do the same. Of importance also was K. A. Nyman's insistence that the matter must be fought out on the general question of principle, with a refusal of concessions in individual cases.

Second in importance to the Council meeting was the paper on "Redundancy or Progress?" delivered by Ken. A. Nyman on the last morning of the Conference. It led to the only definite resolution passed in open Conference, the decision being to set up a Propaganda and Statistical Committee to investigate the three methods of combating overbuilding listed by the speaker; an appeal to the Government, a joint CEA-KRS tribunal to pass on all new theatre plans, or a continuance of the present policy of action through local licensing authorities.

Hints Official Action

Significant in Mr. Nyman's reply to the debate was his assertion that "something fundamentally rotten is going on in this business," and that government aid might be necessary to check it, and his further hint that, although the KRS previously had refused to cooperate in a tribunal to combat overbuilding, the possibility of official action might cause distributors to change their minds. Quoted also by this speaker was the recent pronouncement of the Premier of New Zealand against the domination of theatres in that country by alien interests.

Still more specific labeling of the American distributor as the main source of the evils afflicting the British independent exhibitor was a feature of J. X. Prendergast's talk on "Scientific Buying and Selling" at an earlier Conference session. The text of this speaker was the high-powered American salesmanship found less resistance from British than from American buyers and that there must be separate organization of the independent group, within the CEA, coupled with a plea for reasonable trading methods to American companies, who are supposed to be representatives of a "friendly country."

Proposes Clearing House

The Prendergast solution of the rentals problem was the old Sliding Scale—a minimum percentage governing receipts up to house average, and a cut of the surplus on an agreed basis. He also wanted a Clearing House established through which independent exhibitors as a group might offer a price for a film which would be competitive with that offered by the circuits. Unlike many other speakers he deprecated appealing for Government protection in regard to prices, on the ground that it would entail discovery of all details of the exhibitor's affairs.

Undoubtedly the week's proceedings as a whole left a definite impression that the British exhibitor is beginning to think it necessary to mobilize resources against the American companies for the purpose, firstly, of reducing rentals, and, secondly, of obtaining guarantees that overbuilding is not encouraged by American investments.

This in ordinary circumstances might be dismissed as just Conference talk, but the present temperature of the British trade is, in plain fact, definitely feverish. Important, in its bearing alike on the price problem and on the problem of theatre control, is the fact that the Moyne Committee has shown a very definite interest in the possible "Americanization" of the British industry, that it is plainly determined to probe the possibility of "quickie" production being designed definitely for the purpose of discrediting British production and that the Board of Trade undoubtedly will give a very careful hearing to any case the CEA may lay before it suggesting that the exhibitor is being victimized by American interests in either of the two directions just mentioned.

Problems Involved

With this atmosphere prevailing, it is unfortunate that the relations of American distributors to organized British exhibitors should be, to the outside observer, epitomized in the facts that an organized attempt has been made to dictate prices higher than can be obtained by ordinary competitive methods; that theatre building threats have been used, and that actual theatre erection, regarded as overbuilding by existing estab-

(Continued on following page, column 1)

COMMISSION POSTPONES POLICE RADIO ORDER

A Federal Communications Commission order allocating radio frequencies for use in a nationwide police broadcasting network has been postponed at the request of Purdue University and the National Television Corporation of New York who protested against removal of the frequencies from use by television experimenters.

Commission officials said the entire set-up of frequencies for the projected police network would be resurveyed with a view to determining whether it could be successfully operated without the frequencies now in use for television.

Rowson Advocates Co-op Advertising

(*Continued from preceding page*)

lishments, has been inspired very largely by a circuit in which there is an open investment by American distributor interests.

It is true that this is not a complete statement of the position. There are British as well as American interests in the KRS. A salesman's threats do not necessarily reflect his company's policy. Many "redundant" theatre plans are all-British. All these things are known within the industry. Whether they are understood in Whitehall is rather more doubtful. There is undoubtedly a danger that the British Government will be led to regard the British exhibitor as a struggling independent, paying an uneconomic price for his films and threatened with the loss of his theatre to "foreigners." From the American point of view it is unfortunate that representations to this effect are being made to official ears rendered receptive to suggestions of American machiavellianism by what they have already heard of American tactics in the matter of British production.

▽

Co-op Advertising Urged

In his paper before the Conference, on "It Pays to Advertise," Simon Rowson based an argument for a cooperative advertising campaign by the industry on the experience of other industries. He estimated that the weekly film attendance in Great Britain is 20,000,000, but for every two patrons there are three who do not attend.

"An increase in the average attendance of one per cent would produce additional revenue of £370,000 ($1,850,000) a year, and would avoid the necessity of a capital expenditure in building and equipping new theatres," he declared. He cited the instance of campaigns conducted on beer, milk and fruit, and said that if the British advertising expenditure were up to the American level of $7 per seat, the total gross would be £5,000,000 yearly, or nearly treble the present total.

He suggested an annual budget of £100,000, leaving details of a campaign for later discussion. He called it a small, experimental first step toward bringing the British annual receipts from $42 per seat to the American figure of $74.

▽

Possibility is seen of drastic action by the Kinematograph Renters' Society to cope with the evil of film mutilation by exhibitors in order to fit a top-heavy two-feature program into schedule.

▽

Lord Luke Joins GCF

Lord Luke of Pavenham, chairman of Bovril, Ltd., a director of the *Daily Express* and a governor of the Polytechnic in Regent Street, has joined the board of GCF Corporation, Ltd., the holding company which acquired a 90 per cent interest in General Film Distributors, Ltd., the C. M. Woolf company, at the time the deal was put through giving GFD British distribution of Universal. Capital of GCF, headed by Lord Portal, is £1,225,000.

POLITICS IN PICTURES IRKS BRITISH CENSORS

Marked Improvement in Standards of U. S. and British Product Noted by Lord Tyrrell

Marked improvement in the standard of motion pictures, both in the United States and in England, is reflected by the large increase in the number of subjects passed for "universal" exhibition and a concomitant decline in total of rejected productions, Lord Tyrrell, president of the British Board of Film Censors, told the Cinematograph Exhibitors' Association at its Summer Conference, which ended last week, at Eastbourne.

Lord Tyrrell, who became president of the Board following the death of the Rt. Hon. Edward Shortt, K. C., in November last year, coupled with his commendation of elevated plane of production a warning against certain tendencies crystalized as follows:

Politics is creeping into the films, and "nothing would be more calculated to arouse the passions of the British public than the introduction on the screen of subjects dealing either with religious or political controversy."

Small and unrecognized distributors are stringing together parts of old films with scenes from past topical pictures and releasing them as original productions, while actually they are "primarily intended for some form of propaganda."

There is an increasing number of productions "in which hospital scenes are introduced, showing intimate details, which can hardly be said to be either entertainment or amusement."

Twenty-one hundred subjects (6,130,115 feet of film) have been examined by the British Board in the past year, 350 subjects being passed with the "A" (adult) certificate and 1,750 with the "U" (universal) certificate, which is more than 83 per cent of the total number submitted.

"The examiners took exception to 360 productions, which is about 50 per cent less than was the case during the previous year, and is a smaller proportion by far than has been the case for many years," Lord Tyrrell told the convention.

"This proves," he added, "that the standard of film production today, both in this country and in America, is much higher than ever before, and the subjects produced are far less contentious than they were but a few years ago. . . . This is a step in the right direction."

"Horrific" Films Protested

The censorship authority called attention to the passing of the so-called "horrific" picture from the British scene. "Local licensing authorities throughout the country," he explained, "expressed themselves in no uncertain language that they were determined not to allow the exhibition of these films in the kinemas under their jurisdiction, and in view of the fact that the Board has always considered such films to be unwholesome, the 'horrific' category has now ceased to exist. The suggestion that there should be such a classification was no doubt well meant, but it was never considered desirable by the Board, although we gave way to the determined pressure of the few that it should be inaugurated and given a trial.

"It is gratifying to find that those who advocated this innovation have come to the conclusion that it was wrong in principle, and that the Board was correct in opposing the introduction of this third form of certificate."

Submitting Scenarios

There is a growing tendency on the part of film producers to submit their scenarios to the Board "for our comments and observations prior to commencing operations in the studios," the censors' president said. Coupling this development with the improvement of standard of product, he added, "I consider we may take a certain part of the credit for this, due to the increasing number of scenarios which are submitted to us. . . .

"During the first five months of this year we have dealt with 80, which works out at the rate of approximately 200 in the year.

"This number is well in advance of any previous year's figures. One important English producer who, so far, has held aloof, announced last week his intention of submitting all his scenarios in future."

European "Artistic" Films

Lord Tyrrell declared that the Board "has been caused a considerable amount of anxiety during the year in connection with certain European films." He said there had been a noticeable increase of such cases. "Several of these films," he added, "have proved to be quite prohibitive, and one, at least, was banned in its country of origin. Many of these films require drastic cutting before they can be said to be suitable for public exhibition in this country."

Pointing out that for the most part the pictures are intended for showing in a few theatres on socalled specialized programs, and that in some cases they are, as claimed, of some outstanding artistic merit, Lord Tyrrell at the same time had nothing to say for the "quite objectionable and prohibitive" scenes and incidents depicted in them.

Lord Tyrrell made known that the freehold to Carlisle House in Soho had been purchased to provide a larger home for the Board in keeping with its expanding activities.

BJS Pictures Formed To Make 12 Features

BJS Pictures, Inc., has been formed in Hollywood with C. C. Burr, as president; Harold Stretz, treasurer; Ray E. Johnson, vice-president, and Robert Sherwood, secretary. Present plans call for the production of six outdoor musicals and six comedy melodramas. Space has been taken in the Equitable Building and International Studios, Hollywood.

CHANCE GAME FIGHT ON IN SEVEN STATES

Action Against Practice Taken in Four States; Policy Wins Round in Three Localities

Action against chance games was as intensively fought this week as last, with decisions opposing the practice in Florida, Kentucky, Ohio and Oregon. The games won rounds in Massachusetts, New York and Wisconsin.

In Tampa, Florida, crowding at local theatres on the nights when Bank Night drawings are held has drawn the fire of city authorities, led by chiefs of the fire and police departments. Theatre men were ordered so to arrange the attendance that crowding of theatres is ended or drastic action will be taken.

Further north, in Kentucky, civil suits designed to force Ashland theatres to discontinue Sweepstakes Night, Bank Night and other forms of alleged lotteries have been instituted in the Boyd circuit court by the commonwealth attorney, E. Poe Harris. One suit has been filed against Capitol Amusement Company, Inc., operator of the Grand and Paramount theatres. Listing three separate alleged offenses, the suits ask that the commonwealth recover the maximum fine of $5,000 for each offense from each of the defendants.

In Boston Bank Night has been ruled not a lottery by the supreme court. The winning of the lengthy case by Attorney George S. Ryan follows similar victories by the same lawyer in the Maine and New Hampshire courts. The victory clears up a situation that has been confusing Massachusetts exhisitors for some time. Following a recent police crusade, practically no houses in Boston have been using the plan. One or two theatres in surrounding towns have taken chances.

In New York Loew's will give Bank Night its first trial in its large deluxe houses the week of July 20, when the game will be introduced at the Metropolitan, Brooklyn; Valencia, Jamaica, and the Paradise in the Bronx. A prize of $500 will start the game in these three theatres and $250 will be added each week until a winner collects or a maximum figure is reached. At present the circuit is using either Bank Night or Screeno in 35 houses in Manhatton, all in neighborhoods of lesser importance. For a time the Paradise was featuring Screeno but the game was removed when encounters with authorities forced all Bronx theatres to discontinue chance games.

Meanwhile, exhibitor members of the Independent Theatre Owners of Ohio have been warned by Peter J. Wood, secretary, that they should be guided by the advice of their attorneys on the use of the term Bank Night in that state, where, it seems, the word "bank" is limited to actual bankers, under law. The ITO already has sought legal advice on the subject and has been informed by counsel that anyone using the word "bank" unlawfully is subject to a fine of $100 for each day of use.

William E. Minshall, attorney for Affiliated Enterprises, which controls Bank Night, brands the exhibitor group's notice as "silly and an attempt to stir up a controversy and confuse theatre owners."

Terming Bank Night "dangerous, for it attracts persons who are financially unable to attend, but who are drawn solely by the gambling inducement," Attorney General Clyde R. Chapman in Portland, Ore., has renewed his fight against the giveaway. Some time ago he lost a case in the supreme court, but now he says that he "is determined to stamp it out completely in the state."

On the other hand, in Milwaukee, Bank night in a theatre has been again upheld as no violation of the lottery law by a jury in District Judge Howard Harberle's court. Milton Harman, manager of Saxe's Garfield, was acquitted of the charge of operating a lottery.

Van Beuren, RKO Renew for Year

The Van Beuren Corporation, producer of short subjects, has renewed its releasing contract with RKO Radio for one more year and under terms of the new deal will supply 32 shorts for the 1936-37 season.

In the new lineup there will be 13 Bill Corum Sport specials, produced under the supervision of the sports columnist, an increase of six over the number made last season; six in the Struggle to Live series, and 13 World on Parade reels.

The Rainbow Color Cartune series and the Easy Aces group have been discontinued by the company, and it is planned to change the World on Parade group so that besides the usual travelogue material there will be included noted personalities and novelties.

Dunas and Taylor Head Districts

Phil Dunas, Chicago branch manager for Columbia Pictures, and Harry Taylor, Kansas City sales head, have been promoted to district managers, the former to have charge of mid-central sales which will include his present territory along with Milwaukee and Minneapolis, while Taylor will supervise the Omaha and Des Moines territories as well as remain in charge at Kansas City.

Both men have been with the company for five years. The territories taken over by Dunas and Taylor formerly came under one district until Max Roth resigned. The promotions are in line with Abe Montague's policy of advancing men from within the ranks.

Rolsky-Fox Trial At Kansas City to Be Heard July 24

Anti-trust movements this week included the setting of July 24 by Judge Merrill E. Otis of the United States district court in Kansas City as the date of trial of the suit of Emanuel Rolsky et all versus Fox Midwest and major distributors, and the filing of initial papers in New York by Franklin Theatrical Enterprises, Inc., of Hawaii, against Warner Bros.

Rolsky and the owners of 11 other independent subsequent-runs in Kansas City filed against Fox Midwest and the distributors February 25, this year, charging conspiracy and violation of the anti-trust laws in connection with clearance and zoning on 1935-36 product. The plaintiffs, besides Rolsky, are E. S. Young, Charles E. Esterly, Frank T. Mountjoy, H. F. Pautz and H. C. Rhode, Abe and Rosa Baier, C. H. Potter and H. H. Barrett.

Later, eight exhibitors filed a motion to intervene, contending that any decision of the court in the original suit would affect their business. This motion to intervene also has to be ruled on by Judge Otis. The intervening exhibitors are Rube Finkelstein, Clarence A. Schultz, J. W. Cotter, Jay Means, J. F. Rigney, William Parsons and Ed Dubinsky.

Fox Midwest and the four large distributors answered the suit some time ago. When Fox Midwest filed its answer, it was determined to try the case on its merits.

In New York, initial papers and summons have been filed and issued in an action charging conspiracy in restraint of trade by Franklin Theatrical Enterprises, Inc., of Hawaii, against Warners, according to Charles Franklin, attorney for the complainant. The action will be brought in the federal court in Manhattan. Mr. Franklin declared the action against Warners will be brought separately, with a combined suit of a similar nature against all major distributors except Paramount to be filed later.

Mr. Franklin declared a contract had been signed in Los Angeles for Warner product in the six Hawaiian theatres and that the Warner home office later had advised the circuit that the contract would not be carried out, after another deal had been closed with Consolidated Amusement Company of Hawaii. The contract situation, Mr. Franklin said, will be used as evidence in the conspiracy action against Warner Bros.

At the Warner home office, however, a member of the legal staff declared he had no knowledge of such an action and that no papers had been served.

Restraining Order Issued In Bankruptcy Action

An order restraining Crelian Amusement Corporation and Gemma Amusement Corporation from paying $16,728 to a number of firms has been signed in federal court in New York on petition of Columbia Pictures. The move was in connection with involuntary bankruptcy proceedings against Jaydo, Inc., operating theatres in the Bronx.

Full speed ahead with the

NEW UNIVERSAL!

1936·1937



THE NEW UNIVERSAL HAS NO SECRETS. WHAT IT HONESTLY TELLS ITS SALESMEN, IT PROUDLY TELLS YOU! . . . UNIVERSAL IS THE FIRST COMPANY IN THE HISTORY OF THE INDUSTRY TO PUBLISH ITS

SALESMEN'S WORKSHEET!

THEATRE | CITY OR TOWN | STATE | ZONE | POP.

SEATING CAPACITY | ADM. PRICES | NO. CHANGES WEEKLY | SUN. OPERATION: YES — NO —

OWNERSHIP | MANAGEMENT | SHIP VIA —

	DAYS	RENTAL TERMS
IRENE DUNNE in "MADAME CURIE" From the amazing novel by her daughter, Eve Curie — the book that will sweep the world. A true life story of the woman whose love was as deep as humanity, whose career was more thrilling than fiction and whose achievement will never be forgotten.		
HIPPODROME Produced with the great R. H. BURNSIDE himself as collaborator and technical adviser. Brilliant, spectacular musical suggested by the glamorous history of the famous N. Y. Hippodrome, which was a world landmark and legend.		
TIME OUT OF MIND RACHEL FIELD'S prize-winning book, just elected the most distinguished novel of 1936 by American critics and bookdealers. . . . Story of a Maine town girl who lived a whole lifetime of devotion and sacrifice for one little hour of love. Screenplay by Humphrey Pearson.		
EVERYBODY SINGS All-star musical with hit tunes and gorgeous girls . . . LOU BROCK, Associate Producer. Academy award winner last year for his musical novelty "So This Is Harris?" He was the first to team Fred Astaire and Ginger Rogers. Directed by Ralph Murphy. Music and lyrics by Frank Loesser and Irving Actman.		
RENO IN THE FALL The lowdown on the gayety and the heartbreak in America's most famous matrimonial hot-spot! Story by Grace Norton. E. M. Asher, associate producer.		
UNTITLED		
MY CHILDREN The true and hitherto unrevealed story of the DIONNE family . . . the story the world has been waiting for . . . drama based on facts by Lillian Barker, with screenplay by Miss Barker and Samuel Ornitz. Subject to Approval of Canadian Gov't.		
THE LUCKIEST GIRL IN THE WORLD LADIES HOME JOURNAL story ("Kitchen Privileges"), voted by women one of the best stories of years . . . read by millions . . . ANN JORDAN, author. WALTER LANG, director. Story of girl who knew love when she saw it and was willing to prove that two can live on nothing at all . . . if necessary.		
HELLO, BEAUTIFUL She dressed him, fed him, made him love her—by telephone. It was a crazy business, but that was her job! Story by Ethel F. Matheson. With Doris Nolan and Louis Hayward.		
ROXANA Novel by CLARENCE BUDINGTON KELLAND, author of "Mr. Deeds Goes To Town," "The Cat's Paw" and "Strike Me Pink" . . . appeared first as a serial in Sat. Eve. Post and now a popular, best-selling novel.		
UNTITLED		
CLASS PROPHECY McCALL'S MAGAZINE success by Eleanor Griffin — the story of the girl they all forgot on graduation day — but the girl box offices will long remember.		
FOUR DAYS' WONDER From the world-famous A. A. MILNE story just purchased, with an all-star cast including Jeanne Dante.		
UNTITLED		
LESSONS IN SOCIETY The school where they learned to be high-hat and set folks back on their heels. You can teach them to be ladies, but when love comes along the best of them forget.		
UNTITLED		
RICH AND RECKLESS Story of a debutante who takes over a business and in turn is taken over by her most unmanageable employee. . . . It's a fight from the word 'go' . . . A woman's wit against a man's strength. With Edmund Lowe and Gloria Stuart. Story by Roy and Marjorie Chanslor. Screenplay by Alice D. G. Miller and Albert Perkins.		
UNTITLED		

	DAYS	RENTAL TERMS
MY MAN GODFREY Starring WILLIAM POWELL and CAROLE LOMBARD—Cast includes Alice Brady, Eugene Pallette, Gail Patrick, Mischa Auer, Alan Mowbray, Jean Dixon—GREGORY LA CAVA director and associate producer. Screenplay by Morrie Ryskind and Eric Hatch.		
JAMES WHALE PRODUCTION ANOTHER SMASHING BOX-OFFICE RELEASE from the man who directed "SHOW BOAT". Watch the coming announcements!		
MELODY LADY A JEROME KERN MUSICAL PRODUCTION with new numbers by the composer of "SHOW BOAT," from story by EARL DERR BIGGERS. A big, all-star super musical—Screenplay by Herbert Fields and lyrics by Dorothy Fields.		
TWO IN A CROWD Directed by ALFRED GREEN who directed Bette Davis in her Academy-award performance in "Dangerous" — with JOAN BENNETT and JOEL McCREA. E. M. Asher, associate producer.		
EDWARD ARNOLD PRODUCTION A special release starring the man who established one of the screen's finest characterizations in "DIAMOND JIM." Watch the coming announcements!		
AS GOOD AS MARRIED They got married deliberately for protection against others. Great story from pen of NORMAN KRASNA who wrote "Small Miracle" and "Hands Across the Table" — Morrie Ryskind, associate producer, Pulitzer prize winner of "Of Thee I Sing" fame and co-author of "Night at the Opera" and numerous other Marx Brothers stage and screen hits.		
A FOOL FOR BLONDES Starring Victor McLaglen with an all-star cast. McLaglen was last year's Academy prize winner for his performance in "The Informer." From the story "BIG," a LIBERTY MAGAZINE sensation by Owen Francis. Edmund Grainger, associate producer. John G. Blystone directing.		
FLYING HOSTESS Romance in the clouds . . . breath-taking, heart-stopping drama . . . a story with echoes in the headlines . . . a bow to the glorious girls who risk their lives daily on the great passenger planes and whose story has never been told. Edmund Grainger, associate producer.		
KARLOFF—"MAN IN THE CAB" A new Karloff in a different and surprising role—He chilled 'em before—Now he'll thrill them anew. A picture that gives him added lustre and pulling power.		
UNTITLED		
CHILDREN OF BROADWAY A rich, riotous and romantic rhapsody about two wise babies of Broadway who turned children of nature—naturally it's a natural! Story by M. Coates Webster. Screenplay by Harry Clork.		
COAST GUARD Fast action, thundering romance, and an inside story of the adventure and heart affairs of the men who stand guard at Uncle Sam's front doors. . . .		
UNTITLED		
THREE SMART GIRLS Father may know best . . . but these three girls knew better. They saw dad heading for a fall and showed him how to put on the brakes. Director, Henry Koster. Jos. Pasternak, associate producer. With Jeanne Dante, youthful sensation of Broadway and a hand-picked cast.		
CALIFORNIA STRAIGHT AHEAD 3,000 miles of action romance—whizzing with speed and thrills and zipping along with youthful adventure all the way!		
UNTITLED		
UNTITLED		
SON OF A CHAMPION From JACK LONDON'S famous story—drama for the roaring crowds—a crashing love story for the women. One of this great writer's greatest!		

6 BUCK JONES

The greatest Western and action star of all time in six knock-out features . . . stories selected from best writers and aimed straight at the cash register. The boy that rides the red out of the box office!

NO. DAYS	PRICE PER SUBJECT	TOTAL RENTAL	PLAYING ARRANGEMENT

UNIVERSAL NEWSREEL THE REAL NEWS POWER OF THE MOTION PICTURE SCREEN WITH GRAHAM McNAMEE

	NO. ISSUES	PRICE PER ISSUE	TOTAL RENTAL	STARTING DATE
104 ISSUES				

THE SUPER POWER SERIALS!

NO. EPISODES		PRICE	TOTAL RENTAL	PLAYING ARRANGEMENTS
15	**BUCK JONES IN PHANTOM RIDER** Buck Jones, the king of all serial stars, in another rip-roaring, hard riding thrill-adventure chapter-play.			
13	**ACE DRUMMOND With JOHN KING** From King Features amazing Thrill Cartoon strip by Capt. Eddie Rickenbacker; running in hundreds of country's greatest newspapers and read by the millions — young and old!			

NO. EPISODES		PRICE	TOTAL RENTAL	PLAYING ARRANGEMENTS
12	**JUNGLE JIM** By Alex Raymond, creator of "Flash Gordon" — a famous King Features Newspaper Cartoon Strip — Jungle adventures in darkest Africa!			
12	**SECRET AGENT X-9** The outstanding newspaper mystery strip of them all! — From Charles Flanders' King Features popular newspaper Cartoon Strip — another great serial scoop!			

HIGH POWER SHORTS

		PRICE	TOTAL RENTAL	PLAYING ARRANGEMENTS
	13 SENSATIONAL MUSICAL MENTONES The market demanded one-reel musicals—so Universal will make them. They will be powerful musical shorts, featuring the leading stars of stage, radio and screen, handsomely made and adding new prestige to that already enjoyed by the Mentone releases.			
NO. ISSUES				
26	**GOING PLACES** Exciting, inviting and always entertaining . . . The screen's roving adventurer finds amazing scenes in the world's far places . . . with comment by LOWELL THOMAS, who makes these travel-adventures come to life before your eyes. . . .			
	STRANGER THAN FICTION Fantastic people and unusual things from the corners of the world. . . . Each one different—all intensely interesting—will highlight any program. Reported by the talented and popular JIMMY WALLINGTON and other well-known commentators.			
26	**LAUGHTER-JAMMED, MUSIC-PACKED OSWALD CARTOONS** The Funny Bunny Cartoon that has won its way to fame through the hearts of movie audiences all over the world — Oswald, the Lucky Rabbit, funnier than ever before — New stories, new tricks and new, snappy music.			
	"YOU CAN'T GET AWAY WITH IT!" A SPECIAL TWO-REEL SUBJECT which takes you behind the scenes with the Dept. of Criminal Investigation. — Amazing revelations of Uncle Sam's crook-catchers at work! Produced by Charles E. Ford, who gave you "Camera Thrills."			

N. B. This is a SALESMAN'S GUIDE as to contemplated productions and has been prepared for his use only. It is not a part of the contract. All questions regarding substitution shall be determined solely on the basis of the contract.

POWER FOR THE BOX OFFICE!

IT IS A FINE THING that new financial power has come to Universal, because it means more power for the box offices of Universal customers. In all my years with Universal I have never had more confidence than now in the company's ability to deliver the pictures that exhibitors want.

Exhibitors who buy Universal this year will get even more value in the way of box office power than our announcement indicates because we are not ready at this time to tell our whole story. As the worksheet goes to press we are in the midst of signing up several other mighty important picture personalities and properties. We will announce them as fast as they are closed.

The new Universal is backed up with what it takes to make money-making entertainment — stars, stories, players, producers, directors and technical experts.

In Charles R. Rogers and William Koenig and their staff of associates, the new Universal has one of the most alert producing forces in the industry – men who have proven by past performances that they recognize box office values, and know how to make the most of translating them into showmanship power.

With James R. Grainger and his aides continuing in charge of distribution, the new Universal retains some of its most valuable assets — men whose integrity, whose understanding of exhibitors' problems, and whose fairness in all matters pertaining to releases and bookings are well known to theatre people.

The new Universal will be in the foreground in 1936-37 and thereafter.

The new Universal will be the new power in the box office — and this means more box-office power for all exhibitors purchasing Universal.

Go with the new Universal — full speed ahead!

R. H. COCHRANE, *President,*
Universal Pictures Corporation

TERMS OF STRIKE SETTLEMENT CALLED BLOW TO FRENCH FILMS

Increase of 30 Per Cent in Cost of Production Estimated Result of 40 - Hour Week Barring Overtime

Out of the details of the temporary agreements under which the general strike in Paris came to a close, with resumption of activities at studios, distributing offices and laboratories, heavy burdens upon the branches of the film industry have come to light, among them these:

Producing companies and studios were forced to pay indemnities to employees to cover the period of idleness, and these indemnities ranged as high as $30,000 for some concerns.

Distributors agreed, under protest, to pay 50 per cent of wages to employees for the period affected by the strike, which lasted 16 days.

Theatres not only lost the patronage shut off by the strike but are required to hand out increased wages to their staffs.

Three temporary agreements were signed, one for the studios and laboratories, another for distribution, and a third for exhibition. In general the labor unions won out in their demands, achieving a 40-hour week, two weeks paid vacation, abolition of overtime, the right to have delegates in places of employment, and establishment of specified health and safety regulations. Details of the temporary agreements follow:

Studios, Laboratories

It was only after arbitration by the Minister of Labor that an agreement was signed. The trade unions had demanded exclusive control of engagement of employees. All would have had to be members of the Confederation Generale du Travail (Confederation of Trades Unions). In the cinema industry, as in the other French industries, a high percentage of employees and workers do not belong to the CGT and have always refused to be members. The reason is that nearly all members of the CGT, in itself non-political, are also members of the Communist or Socialist political parties. In the film industry the representative of the CGT who was leading the strike was a young Communist.

The Minister of Labor agreed with the employers upon full liberty of engagement and the trade union delegates conceded that point.

Many are the advantages obtained by the workers, however, as evinced by the following:

All work paid under 8 francs 65 (57 cents) an hour will be raised 0 francs 70 (4¾ cents).

Work paid over 8 francs 65 (57 cents) an hour will have a 7 per cent increase.

Weekly wages under 430 francs ($28.00) will be raised $2.00 a week. Weekly wages above 430 francs ($28.00) will be increased 7 per cent.

Monthly wages will be increased according to the following scale:

Between 0 and 800 francs ($53.00), increased 15 per cent;

Between 800 francs ($53.00) and 1,500 francs ($100.00), 10 per cent;

Over 1,500 francs ($100.00), 5 per cent.

For instance, for an employee who was earning 1,200 francs, a month ($80.00), the increase will be calculated as follows:

That part of the wages up to 800 francs: 15 per cent on 800 francs or 120 francs.

Between 800 and 1,200 francs: 10 per cent on 400 francs or 40 francs.

Total new wage: 1,200 + 120 + 40 or 1,360 francs ($90.67), an increase of 160 francs or $10.67. An employee who was getting $120 a month will now have $135, or a $15 increase.

All workers will be paid weekly. For each of them the weekly wages will be 48 times the hour wage.

Temporarily the weekly hours of work will be 48, but the collective contract will reduce the number to 40 hours.

No extra hours will be permitted; previously employees in the studios sometimes worked up to 72 hours a week.

In addition to the wage increases, representatives of the Employers' Associations agreed to grant employees indemnity for the days of strike. This indemnity will be, for each day of strike: 10 francs (66 cents) for bachelors; 15 francs ($1.00) for married employees; 20 francs ($1.33) for heads of families.

Distributors' Agreement

Following the signing of a temporary agreement, negotiations are now being carried on for establishment of a collective contract for the whole of the French Territory, French colonies, and protectorates.

The temporary agreement is obligatory for all distributing companies as well as the administrative staffs of studios and laboratories, as will be, later, the collective contract.

A 200 francs ($13.33) raise in monthly wages is granted to everyone whose pay was under 800 francs ($53.33). For the previous scale of 800 to 1,200 francs the increase is 150 francs ($10.00). A 100 francs ($6.66) raise is granted those with wages over 1,200 francs ($80.00).

The terms of the forthcoming collective contract will be retroactive to the day work was resumed.

The employers agreed to pay all employees, as indemnity, 50 per cent of their wages for the time they were on strike.

This agreement affects employees of distributing companies in the departments of Seine, Seine et Oise, Seine et Marne.

Exhibitors' Agreement

Representatives of the exhibitors met with delegates of the projectionists, electricians and ushers and usherettes.

It has been customary for ushers to pay the management a fixed share of their tips. That is over. The ushers may work for the tips alone, without other pay, but they will retain the whole of these tips.

Wages of first projectionists (Paris and suburb) are now fixed at 450 francs ($30.00) weekly; assistant projectionists, 250 francs ($16.66), this for a 40-hour week; girl cashiers, 275 francs ($18.33) for 40 hours; check-taker and controller, 255 francs ($17.00) for 40 hours.

While the strike is ended, exhibitors still are feeling the effects of it.

The Paramount theatre reopened with a new policy on the times of showing. Previously it had continuous performances from 9.30 a.m. to 2.30 a.m. The hours now are only from 1 p.m. to 1 a.m., with reduced rates of 7 francs or 44 cents before 2 p.m. and after 11 p.m.

The Cineac Newsreels circuit reopened after the management had increased the wages of projectionists, ushers and girl cashiers.

The decision that ushers are not to turn in any of the money from tips is expected in the GFFA circuit of 32 theatres alone to mean more than one million francs loss to the management.

Until adjustment to the new order of things has been made, it is believed that the companies will have to be helped by the state.

Necessary Extension of Producing Period with Consequent Increase in Studio Rental Called Road to Greater Imports

The first logical reform is a concentration of all the branches of the industry in one association. The two rivals, Chambre Syndicale and the Comite du Film must be reunited. The strike conditions required their cooperative action; this situation must be made permanent.

See Loss to Studios

Working hours are fixed at 8 to 12 a.m. and 2.30 to 6.30 p.m. When the 40-hour week is applied, it is probable that the same hours of work will be kept, with a five-day week. Interviewed in the conservative *Le Figaro*, Max de Vaucorbeil, director, said he felt that most of the demands made by the employees of the studios were legitimate but he could not understand how the 40-hour week would be applied. He pointed out that productions sometimes necessitated working night and day, but with double pay as well as meals, and then plenty of time to rest after completion of the picture.

"The 40-hour week will be a real disaster in studio work," M. de Vaucorbeil said. "Instead of making a film in four weeks, six or eight will be necessary. Producers will have to pay more rent for the studios. They will have to make longer time contracts with directors and players. The cost of the pictures will increase at least 30 per cent.

"For years we were fighting against the competition of foreign pictures. Now we shall be obliged to introduce more German and American films. For French producers will be forced to make fewer pictures (perhaps half of the former number).

"I know that many workers did not want this strike. In a well-known studio, workers had refused to obey orders coming from outside. Result was the arrival in cars of one hundrded people they did not know and not belonging to the cinema industry, who threatened to throw them out.

"No more freedom of work, no more rights for property. This is just what the films sent from U.S.S.R. have shown us for a long time. Now the French market is wide open to these films. In this way perhaps Soviet Russia will be able to recover its cost for propaganda in France."

Technical experts say studio expenses will be increased between 35 and 40 per cent.

Some French producers are considering moving to Germany or Czechoslovakia. Studio costs in Prague are called the world's lowest.

All the decrees concerning importation of foreign pictures, or French pictures made in foreign countries, are effective until June 30, 1937.

French production has been losing more money every year. On one French picture exhibited in France, what with taxes on exhibition and all the other kind of taxes the State takes more money than the price of the film.

The secretary of the trade unions federation, Léon Jouhaux, said in a broadcast speech:

"It is not a small diminution of individual profits which may be a disaster. Recovery of our economy will be a result of increased French consumption. Our exports will be improved by an expanded market."

These theories cannot be applied to the cinema industry. Exportation of French pictures depends only on quality, and quality depends upon profits and steady operation.

AUSTRALIAN STUDIOS EXPANDING ACTIVITIES

National Studios Takes Advantage of Quota by Increasing Capital; Home Product Liked

by CLIFF HOLT
in Melbourne

Australia is making rapid strides as a producing country. Four strongly financed companies are actively engaged in production at the moment, and several others are taking definite shape. There is every indication that within another year Australia's feature total will rise to 30 a year, with the industry established on a firm basis if the output meets with the public reception which is anticipated.

One of the most important recent developments is the decision of National Studios, Ltd., to take advantage of the quota by increasing its capital to $1,250,000 and making immediate plans to embark on an ambitious production schedule. The company's directorate includes some of the most influential financial men in Australia.

Heretofore National has operated its highly modern studio merely as a rental plant. It was here that the Gaumont British unit produced "The Flying Doctor," at a cost of $175,000. The film will be released in Australia by Twentieth Century-Fox, the plans calling for a selling campaign comparable to that for any strong American film.

Although few Australian films have met with any notable success outside of the country, they have found considerable favor with the audiences at home.

Cinesound, which brought Helen Twelvetrees from Hollywood for "Thoroughbred," has opened the picture to record attendances in the first city presentations. It is now working on "Wilderness Orphan," from the *Cosmopolitan* story, with Gwen Munro.

▽

Improved Film Standards

In his 11th annual report, Cresswell O'Reilly, Commonwealth Film Censor, declared "the improved standard of imported films is revealed in the figures which show that, compared with previous years, the percentage of films which have been passed with eliminations was considerably less in 1935, not quite 24 per cent, as against an average of 40 per cent for the preceding three years."

The total of 481 films imported into Australia in 1935, according to the report, was the highest since 1932, when 495 were imported.

Standard Purchases Theatres

The newly organized Standard Theatres, Inc., with principal office in Charlotte, N. C., has purchased the Criterion theatres in Durham, Greensboro and Charlotte, according to official announcement by N. A. Gregg, president of the Criterion chain organization. Officials of the new corporation are: S. W. Craver, Charlotte, president; F. H. Beddingfield, Charlotte, vice-president, and J. M. Gregg, also of Charlotte, secretary.

Briggs Is Named Pathe President

The expected formal election of O. Henry Briggs to the presidency of Pathe Exchange, Inc., was held in New York late last week. Mr. Briggs, who is now in Hollywood on a combined business and vacation trip, succeeds Frank F. Kolbe, who will continue with the company as chairman of the board.

Following the resignation of Mr. Briggs as general sales manager of DuPont, C. D. Ford, who has been with that company since 1918, has been named to the post and will make his headquarters in New York.

Mr. Ford's experience in the film business with DuPont dates back to 1920. He had been in charge of the x-ray and portrait department for four years and also had been head of plant operations at Parlin, N. J.

Meanwhile, a judgment for $1,816 has been filed in the New York supreme court on behalf of Pathe Film Corporation against Frederick L. Gerte. This represents an amount due as royalty on a series of pictures.

Story of "Sing, Baby, Sing" Called Entirely Fictitious

The following statement was issued Wednesday by the home office publicity department of Twentieth Century-Fox, for the studio:

"Denying a recently published statement in the MOTION PICTURE HERALD, Twentieth Century-Fox Film explains that the story of 'Sing, Baby, Sing,' new musical picture reviewed in the July 4th edition of that magazine, is entirely fictitious and has no reference to any actual event or living person.

"The script for 'Sing, Baby, Sing' was prepared by Harry Tugent with Milton Sperling and Jack Yellen. The latter wrote the original story. Adolphe Menjou, Alice Faye, Gregory Ratoff, Patsy Kelly and the Ritz Brothers are among the featured artists in the cast."

Louisville Trailers Attack New Tax Law

All Louisville first-run theatres are running trailers protesting the new admissions tax. The trailers point out that the patron had to pay the tax which was no doubt distasteful to him, that theatre interests had exerted every known means to stop passage of the bill, and that it was just as distasteful for the house to collect as it was for the patron to pay.

The trailers wind up with the suggestion that if the patron thinks the tax should be removed, he should "write to the Governor."

Minors Film Bill Signed In New York

Mayor Fiorello H. LaGuardia this week fulfilled a promise made to New York theatre men at the time of his election, when he signed the Stand Bill, permitting the admission to theatres of unaccompanied children under 16 years of age, but under certain restrictions.

The law is expected to be put actively into effect in about a week, following the setting up of the necessary machinery. The measure, which was introduced by Alderman Murray Stand, was passed recently by the Board of Aldermen and the Board of Estimate.

Under the terms of the law, theatres wishing to take advantage of its provisions must obtain a license from License Commissioner Paul Moss, at a fee of $10. A special section of the theatre is to be set aside for the use of children, and no adults are to be permitted in that section. A matron must be in that section and she must qualify before the Board of Health relative to her physical condition. The matron's license fee will be $2. According to the provisions, children may be admitted unaccompanied on weekdays from opening to 6 P. M. provided the child's school hours have been completed. During July and August, the summer recess period, they will be admitted from opening to 7 P. M. On Saturdays and Sundays and holidays, children will be admitted from opening to 6 P. M.

Children accompanied by an adult may be admitted to the theatre at any time.

Meanwhile, at Valdosta, Ga., a permanent injunction restraining the county commissioners of Brooks County from levying and collecting a tax of $25 annually on film theatres has been granted by Superior Court Judge W. E. Thomas.

In Louisiana, the state legislature has extended the 1934 amusement tax for another two years, the 1934 law being reenacted without change.

In Boston, however, with the adjournment of the Massachusetts legislature it has been noted that during its tenure no bill unfavorable to the film industry was passed.

A crippling regulation was removed from the operators of San Francisco theatres this week with the passage by the Board of County Supervisors of a new law giving local police authority to regulate the number of patrons who might stand in theatre lobbies, foyers and mezzanines while waiting for seats.

Scott Building Theatres

V. F. Scott Circuit has announced plans to erect a new theatre at Roxbury and another at Barnesboro, both in Pennsylvania. The circuit's Ideal Theatre at Johnstown is being reconstructed.

Swozzo Opens Third House

Opening of the Ditmars theatre in Astoria, L. I., has been announced by Charles Swozzo, operator of the Palace in Corona and the Newtown in Elmhurst.

EARTHQUAKE FLASH!
HELD OVER 3rd WEEK!
(*"San Francisco" sets LONG-RUN RECORD!*)

Baltimore, Boston, (*State and Orpheum*), Dayton, Harrisburg, Reading, Richmond, Syracuse, Toledo, Kansas City, St. Louis, Houston, Nashville, New Orleans

2nd WEEK: Springfield, Hartford, Bridgeport, Memphis, Buffalo, Cincinnati, Los Angeles (*Chinese and State*), Milwaukee, Albany, Denver, Cleveland, Worcester, Columbus, Rochester, Wilmington, Atlanta, Springfield, Tulsa

INDEFINITELY: Spokane, Chicago, Portland

EXTRA DAYS: Seattle, Evansville, Knoxville, Oklahoma City

CAPITOL, N. Y. AND STANLEY, PHILA.
3rd WEEK OF EXTENDED RUN!



3d WEEK!

Yes, "San Francisco" has done the impossible! (*See amazing list above of the unprecedented 3rd Week Hold-Overs! Never happened before! Perhaps never again!*) Leo the Lion thumbs his nose at Summer and writes NEW WORLD-SHATTERING FILM HISTORY as exhibitors write their name on the dotted line for '36-'37!

(*Heavenly Talk on Next Page*)

EXPLOIT IT!

(A showman's show with real possibilities at the Box-Office!)





ABOVE AND AT RIGHT: *Special newspaper ads in reduced size.*

METRO-GOLDWYN-MAYER

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Bengal Tiger

(Warner)

Circus Drama

A thrill action circus story, the ingredients of this picture are melodrama, conflicting romance and sacrifice. Well put together, capably produced, its action featured by several exceptional character performances, feature seems to be of the character that will create much audience interest. As a commercial enterprise, it places in exhibitor hands many opportunities for different showmanship.

The villain in the show is a tiger. A bad animal, he is feared by everyone in the circus save Ballenger, who is determined that he will tame the beast. Going into Satan's cage, while drunk, Ballenger is mauled by the cat and months later when he leaves the hospital he is minus a leg. Rejoining the circus, his kindnesses to Laura, daughter of his old partner Homan, in getting her out of a jam, wins her sympathy to such an extent that they are married. Almost immediately romantic conflict is engendered as Ballenger becomes aware that Laura actually is in love with aerialist Larson and the only reason she had for marrying him was to repay a debt of gratitude. Driven to rage and fury, Ballenger hurls Larson into a cage full of tigers only to undergo a change of heart to dash in and save the boy and lose his own life to Satan.

Production sequences featuring the man-tiger battles and the sequence depicting a fire in winter quarters in which the terrorized animals go frantic are exceptional bits of stark dramatic thrill action. The realism which this detail gives the film is consistently furthered in all other phases. Circus atmosphere which underlies all action is colorful.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Louis King. Assistant director, Carrol Sax. Story and screen play by Roy Chanslor and Earl Felton. Supervisor, Bryan Foy. Photographed by L. Wm. O'Connell. Art director, Esdras Hartley. Film editor, Harold McLernon. P. C. A. Certificate No. 2276. Running time, when seen in Hollywood, 62 minutes. Release date, to be determined. General audience classification.

CAST

Cliff Ballenger	Barton MacLane
Laura	June Travis
Joe Larson	Warren Hull
Carl Homan	Paul Graetz
Hinsdale	Joseph King
Clown	Don Barclay
Superintendent at hospital	Gordon Hart
Ambulance driver	Carlyle Moore, Jr.

Down to the Sea

(Republic)

Melodrama

Though this picture tells an engaging melodramatic tinged romantic story, the substantiating production backgrounds and features are the novel entertainment and potential commercial assets. Located off the Florida Keys, all the characters being Greek sponge fishermen, the production is highly educational in the manner in which, at great peril to the fishermen, this product is gathered.

Two factions are at war for supremacy. The deep sea divers, headed by boastful Londos, consider themselves the only real divers. They look upon the hookers, headed by Kaminas and fishing with rods and poles from boats in shallow waters, as weaklings. The rivalry becomes tensely dramatic when both men fall in love with Helen, daughter of Gregory Pappas, the big boss. Highlighted by an illustration of one of the fishermen's ceremonies, diving for a trophy, underwater photography effectively pictures the skill of divers.

As the conflict for Helen's affections grows, a poaching fisherman, Fotakis, is murdered. Londos is suspected. To preserve the clan's own law within itself Pappas contrives to have Londos appear to be accidentally drowned. Though Kaminas makes an attempt, full of suspense and thrill action, to save him, his effort is ineffectual.

Production is well mounted, acted and moves rapidly. Balancing the elements of drama and romance, together with slight comedy, that make for acceptable secondary entertainment, picture is also one that lends itself to fresh and unique promotion.

Previewed in studio projection room.

McCarthy, Hollywood.

Distributed by Republic Pictures. A Nat Levine production. Directed by Lewis D. Collins. Supervised by Armand Schaefer. Screen play by Wellyn Totman and Robert Lee Johnson. Original story by Eustace L. Adams, Wellyn Totman and William A. Ulman, Jr. Supervising editor, Murray Seldeen. Film editor, Charles Craft. Musical supervision, Harry Grey. Photographed by Harry Neuman. Sound engineer, Terry Kellum. P.C.A. Certificate No. 2283. Running time, when seen in Hollywood, 60 minutes. Release date, not yet set. General audience classification.

CAST

John Kaminas	Russell Hardie
Steve Londos	Ben Lyon
Helen Pappas	Ann Rutherford
Alex Fotakis	Irving Pichel
Gregory Pappas	Fritz Leiber
Hector	Vince Barnett
Luis	Maurice Murphy
Demetrius	Nigel De Brulier
Vasilios	Paul Porcasi
Andy	Vic Potel
Joe	Karl Hackett
George	Francisco Maran
Pete	Frank Yaconelli
Cimos	Mike Tellegen

Easy Money

(Invincible)

Drama

This picture deals with fake automobile accidents, a subject that is a matter of topical news headlines in many sections of the country. While entertaining in its dramatic, romantic and light comedy contrast phases, it primarily is an exposé film. As such it is an exploitation feature, lending itself readily to cooperative contacts with automobile insurance companies, police departments and newspapers.

In the story, Eddie Adams is a member of a gang that has been defrauding insurance companies by means of the fake accident racket. Caught redhanded, he escapes conviction because his brother, prosecuting attorney Dan Adams, presents a faultily prepared case. Criticized and abused, Dan resigns his post, gets a position as special investigator and determines to break up the racket. From information supplied by crooked attorney Rusnick, Dan obtains information pointing to Trotti as the head of the gang. He, thinking that Eddie has double crossed him, contrives to have the boy killed and make it appear that his death was caused by an auto accident involving Carol Carter. As the film takes on a dramatic mystery atmosphere, Dan, with the help of Carol, discovers how Trotti killed Eddie. Obtaining his conviction, he breaks up the ring and with Carol as an incentive he is restored to his position as prosecutor.

Previewed in Belmont Theatre, Los Angeles. Audiences, undoubtedly familiar with details of a fake auto racket case now featured in Los Angeles papers, watches the film's unreeling with close attention.

McCarthy, Hollywood.

Produced and distributed by Invincible. Produced by Maury M. Cohen. Production executives, Herbert Cohen and Lon Young. Directed by Phil Rosen. Original story by Paul Perez and Ewart Adamson. Adaptation and screen play, Arthur T. Horman. Photographed by M. A. Andersen. Recording engineer, Richard Tyler. P. C. A. Certificate No. 2333. Running time, when seen in Hollywood, 68 minutes. Release date, June 14, 1936.. General audience classification.

CAST

Dan Adams	Onslow Stevens
Carol Carter	Kay Linaker
"Duke" Trotti	Noel Madison
Eddie Adams	Alan Vincent
Tonia	Barbara Barondess
Mr. Curtis	Wallis Clark
Harrison	Selmer Jackson
Sam Beldon	Robert Homans
Sillsby	Robert Graves
Carney	John Kelly
Chick	Alan Woods
Moxey	Monte Vandergrift
Elmer Johnson	Henry Hebert
Phone Girl	Betty Mack
Little Johnny	Dickie Walters
Mrs. Turner	Barbara Bedford
Laboratory Man	Robert Frazier
Judge	Broderick O'Farrell

The Bride Walks Out

(Radio)

Comedy

This is romantic comedy of the first order, with general appeal of the type that abounds in exploitation angles to help showmen. Revolving around the matrimonial adventures of a meagerly paid civil engineer, who is convinced that two can live on his wages, and a mannequin, who does not hold the same opinion but who, nevertheless, marries him, the dialogue is funny, the situations hilarious and the action speedy.

Barbara Stanwyck, recently in "A Message to Garcia," Gene Raymond, New Sparks, Helen Broderick and Robert Young head the cast, with the latter cast as a rich young scapegoat who forms the third end of the dramatic triangle but who, instead of being a menace, keeps the lovers together.

It might do well for showmen to see the picture before playing it to pick out themselves those elements best suited for their particular situations for the material presented is of the type typical of modern, everyday American life.

As the picture opens Raymond is having trouble convincing Miss Stanwyck she should give up her job as a model in a dress shop and marry him on his $35 per week. After much haggling and hilarious situations, to which Sparks and Miss Broderick, cast as a long-married couple, add their suggestions, Miss Stanwyck gives in and the wedding takes place.

The bride leaves her job and tries to run the apartment on a budget. Nothing seems to go right, however, and although she manages to keep the true state of things from her husband, it all comes to a head finally and the lovers separate. But, however, not before Young steps into the picture as a delightful drunk and a source of one howl of laughter after another.

When Miss Stanwyck and Raymond sepa-

(*Continued on page* 108)


ALL IN ONE BRILLIANT SUMMER ATTRACTION
Barbara
STANWYCK
IN
THE
Bride Walks Out
WITH
GENE
RAYMOND
·
ROBERT
YOUNG
NED
SPARKS
·
HELEN
BRODERICK

Sworn Enemy

(MGM)

Dramatic Romance

Story, production detail, quality of acting and character of direction combine to make this picture substantial entertainment and gives it unusual exploitation value. In theme film is a gangster menaced dramatic romance. It moves fast, creating interest early and holding it continually. Dialogue and action are well balanced and the situations developed are fresh and different.

Desire for revenge upon a common enemy is the premise of the story. Crippled but vicious gangster Joe Emerald is the sworn enemy of four people. Hank Sherman knows that he is responsible for the killing of his brother. Doctor Gattle and his daughter are determined to square accounts with Emerald for his part in having Gattle railroaded to jail as a cover up for one of his crimes. Dumb prize fighter Krupp is convinced that Emerald caused his manager's death. As believable gangster menace drama, contrasted by appealing love interest involving Hank and Margaret Gattle and hilarious comedy mainly provided by Krupp, is developed to the tempo of suspense laden thrill action, exceptional acting and intelligent direction merge to give the film an attention holding character.

Using the familiar, but effective, features common to gangster inspired entertainment, story builds an unique and different climax. In that Emerald's determination to be supremely powerful in the underworld is secondary to his ambition for physical perfection. A cripple, he is pathetically envious of Krupp's strength. When he tries to get the fighter under his management, he sets the stage leading to his own downfall and the elimination of his mobsters.

Production gives ample evidence of careful preparation with a particular eye towards providing something different in a stock pattern to make for interesting entertainment and at the same time have more than the usual amount of showmanship availability.

Previewed in Ritz Theatre. Audience reaction was favorable. While early impression seemed to be that show was considered an ordinary run of the mill attraction, this changed to enthusiastic appreciation once the story really got going. McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by Edwin L. Marin. Screen play by Wells Root. Based on a story by Richard Wormser. Musical score by Edward Ward. Recording director, Douglas Shearer. Art director, Fredric Hope. Associates, Eddie Imazu, Edwin B. Willis. Wardrobe, Dolly Tree. Photographed by Lester White Film editor, Frank Hull. Assistant director, Tom Andre. Reviewed before Production Code Seal. Running time, when seen in Hollywood, 80 minutes (to be cut). Release date, to be determined. General audience classification.

CAST

"Hank" Sherman	Robert Young
Margaret	Florence Rice
Joe Emerald	Joseph Calleia
Dr. Simon Gattle	Lewis Stone
"Steamer" Krupp	Nat Pendleton
Paul Scott	Harvey Stephens
Decker	Samuel S. Hinds
"Dutch" McTurok	Edward Pawley
Lang	John Wray
Simmons	Cy Kendall
Steve	Leslie Fenton
Hinkle	Robert Gleckler

M'Liss

(RKO Radio)

Romance, Drama

Essentially this is a simple moving story that relies on its dramatic presentation to sustain interest. The setting is in a small town in California, so typical of the mining communities that sprang from nowhere with the discovery of gold in the far west. The story, from the pen of Bret Harte, who is to the west what O. Henry is to the east, might as well have happened in the south, in New England, or in any very small community having the same industry. It is a tale of romance, suffering and gossip.

While never scaling the heights of emotional feeling, the production often is compelling by the erudition of its simple drama. The picture suffers at times, however, from slow-moving sequences that fail to coordinate the story as a whole, in respect to action. There is a modicum of comedy but, in the spirit of the production, never raucous. There is value, too, in the other production features, such as the photography and recording.

Emphasizing the fact that the story is by Bret Harte and that it is a combination of romance and drama in the mining camp days of California, would appear to be the most likely selling endeavors. Anne Shirley and John Beal play the leads with the assistance of a supporting cast containing such names as Guy Kibbee, Douglass Dumbrille, Moroni Olsen, Frank M. Thomas, Ray Mayer and Barbara Pepper.

M'Liss and old Washoe Smith, her father, are forcibly ejected from their home, the largest one in Smith's Pocket, as Morpher, the town mayor, forecloses. Smith's claim peters out and he gives himself to drunkenness. He and M'Liss go to an old shack on his mining grounds to live. Returning to her old home to pick up something forgotten, M'Liss is confronted by Stephen Thorne, the new school teacher, who is quartered there.

Reluctantly M'Liss consents to go to school on the pleading of Thorne. She becomes self-conscious when Morpher's daughter is caught snickering, and leaves the school, but Lou Ellis, her father's friend, persuades her to go back. M'Liss obtains a job in a saloon to help support her and her father. Thorne objects and M'Liss promises him never to go there again. Jack Farlan, a relative of Morpher, arrives in town and brands Thorne a coward.

When M'Liss enters the saloon to seek advice from an old friend and Farlan, drunk, attempts to embrace her, Thorne prevents him. Farlan challenges Thorne to a fight but Thorne refuses. Later Farlan is wounded by Ellis and Thorne is blamed. Farlan recovers and M'Liss and Thorne plan their marriage.

Previewed in projection room.

Mooney, New York.

Produced and distributed by RKO Radio. Associate producer, Robert Sisk. Directed by George Nicholls, Jr. Screen play by Dorothy Yost. From the novel by Bret Harte. Photography by Robert de Grasse. Musical director, Alberto Columbo. Art director, Van Nest Polglase. Recorded by George D. Ellis. Edited by William Morgan. P. C. A. Certificate No. 2,272. Running time, 66 minutes. Release date, July 17, 1936. General audience classification.

CAST

M'Liss Smith	Anne Shirley
Stephen Thorne	John Beal
Washoe Smith	Guy Kibbee
Lou Ellis	Douglass Dumbrille
Jake	Moroni Olsen
Alf Edwards	Frank M. Thomas
Whitey	Ray Mayer
Clytie Morpher	Barbara Pepper
Archie Morpher	William Benedict
Mayor Morpher	Arthur Hoyt
Mrs. Morpher	Margaret Armstrong
Jack Farlan	James Bush
Rose	Esther Howard
Judge Weinner	Louis Mason
Clem Larkin	Arthur Loft
Mrs. Larkin	Fern Emmett

Shake Mr. Shakespeare

(Vitaphone)

Comedy

A take-off on the present-day Shakespeare tendencies of producers, this is fair comedy. A producer orders his assistant to read all of the Bard's works in one night and to report on them in the morning. In the midst of his labors the assistant falls asleep and dreams of a revolt of Shakespeare's characters from their own era to modern times. Appearing are Cleopatra, Puck, Marc Anthony, Romeo and Juliet, Henry VIII, Macbeth and a score of lesser lights. Running time, 20 minutes.

Stranger Than Fiction No. 23

(Universal)

Oddities

Eight more oddities are recorded by the camera in No. 23 of this entertaining series. They are: mass marriage in China, as 57 couples are married at the same time; a fire engine 84 years old and still pumping; a bar in Mexico that cashes all checks and trusts they will be made good; Torey pines in California; a machine to test the strength of silk stockings; a motor run by the sun's rays; fish in Florida that are most friendly, and pictures created by a sand-blasting machine. Running time, 10 minutes.

Vitaphone Entertainers

(Vitaphone)

Average

An average aggregation of acts of vaudeville proportions. Included are Gautier's Toy Shop, an animal act with ponies, dogs and a monkey; Sylvia Froos singing, with a dance routine for a background; Hunter and Percival, comedy lasso team, and Mangean's Internationals in a variety of acrobatic stunts. Running time, 10 minutes.

Flippen's Frolics

(Universal)

Entertaining

An entertaining short featuring Jay C. Flippen as master of ceremonies to a group of artists with the setting laid in a night club. Rose Marie, radio and screen star since she was five, sings two numbers. Jay and Lou Seiler, eccentric dancers; the Manhattanites, novelty singing trio and Sid Walker, comedian, complete the roster. The music is played by Bill Power's Steppers. Running time, 18 minutes.

The Lyin' Tamer

(Vitaphone)

Fair Comedy

A Pepper Pot novelty, this subject features George Jessel and allows the comedian full sway in some typical Jessel humor, including a conversation with his mother and other relatives, over the telephone. Jessel is induced to address a banquet on the subject of Africa when the originally scheduled speaker is unable to appear. In the midst of a fantastic story Jessel picks up the phone to speak to his mother. Running time, 10 minutes.

Going Places No. 23

(Universal)

Excellent

A very interesting study of modern Egypt and the Egypt of ancient days that time has failed to erase. The Pyramids and the Sphinx built centuries ago by the Pharaohs still are among the wonders of the world. The temples of Karnak and Luxor, while not so well preserved, are concrete examples of the past. Of modern Egypt there are the world famous Shepards Hotel, the huge Assuan dam and other examples. Running time, 10 minutes.

Emil Coleman and His Band

(Vitaphone)

Tuneful

A "Melody Master" number, this short subject is tuneful and melodious. The band plays several selections including a tango by Emil Coleman. The vocal refrain is ably handled by three Nightingales, girl harmony trio. The short is climaxed with a waltz by Johann Strauss and a dance couple performing against a background of mirrors. Directed by Roy Mack. Running time, 10 minutes.

Pearl of the Pacific

(Vitaphone)

Very Good

One of the E. M. Newman "Color Tour Adventure" series, this short subject, a trip to Hawaii in natural color, is a pleasurable expedition. Shown are the features of the picturesque island, the historic landmarks, the well attended beaches, and a surfboard tour with accompanying Hawaiian melodies. Running time, 10 minutes.


Edward
ARNOLD
"MEET
LIONEL STANDER
Joan Perry • Victor Jory
Dennie Moore • John Qualen
Directed by Herbert Biberman · a B. P. SCHULBERG Production

A SURPRISE HIT ARRIVES! ...BEAT THE HEAT WITH A PERFECTLY SWELL PICTURE!

"NEW AND NOVEL! OUR IDEA OF A DETECTIVE! CAPITALLY PLAYED BY EDWARD ARNOLD!"

—cheered Norman Clark in the Baltimore News-Post

"THE SCREEN HAS DISCOVERED A NEW TYPE OF DETECTIVE! REFRESHING!"

—applauded Gilbert Kanour in the Baltimore Evening Sun

"A NOTABLE ADDITION TO THE COMPANY OF SCREEN SLEUTHS!"

—boomed Donald Kirley in the Baltimore Morning Sun

NERO WOLFE"

A COLUMBIA PICTURE

. . . and second pre-release engagement echoes grand reports from Baltimore as Syracuse gets set for smash business!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 4, 1936 from 108 theatres in 18 major cities of the country was $1,101,796, an increase of $123,388 over the total for the preceding week ended June 27, 1936, when 107 theatres in 18 large cities aggregated $978,408.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	35c-65c	"Human Cargo" (20th Cent.-Fox).. and "Three of a Kind" (Invincible)	8,500	"Show Boat" (Univ.) and..... "Two in Revolt" (Radio) (2nd week) (25c-65c) (Louis-Schmeling fight pictures)	10,000	High 9-7 "Hot Tip"..... (plus stage show "Folies Bergere")	35,000
Fenway	1,382	30c-50c	"Palm Springs" (Para.) and..... "The First Baby" (20th Cent.-Fox)	3,500	"Early to Bed" (Para.) and..... "Fatal Lady" (Para.)	4,000	Low 6-13-36 "The Harvester" and "Abdul the Damned"	4,000
							High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	8,000
Keith's Memorial	2,907	25c-65c	"Little Miss Nobody" (20th Cent.-Fox) and "Parole" (Univ.)	7,000	"Chatterbox" (Radio) and..... "It's Love Again" (GB)	9,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	2,500
Loew's Orpheum	2,970	25c-55c	"San Francisco" (MGM)	23,000	"Sins of Man" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	9,000	High 2-29-36 "Follow the Fleet".....	37,000
							Low 8-17 "Jalna"	5,500
							High 11-16 "Mutiny on the Bounty"....	25,000
Loew's State	3,537	25c-55c	"San Francisco" (MGM)	17,000	"Sins of Man" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	8,000	Low 6-27-36 "Sins of Man" and "Half Angel"	9,000
							High 11-16 "Mutiny on the Bounty"....	24,500
Metropolitan	4,332	35c-65c	"The White Angel" (F.N.) ..... (plus stage show)	20,000	"Hearts Divided" (F.N.) ..... (on stage: Robert Ripley)	20,000	Low 7-6 "Sanders of the River" and "Unknown Woman"	7,500
							High 4-6 "Private Worlds"..... (plus stage show)	56,000
							Low 7-20 "Men Without Names".....	14,000
Paramount	1,793	25c-50c	"Palm Springs" (Para.) and..... "The First Baby" (20th Cent.-Fox)	5,000	"Early to Bed" (Para.) and..... "Fatal Lady" (Para.) (25c-65c)	5,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	4,000
Buffalo								
Buffalo	3,489	30c-50c	"Hearts Divided" (F.N.).....	6,775	"Poppy" (Para.)	11,800	High 4-27 "Mississippi".....	23,800
							Low 7-27 "Broadway Gondolier".....	6,600
Century	3,000	25c	"Special Investigator" (Radio) and "Sky Parade" (Para.)	6,100	"Three Wise Guys" (MGM) and.. "Murder on the Bridle Path" (Radio)	5,600	High 1-11-36 "King of Burlesque".....	9,500
							Low 8-3 "Mad Love" and "Dog of Flanders"	3,800
Great Lakes	3,000	25c-40c	"San Francisco" (MGM).....	17,700	"Sins of Man" (20th Cent.-Fox)...	5,000	High 11-16 "Mutiny on the Bounty"....	22,000
							Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	4,900
Hippodrome	2,500	30c-50c	"Snowed Under" (F.N.) and..... "Let's Sing Again" (Radio)	5,300	"Florida Special" (Para.) and..... "Till We Meet Again" (Para.)	5,500	High 2-9 "David Copperfield".....	17,200
							Low 4-11-36 "Timothy's Quest" and "My Marriage"	3,800
Lafayette	3,300	25c	"The Calling of Dan Matthews".. (Col.) and "I Conquer the Sea" (Academy)	5,400	"The Pride of the Marines" (Col.) and "The Lone Wolf Returns" (Col.)	5,500	High 1-12 "Broadway Bill".....	17,100
							Low 7-27 "A Notorious Gentleman" and "Strange Wives"	4,100
Chicago								
Apollo	1,400	30c-60c	"Forgotten Faces" (Para.) and..... Louis-Schmeling Fight Films	5,800	"Trouble for Two" (Para.).....	5,000	High 3-21-36 "The Story of Louis Pasteur"	11,800
Chicago	4,000	35c-68c	"The White Angel" (F.N.)..... (plus stage show)	32,500	"Fury" (MGM) ..... (on stage: Wini Shaw and revue) (9 days)	35,000	Low 5-25 "The Devil is a Woman".....	1,000
							High 1-18-36 "The Bride Comes Home"..	56,600
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM)..... (12th week)	10,200	"The Great Ziegfeld" (MGM)..... (11th week)	10,700	Low 4-27 "Living on Velvet".....	24,000
Garrick	900	30c-60c	"Fury" (MGM)	6,300	"Road Gang" (W.B.)	5,800	.....	
							High 1-4-36 "The Man Who Broke the Bank at Monte Carlo".....	9,700
							Low 5-4 "One New York Night".....	3,000
Oriental	3,490	25c-40c	"Florida Special" (Para.) ..... (plus stage show)	15,300	"Moonlight Murder" (MGM) ..... (vaudeville revue on stage)	14,200	High 11-2 "Woman Wanted"..... (on stage. Major Bowes' Amateurs)	25,500
							Low 9-21 "Man on the Flying Trapeze"	13,400
Palace	2,509	25c-60c	"Show Boat" (Univ.) ..... (on stage: Paul Haakon and revue) (4th week) (Louis-Schmeling Fight Films)	16,000	"Show Boat" (Univ.)..... (on stage: Paul Haakon and revue) (3rd week) (Louis-Schmeling fight)	26,500	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show)	35,200
							Low 4-11-36 "Love Before Breakfast"..	6,000
Roosevelt	1,591	30c-60c	"Early to Bed" (Para.) and..... Louis-Schmeling Fight Films	13,200	"Private Number" (20th Cent.-Fox) (2nd week)	10,000	High 1-5 "Forsaking All Others".....	27,000
							Low 11-23 "O'Shaughnessy's Boy".....	7,000
State-Lake	2,776	20c-35c	"Sky Parade" (Para.) ..... (plus stage show)	14,300	"Absolute Quiet" (MGM) and..... (on stage: Maxine Doyle revue)	14,000	High 3-23 "The Little Minister".....	17,000
							Low 7-20 "Alias Mary Dow".....	8,000
United Artists	1,700	30c-60c	"San Francisco" (MGM)	25,700	"The King Steps Out" (Col.).....	11,000	High 2-29-36 "Modern Times".....	35,500
							Low 4-13 "Vanessa: Her Love Story"..	10,000
Cleveland								
Allen	3,300	30c-42c	"Murder by an Aristocrat" (F.N.) and Schmeling-Louis Fight Films	5,700	"Special Investigator" (Radio) .... and Schmeling-Louis fight	11,250	High 1-12 "Bright Eyes".....	9,000
							Low 6-22 "The Daring Young Man"....	1,300
Hippodrome	3,800	30c-42c	"Private Number" (20th Cent.-Fox) (5 days - 2nd week)	6,200	"Private Number" (20th Cent.-Fox) (1st week)	13,500	High 9-21 "Top Hat".....	27,500
							Low 8-24 "Dante's Inferno".....	5,250
RKO Palace	3,100	30c-60c	"It's Love Again" (GB)..... (on stage: Phil Baker and his Radio Revue)	18,500	"Little Miss Nobody"..... (20th Cent.-Fox) (on stage: Major Bowes unit)	15,000	High 4-6 "Transient Lady"	39,000
							Low 6-8 "Break of Hearts".....	5,500
State	3,400	30c-42c	"Poppy" (Para.)	11,000	"Fury" (MGM)	11,000	High 4-18-36 "Petticoat Fever"..... (on stage: Jack Benny and Mary Livingston)	40,500
							Low 3-16 "Folies Bergere".....	6,000
Stillman	1,900	25c-35c	"Forgotten Faces" (Para.)	2,800	"The Princess Comes Across" .... (Para.) (30c-42c) (2nd week)	3,800	High 2-9 "David Copperfield".....	11,000
							Low 5-9-36 "Too Many Parents".....	2,000
Denver								
Aladdin	1,500	25c-50c	"Bullets or Ballots" (F.N.)	3,000	"One Rainy Afternoon" (U.A.)....	3,500	High 3-28-36 "Little Lord Fauntleroy"..	5,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	600
Broadway	1,500	25c-40c	"One Rainy Afternoon" (U.A.)....	1,500	"The Golden Arrow" (F.N.).....	1,500	High 5-16-36 "The Great Ziegfeld"..... (50c-$1.36)	8,000
							Low 12-28 "Unfinished Symphony".....	300
Center	1,500	20c-35c	"Frankie and Johnnie" (Republic).. and "The Leavenworth Case" (Republic)	2,000	"Convention Girl" (F.D.)..... (stage show)	3,000	.....	
Denham	1,500	25c-40c	"Poppy" (Para.)	5,000	"And Sudden Death" (Para.)..... (25c-50c) (stage show)	6,500	High 2-29-36 "Klondike Annie".....	13,000
							Low 8-24 "Without Regret".....	1,750
Denver	2,500	25c-50c	"Hearts Divided" (F.N.) ..... (plus stage band)	7,000	"Bullets or Ballots" (F.N.).....	7,500	High 11-16 "Mutiny on the Bounty"....	15,000
							Low 12-28 "Here Comes the Band".....	1,500
Orpheum	2,600	25c-40c	"The Girl of the Ozarks" (Para.).. and "Border Flight" (Para.)	5,500	"The Last Outlaw" (Radio) and... "Three Live Ghosts" (MGM)	6,000	High 5-18 "Romance in Manhattan"....	16,000
							Low 12-28 "The Perfect Gentleman"...	2,000
Paramount	2,000	25c-40c	"Little Miss Nobody" (20th Cent-Fox) and "Trapped by Television" (Col.)	3,000	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.)	3,500	High 5-11 "Bride of Frankenstein".....	7,000
							Low 11-30 "Bad Boy"	800

UNEQUALLED

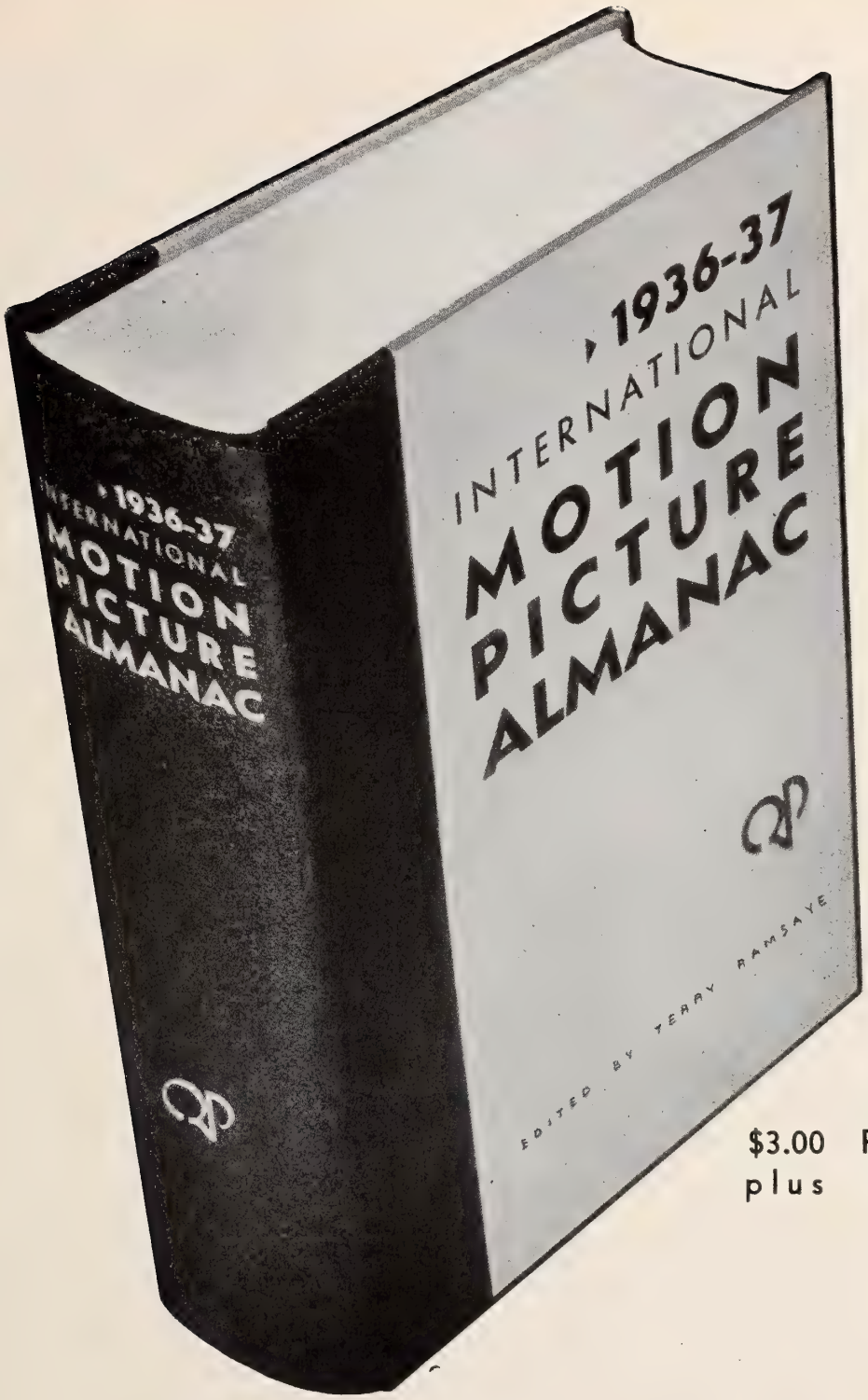
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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Hollywood								
Chinese	2,500	30c-55c	"San Francisco" (MGM)	15,000	"Private Number" (20th Cent.-Fox) and "Three Wise Guys" (MGM)	12,000	High 2-22-36 "Modern Times"	26,000
							Low 5-4 "West Point of the Air"	4,900
Pantages	3,000	25c-40c	"Parole" (Univ.) and "Bunker Bean" (Radio) (2nd week)	5,488	"Parole" (Univ.) and "Bunker Bean" (Radio) (1st week)	10,500	High 9-7 "Top Hat"	19,000
							Low 4-13 "Mister Dynamite" and "Great God Gold"	2,500
W. B. Hollywood	3,000	25c-40c	"The White Angel" (F.N.)	8,000	"The Big Noise" (W.B.)	4,000	High 9-7 "Page Miss Glory"	15,300
							Low 6-27-36 "The Big Noise"	4,000
Indianapolis								
Apollo	1,100	25c-40c	"The White Angel" (F.N.)	3,500	"Sins of Man" (20th Cent.-Fox)	1,600	High 3-14-36 "The Country Doctor"	8,000
							Low 6-27-36 "Sins of Man"	1,600
Circle	2,800	25c-40c	"Nobody's Fool" (Univ.) and Louis-Schmeling Fight Films	11,000	"Poppy" (Para.) and "Palm Springs" (Para.)	8,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" (in place of "Silly Billies," on stage Lum 'n' Abner for Saturday and Sunday)	9,700
							Low 3-16 "Transient Lady"	2,000
Loew's	2,800	25c-40c	"San Francisco" (MGM)	13,000	"Things to Come" (U.A.) and "And So They Were Married" (Col.)	5,500	High 2-15-36 "Exclusive Story" (on stage: Cab Calloway and band)	15,000
							Low 4-6 "Casino Murder Case"	2,750
Lyric	2,000	25c-40c	"Educating Father" (20th Cent-Fox) (on stage: "Fats" Waller and band)	9,000	"Smart Money" (W.B.) (plus vaudeville)	7,800	High 3-28-36 "The Leathernecks Have Landed" (on stage: Major Bowes' Amateurs)	13,300
							Low 2-7 "Murder of Dr. Harrigan" (on stage: vaudeville)	5,700
Kansas City								
Mainstreet	3,100	25c-40c	"Hearts Divided" (F.N.) and Louis-Schmeling Fight Films (6 days)	6,800	"The Law in Her Hands" (F.N.) and Louis-Schmeling Fight (6 days)	10,700	High 11-23 "The Case of the Lucky Legs"	22,000
							Low 1-12 "I Sell Anything"	2,000
Midland	4,000	25c-40c	"San Francisco" (MGM)	23,500	"Grand Hotel" (MGM)	7,500	High 8-24 "China Seas"	25,000
							Low 9-14 "Bonnie Scotland"	6,000
Newman	1,900	25c-40c	"Early to Bed" (Para.)	5,600	"Poppy" (Para.)	10,200	High 5-25 "Goin' to Town"	14,000
							Low 5-18 "Dinky"	3,000
Tower	2,000	25c	"Here Comes Trouble" (20th Cent-Fox) (plus stage show)	6,100	"Speed" (MGM) (plus stage show)	6,300	High 1-18-36 "Magnificent Obsession"	14,500
							Low 3-14-36 "Lady of Secrets" (plus stage show)	5,000
Uptown	2,000	25c-40c	"It's Love Again" (GB) and "The Country Beyond" (20th Cent-Fox) (5 days - 2nd week)	3,200	"It's Love Again" (GB) and "The Country Beyond" (20th Cent.-Fox) (1st week)	7,000	High 9-7 "Steamboat Round the Bend"	11,000
							Low 7-27 "Black Sheep"	2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (11th week)	12,600	"The Great Ziegfeld" (MGM) (10th week)	15,832	.....	
Four Star	900	30c-55c	"It's Love Again" (GB)	4,800	"Sins of Man" (20th Cent.-Fox) (2nd week)	2,000	High 5-18 "Les Miserables"	7,800
							Low 12-17 "The Return of Peter Grimm"	2,400
Grand Intern't'l	750	35c-40c	"Sluby Ulanskie" (Foreign) (4 days)	1,350	"The Royal Waltz" (Ufa) (2nd week)	1,900	High 1-4-36 "The New Gulliver"	3,200
							Low 12-7 "Such a Girl You Never Forget	900
Hillstreet	2,700	25c-40c	"Parole" (Univ.) and "Bunker Bean" (Radio) (2nd week)	8,933	"Parole" (Univ.) and "Bunker Bean" (Radio) (1st week)	11,000	High 9-7 "Top Hat"	17,000
							Low 11-2 "Three Kids and a Queen"	2,800
Loew's State	2,500	30c-55c	"San Francisco" (MGM)	20,250	"Private Number" (20th Cent.-Fox) and "Three Wise Guys" (MGM)	16,500	High 12-7 "Mutiny on the Bounty"	24,500
							Low 10-26 "Way Down East"	6,200
Paramount	3,596	30c-55c	"The Princess Comes Across" (Para.) (plus stage show)	15,000	"Case Against Mrs. Ames" (Para.) (5 days) (on stage: George Olsen and Ethel Shutta and F. & M. revue)	9,126	High 8-10 "Paris in Spring"	32,000
							Low 6-27-36 "Case Against Mrs. Ames" (plus stage show) (5 days)	9,126
W. B. Downtown	3,400	25c-40c	"The White Angel" (F.N.)	8,200	"The Big Noise" (W.B.)	3,800	High 1-11-36 "Captain Blood"	17,100
							Low 6-27-36 "The Big Noise"	3,800
Minneapolis								
Lyric	1,239	20c-25c	"Forgotten Faces" (Para.) (4 days)	1,000	"Florida Special" (Para.)	1,500	High 12-14 "Show Them No Mercy"	2,000
			"Speed" (MGM) (3 days)	700			Low 8-17 "Don't Bet on Blondes" and "Sanders of the River"	1,200
Minnesota	4,000	25c-55c	"One Rainy Afternoon" (U.A.) (on stage: Major Bowes' Amateurs	10,000	"Poppy" (Para.)	10,000	High 1-4-36 "The Bride Comes Home"	31,326
							Low 4-4-36 "Klondike Annie"	8,000
RKO Orpheum	2,900	25c-40c	"Hearts Divided" (F.N.)	6,000	"The Law in Her Hands" (F.N.)	6,000	High 9-21 "Top Hat"	18,000
							Low 6-13-36 "The Golden Arrow"	3,000
State	2,300	25c-40c	"Fury" (MGM)	5,500	"Three Wise Guys" (MGM)	5,000	High 11-2 "Broadway Melody of 1936"	7,000
							Low 5-30-36 "The Unguarded Hour"	5,000
World	400	25c-35c	"Show Boat" (Univ.) (2nd week)	4,000	"Rhodes, the Diamond Master" (GB) (2 days)	700	High 6-8 "Thunder in the East"	5,000
					"Show Boat" (Univ.) (5 days-1st week)	3,000	Low 11-16 "Born for Glory"	2,000
Montreal								
Capitol	2,547	25c-60c	"Let's Sing Again" (Radio) and "Dancing Pirate" (Radio)	8,000	"Sins of Man" (20th Cent.-Fox) and "Champagne Charlie" (20th Cent.-Fox)	8,500	High 2-9 "Lives of a Bengal Lancer"	15,500
							Low 8-3 "My Heart Is Calling" and "College Scandal"	7,000
Loew's	3,115	25c-50c	"Speed" (MGM) and "The Leathernecks Have Landed" (Republic) (on stage: Roger Pryor and revue) (20c-60c)	9,500	"Case Against Mrs. Ames" (Para.) (plus stage revue) (30c-60c)	10,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers"	15,000
							Low 6-15 "Mark of the Vampire" and "Baby Face Harrington"	5,500
Palace	2,600	25c-65c	"Fury" (MGM)	9,500	"Private Number" (20th Cent.-Fox) (20c-60c)	10,000	High 12-7 "Mutiny on the Bounty"	15,000
							Low 7-20 "Drake of England" and "The Nitwits"	7,500
Princess	2,272	25c-65c	"And So They Were Married" (Col.) and "Devil's Squadron" (Col.) (Louis-Schmeling fight) (2nd week)	5,000	"And So They Were Married" (Col.) and "Devil's Squadron" (Col.) (Louis-Schmeling fight) (1st week)	12,000	High 2-22-36 "Modern Times" and "Guard That Girl"	12,500
							Low 12-28 "Remember Last Night?" and "East of Java"	3,000
New York								
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (13th week)	16,500	"The Great Ziegfeld" (MGM) (12th week)	17,300	.....	
Capitol	4,700	25c-85c	"San Francisco" (MGM)	65,000	"Fury" (MGM) (3rd week)	18,000	High 1-5 "Forsaking All Others"	87,400
							Low 5-30-36 "Three Wise Guys"	7,000
Palace	2,500	25c-75c	"Bullets or Ballots" (F.N.) and "Bunker Bean" (Radio) (Louis-Schmeling fight)	6,000	"The Ex-Mrs. Bradford" (Radio) and "Educating Father" (Para.) (Louis-Schmeling fight)	12,000	High 10-5 "Top Hat"	15,000
							Low 5-23-36 "Champagne Charlie" and "Human Cargo"	5,000
Paramount	3,700	35c-99c	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson) (2nd week)	34,000	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson) (1st week)	45,000	High 1-19 "Lives of a Bengal Lancer"	65,300
							Low 12-21 "Millions in the Air"	10,000
Rialto	594	25c-65c	"The Lawless Nineties" (Republic) (plus Louis-Schmeling fight)	7,000	"Border Flight" (Para.)	14,000	.....	
Rivoli	2,200	40c-99c	"Dancing Pirate" (Radio) (2nd week)	4,000	"Dancing Pirate" (RKO Radio) (1st week)	10,000	High 2-15-36 "Modern Times"	65,000
							Low 6-29 "Nell Gwyn"	8,100
RKO Music Hall	5,954	40c-$1.65	"Poor Little Rich Girl" (20th Cent-Fox) (plus stage show)	83,500	"Sins of Man" (20th Cent.-Fox) (plus stage show)	55,000	High 9-7 "Top Hat" (plus stage show)	131,200
							Low 11-30 "Crime and Punishment" (plus stage show)	45,000
Roxy	6,200	25c-55c	"Parole" (Univ.) (on stage: Edgar Kennedy)	23,300	"Secret Agent" (GB) (plus stage show) (2nd week)	22,100	High 1-4-36 "If You Could Only Cook" (plus stage show)	62,000
							Low 4-20 "My Heart Is Calling" (plus stage show)	17,500
Strand	3,000	25c-55c	"The White Angel" (F.N.)	35,000	"Hearts Divided" (F.N.) (5 days - 2nd week)	9,000	High 5-11 "The G Men"	60,138
							Low 4-4-36 "Snowed Under"	6,100



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INTERNATIONAL MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION

ROCKEFELLER CENTER NEW YORK

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
			Picture	Gross	Picture	Gross	
Oklahoma City							
Capitol	1,200	10c-41c	"Speed" (MGM) (6 days)	1,800	"Things to Come" (U.A.)	2,600	High 3-9 " Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Sons O' Guns" (W.B.) (plus stage show)	4,000	"Half Angel" (20th Cent.-Fox) (plus stage revue)	5,300	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs". 2,500
Liberty	1,500	10c-36c	"Dracula's Daughter" (Univ.) (4 days)	2,200	"Charlie Chan at the Circus" (20th Cent.-Fox) (4 days)	1,800	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
			"Times Square Playboy" (W.B.) (3 days)	500	"Silly Billies" (Radio) (3 days)	900	
Midwest	1,500	10c-55c	"San Francisco" (MGM)	8,200	"Hearts Divided" (F.N.)	3,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Hearts Divided" (F.N.) and Louis-Schmeling Fight Films (5 days)	5,200	"And So They Were Married" (Col.) and "The Law in Her Hands" (F.N.) Schmeling-Louis fight	6,200	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"The Country Beyond" (20th Cent-Fox) and "It's Love Again" (GB) (5 days)	3,800	"Fury" (MGM) and "Times Square Playboy" (W.B.)	5,200	High 3-28-36 "The Trail of the Lonesome Pine" and "Every Saturday Night" 10,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Early to Bed" (Para.) and "I Married a Doctor" (W.B.)	7,150	"The Princess Comes Across" (Para.) and "Speed" (MGM)	7,800	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Arcadia	600	25c-50c	"It's Love Again" (GB)	2,200	"Small Town Girl" (MGM)	2,600	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"The White Angel" (F.N.) (7½ days)	17,000	"Dancing Pirate" (Radio) (6½ days)	8,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-55c	"Let's Sing Again" (Radio) (plus stage show) (6 days)	12,000	"Forgotten Faces" (Para.) (on stage: Phil Baker) (6 days)	18,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Sins of Man" (20th Cent.-Fox) (plus Schmeling-Louis Fight Films and stage show)	17,000	"Private Number" (20th Cent.-Fox) (4th week) (stage show and Schmeling-Louis fight)	20,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Private Number" (20th Cent.-Fox)	4,100	"Murder by An Aristocrat" (F.N.) (6 days)	2,000	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"Fatal Lady" (Para.) (6 days)	1,800	"Case Against Mrs. Ames" (Para.)	2,400	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"Hearts Divided" (F.N.)	11,000	"Fury" (MGM) (5 days - 2nd week)	7,000	High 2-29-36 "Follow the Fleet" 27,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Parole" (Univ.)	5,000	"And Sudden Death" (Para.)	6,500	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (7th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (6th week)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Dancing Lady" (MGM) and "Big House" (MGM)	6,000	"Three Wise Guys" (MGM) (Schmeling-Louis fight)	5,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Devil's Squadron" (Col.) and "Moonlight Murder" (MGM)	3,000	"Mine With the Iron Door" (Col.) (on stage: Olsen and Johnson)	8,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Private Number" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox)	7,000	"And So They Were Married" (Col.) and "Special Investigator" (Radio)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Poppy" (Para.) and "Fatal Lady" (Para.)	6,000	"Sins of Man" (20th Cent.-Fox) and "Florida Special" (Para.)	7,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"San Francisco" (MGM) (2nd week)	7,000	"San Francisco" (MGM) (1st week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"We Are from Kronstadt" (Amkino)	1,200	"Gypsy Baron" (Vienna Films) (2nd week)	800	High 12-28 "Peasants" 2,500 Low 8-10 "The Youth of Maxim" 800
Embassy	1,400	15c-35c	"The Harvester" (Republic) and "Born to Gamble" (Liberty)	3,000	"Pace That Kills" (Roadshow) and "Thoroughbred" (All-Star)	3,000	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Murder by an Aristocrat" (F.N.) and "Bar 20 Rides Again" (Para.)	5,800	"Connecticut Yankee" (20th Cent.-Fox) and "Border Flight" (Para.)	8,200	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (3rd week)	8,000	"The Great Ziegfeld" (MGM) (2nd week)	7,000	.....
Golden Gate	2,800	15c-40c	"And So They Were Married" (Col.) and Louis-Schmeling Fight Films (plus stage band)	23,500	"Bunker Bean" (Radio) (plus stage band and Olsen and Johnson)	15,000	High 3-28-36 "The Leathernecks Have Landed" (on stage; Burns and Allen) 29,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"The King Steps Out" (Col.) (2nd week)	7,000	"The King Steps Out" (Col.) (1st week)	6,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"Little Miss Nobody" (20th Cent.-Fox) and "It's Love Again" (GB)	11,000	"Fury" (MGM) and "Early to Bed" (Para.) (2nd week)	12,000	High 6-8 "Our Little Girl" and "Alibi Ike" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"Private Number" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox) (2nd week)	5,500	"Private Number" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox) (1st week)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
United Artists	1,400	15c-65c	"One Rainy Afternoon" (U.A.)	7,500	"Things to Come" (U.A.) (3rd week)	6,000	High 10-26 "Barbary Coast" 15,000 Low 12-28 "Mimi" 2,500
Warfield	2,700	15c-40c	"Poppy" (Para.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	14,500	"Hearts Divided" (F.N.)	16,000	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Big Noise" (W.B.) and Louis-Schmeling Fight Films (2nd week)	5,600	"Dancing Pirate" (Radio) and "Fatal Lady" (Para.) (4 days)	1,700	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
					"The Big Noise" (W.B.) Louis-Schmeling fight (3 days-1st week)	2,400	
Fifth Avenue	2,500	25c-55c	"Hearts Divided" (F.N.) (5 days)	4,100	"Poppy" (Para.)	7,200	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (12th week)	3,150	"Mr. Deeds Goes to Town" (Col.) (11th week)	3,450	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Poppy" (Para.)	3,200	"Show Boat" (Univ.) (4th week)	2,800	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"The Case Against Mrs. Ames" (Para.) and "Let's Sing Again" (Radio)	5,650	"Bullets or Ballots" (F.N.) and "The First Baby" (20th Cent-Fox)	5,450	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Palomar	1,500	15c-30c	"Absolute Quiet" (MGM) (plus stage show)	4,750	.....		.....
Paramount	3,050	15c-30c	"Dracula's Daughter" (Univ.) and "Half Angel" (20th Cent.-Fox)	3,800	"One Rainy Afternoon" (U.A.) and "Forgotten Faces" (Para.)	4,100	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 31.—(A) Why may power be transported more cheaply at high than at low voltage? (B) Why are inspection forms necessary and what is their value? Explain fully.

Answers to Question No. 26

Bluebook School Question No. 26 was: (A) What is a watt? A kilowatt? What do they represent and how are they used? (B) What should be the limit of projection distance? Name the objections to a too-short or too-long projection distance.

The following made answers that were either correct or approximately so: C. Rau and S. Evans; D. Danielson; G. E. Doe; B. DeVietti; W. C. Brown; W. Limmroth; A. L. Cooper; Nic Granby; A. L. Cooper; T. F. Bochert; C. L. Loft; P. and L. Felt; J. R. Prater; E. H. Toedte; W. Edmonds; R. and K. Wells; H. B. Smith; C. Champney; C. Lonie; C. G. Jones; S. E. and C. Gay; C. Hawkens; M. and J. Devoy; O. L. Harris and S. Myers; F. L. and L. Savlor; R. D. Oberleigh and J. Lansing; D. D. Orr; M. J. O'Brien; R. Holmes and C. J. McCabe; G. L. Snow, R. Galley, R. T. Digby and J. F. Seidman; W. D. Samuels; H. H. Langtry; D. Pollock; L. R. Spooner and G. Johnson; N. R. Tomlinson; I. C. Croft; F. T. Hamilton and J. S. Knight; J. T. McGuire and H. V. Nathan; L. and F. H. Klar and T. H. Morton; H. Martin; T. B. Danielson; F. C. and H. Winkle; L. A. Keller; J. R. Perkins and R. Mills; R. Morris; R. Tomkins and H. K. Abernathy; D. Emmerson; J. W. Ruther, M. L. Lawrence and D. J. Green; M. Wentworth; F. S. King; H. T. Bell, L. Nathan, S. D. Singer and E. N. Quinn; R. Hubbell; R. J. Mayhew; J. B. Roth and A. Garlock; L. B. Hardy; H. D. Lally; G. W. Scott; W. D. Wagner; L. T. Hunt; L. L. Lewis and O. E. Parker; N. G. Kilgen and P. Redman; N. T. Brown and T. N. Powell; R. L. Norton; J. Farraro; F. K. Monroe; L. A. Dodson and H. T. Todd; V. Burton; L. W. Morgan and P. Larcher; J. Jacobs; G. D. Jones; T. R. Fanning and W. Burns; H. F. Stacy; B. L. Shaw.

Various answers to Section A are as follows:

D. Danielson: "The watt is a unit of electrical power, the equation of which is $P = EI$. It represents the power produced by a current of one ampere under pressure of one volt. It is equal to one joule per second. [Not precisely correct in that last, but it is made right by what follows.—F. H. R.] It is approximately equal to 1/746th of one horsepower. The joule, in turn, is equal to the amount of power produced when one coulomb of electricity moves under one volt pressure, whereas the coulomb is the quantity of current delivered by a current of one ampere during one second of time. One international watt is equal to 1.00034 absolute watts. The kilowatt is a unit of electrical power equal to 1,000 watts. The above named units are terms used to express electrical power and to compute problems relating to it and its expenditure."

W. H. Edmunds replies: "The term *watt* is used to express the amount of electrical power used. It comes nearer to expressing the amount of work performed than does any other single electrical term in general use. We may speak of 100 volts, but unless it be connected with amperes flowing we have not expressed the amount of power produced, which would apply equally did we name 100 amperes but make no mention of voltage. If, however, we speak of 100 watts we express a certain definite amount of power available or produced or work performed. One watt is the amount of energy produced by a current of one ampere flowing under a one volt pressure. Watts is the product of voltage times amperes flowing, thus two amperes times 100 volts would produce or represent 200 watts of power, or 4 amperes at 50 volts would equal 200 watts."

To his answer Brother Edmonds appends this note: "When it comes to learning things by means of our BB School, I can say it teaches me something every week," which comment is printed to permit me to remark that the amount of knowledge gained depends upon how much real study is devoted to each question.

(B) D. Pollock answers, "Limits of projection distance largely center in the projector optical train itself. It is quite true that if the distance be long and the air filled with dust or smoke, a considerable amount of light will be scattered by contact with the floating particles, but the amount of loss is not, after all, a very serious matter. Turning to page 247 of my projection bible, the Bluebook of Projection, I see that 'the projection room should not be too close to the screen or it will require a projection lens of less than four inches E.F.; nor should it be too distant, or it will require the use of a lens exceeding 7 inches E.F.' Analyzing the objections to these lenses, the first named prohibition is because of the fact that with a projection lens of less than four inches E.F., it becomes increasingly difficult to secure flatness of field, for the reason that lenses give critical definition at only one exact distance from their optical center.

"With a screen of any given width, as projection distance is made less, the distance from lens to center and sides of the screen becomes increasingly different. On one end of a table, say, six feet long, draw a straight line one foot in length. At right angles thereto draw a straight line down the center of the table, with marks at each foot of its length. Now using a pencil with a string attached thereto, place the pencil at the first mark, one foot from the screen line and the pencil point at one end of the screen mark. Now, holding the string on the mark, draw the segment of a circle from one end of the screen mark to the other, observing how far the pencil mark is from the screen mark center.

"Next place the pencil at one end of the screen mark and hold the string at the mark furthest away, repeating the pencil movement, and you will instantly see the relation of long and short focal length projection lenses to the screen, remembering that *critical focus is not obtained except at one, fixed distance from any lens*; also that 'critical focus' means the very best focus or definition a lens can provide. You will observe the difference in flatness of field as between the long and short focal length lens as exemplified by the relative curvature of the pencil marks.

"There are other minor reasons why lenses of too long focal length are objectionable, the chief one of which is that with projector optical systems as planned today, it may be difficult, or even impossible, to get the light beam from the aperture all into the lens, failure of which not only means loss of light, but also increased unevenness of screen illumination, since under that condition the light lost will all be taken from the outer margins of the picture, the effect of which is illustrated on page 126 of our Bluebook of Projection. In that illustration the light almost all enters the lens, but the terrific drop [24.3 to 5.9 candle power—F. H. R.] from center to side is still further increased if it does not."

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	**From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.**	**Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Margo.**	Shooting
"There Goes the Bride"	Story, Octavus Roy Cohen. Screen play, Howard J. Green. Director: Alfred E. Green.	Chester Morris, Fay Wray, Lionel Stander, Raymond Walburn, Henry Mollison.	Editing
"Adventure in Manhattan"	From the novel by May Edginton. Director: Edward Ludwig.	Joel McCrea, Jean Arthur, Thomas Mitchell, Charles Wilson, John Gallaudet.	Shooting
"Craig's Wife"	From the play by George Kelly. Screen play, Mary McCall, Jr. Director: Dorothy Arzner.	Rosalind Russell, John Boles, Billie Burke, Alma Kruger, Dorothy Wilson, Nydia Westman, Elizabeth Risdon, Thomas Mitchell, Robert Allen, Raymond Walburn.	Shooting
"The Road to Nowhere"	Original, Zane Grey. Screen play, Harold Shumate. Director: Erle Kenton.	Jack Holt, Johnny McGuire, Guinn (Big Boy) Williams, Louise Henry.	Shooting
METRO-GOLDWYN-MAYER			
"Old Hutch"	Original, Garrett Smith. Screen play, George Kelly, Margaret Echard. Director: J. Walter Ruben.	Wallace Beery, Eric Linden, Cecilia Parker, Elizabeth Patterson, Robert McWade, Donald Meek.	Shooting
"His Brother's Wife"	Screen play, Leon Gordon, John Meehan. Director: W. S. Van Dyke.	Robert Taylor, Barbara Stanwyck, Jean Hersholt, Edgar Edwards, Phyllis Clare, John Eldredge, Joseph Calleia, Samuel Hinds.	Shooting
"The Devil Is a Sissy"	Original, Roland Brown. Director: Roland Brown.	Freddie Bartholomew, Jackie Cooper, Mickey Rooney, Dorothy Peterson, Shirley Ross, Mary Doran, Etienne Girardot, Gene Lockhart, Jonathan Hale, Peggy Conklin.	Shooting
PARAMOUNT			
"Lady Be Careful"	Original, Kenyon Nicholson, Charles Robinson. Screen play, Dorothy Parker, Alan Campbell, Harry Ruskin. Director: J. T. Reed.	Benny Baker, Larry Crabbe, Lew Ayres, Mary Carlisle, Grant Withers, Jack Chapin.	Shooting
"Valiant Is the Word for Carrie"	Screen play, Claude Binyon. Director: Wesley Ruggles.	Gladys George, Arline Judge, Dudley Digges, Isabel Jewell, Harry Carey, Hattie McDaniels, William Collier, Sr., John Wray.	Shooting
"Three Married Men"	Director: Eddie Buzzell.	Mabel Colcord, William Frawley, Bennie Bartlett, Lynne Overman, Marjorie Gateson, Mary Brian, George Barbier, Roscoe Karns, Gail Sheridan, Cora Sue Collins.	Shooting
"Wives Never Know"	Director: Harlan Thompson.	Charles Ruggles, Mary Boland, Adolphe Menjou, Claude Gillingwater, Fay Holden, Louise Beavers, Constance Bergen, Don Rowan, Nancy Lee, Porter Hall, Irving Bacon, Alice Ardell.	Shooting
"The Big Broadcast of 1937"	Director: Mitchell Leisen.	Jack Benny, George Burns and Gracie Allen, Bob Burns, Jane Froman, Ray Milland, Frank Forest, Martha Raye, Benny Fields, Sam Hearn, Stan Kavanaugh.	Shooting
RKO RADIO			
"Grand Jury"	Story, Tom Lennon, James Edward Grant. Screen play, James Edward Grant, Joseph Fields. Director: Albert Rogell.	John Arledge, Harry Jans, Louise Latimer, Fred Stone, Owen Davis, Jr., Frank M. Thomas.	Shooting
"Second Marriage"	From the play by Fulton Oursler. Screen play, Tom Lennon. Director: Edward Killy.	Gertrude Michael, Walter Abel, Erik Rhodes, Lee Van Atta, Emma Dunn, Ann Shoemaker, Maxine Jennings, George Breakstone, Florence Fair.	Shooting
TWENTIETH CENTURY-FOX			
"Ramona"	**From the novel by Helen Hunt Jackson. Screen play, Lamar Trotti. Director: Henry King.**	**Loretta Young, Don Ameche, Kent Taylor, Pauline Frederick, Katherine DeMille, Jane Darwell, Pedro de Cordoba, Paul Stanton, J. Carroll Naish, Donald Reed,** Russell Simpson, Chief Thundercloud, Del Campo.	**Shooting**
"Across the Aisle"	Based on an original story, W. R. Burnett. Screen play, Lou Breslow. Director: Eugene Forde.	Gloria Stuart, Brian Donlevy, Douglas Fowley, Isabel Jewell, Stepin Fetchit, Romaine Callender, James Burke, Warren Hymer, Julius Tannen.	Shooting
"See America First"	Original screen play, Katharine Kavanaugh, Robert Ellis, Helen Logan. Director: James Tinling.	Jed Prouty, Spring Byington, Dixie Dunbar, Tony Martin, Shirley Deane, Florence Roberts.	**Shooting**
UNITED ARTISTS			
"The Garden of Allah"	**Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.**	**Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinbach, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.**	**Shooting**
"Dodsworth"	From the novel by Sinclair Lewis. Screen play, Sidney Howard. Director: William Wyler.	Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs, Charles Halton.	**Shooting**
"Come and Get It"	Novel by Edna Ferber. Screen play, Jane Murfin, Jules Furthman. Director: Howard Hawks.	Edward Arnold, Frances Farmer, Walter Brennan, Mary Nash, Andrea Leeds, Clem Bevens, Edwin Maxwell, Agnes Anderson.	Shooting
UNIVERSAL			
"Fool for Blondes"	From Liberty Magazine story by Owen Francis. Screen play, Owen Francis, Lewis R. Foster. Director: John G. Blystone.	Victor McLaglen, Binnie Barnes, Nan Grey.	Shooting
"Yellowstone"	Screen play, Jefferson Parker, Renaud Hoffman. Director: Arthur Lubin.	Henry Hunter, Judith Barrett, Andy Devine, Paul Harvey, Russell Wade.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Three in Eden"	From an idea by Somerset Maughan. Screen play, Robert Andrews, William Jacobs. Director: Frank McDonald.	**Donald Woods, Margaret Lindsay, Ian Hunter, Paul Graetz, E. E. Clive, George Regas, Micki Morita, Tetsu Komai.**	**Shooting**
"Loudspeaker Lowdown"	Screen play, Roy Chanslor. Director: William Clemens.	Ross Alexander, Anne Nagel, Glenda Farrell, Craig Reynolds.	Shooting

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Rockefeller Center, New York

Columbia

DEVIL'S SQUADRON: Richard Dix, Karen Morley—A swell show. The roaring of the planes can be heard for a block if you leave a window open, which helps to bring them in. Running time, 75 minutes. Played June 20-21.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Columbia is up and down but on this one they were up plenty. Not as good as "It Happened One Night," but it is very good entertainment and the two stars are great in their respective roles. Jean Arthur does splendid work in this one and the picture finishes with a bang in the courtroom scenes. Cooper was good, too, as was his supporting cast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Had more favorable comments on this picture than any I have played. Word of mouth advertising caused it to build for second and third days after slow start and we did strong average business. Running time, 115 minutes. Played June 14-15.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—A good picture that done above average business, but not up to "Broadway Bill" or "It Happened One Night." Running time, 118 minutes.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

PANIC ON THE AIR: Lew Ayres, Florence Rice—Just another program picture not long enough to stand up unless played with plenty of short subjects. Running time, 56 minutes. Played June 6-7.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

First National

SINGING KID, THE: Al Jolson—Somewhat of a disappointment. No musical dance numbers of any consequence and a very obvious story. Good cast does its best, including Al. Another thing: Warner's "off the air" radio arrangement makes all their songs unknown quantities. It's hard to get their rhythm in one showing, consequently they seem flat. Played June 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—Very nice program picture which should satisfy any audience looking for amusement and good hearty laughs. This Tobin girl is getting better every picture. Running time, 63 minutes. Played June 17-18.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—Splendid. Very much appreciated by audience. Running time, 87 minutes. Played June 19-20.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GB Pictures

THE THIRTY-NINE STEPS: Robert Donat, Madeleine Carroll—This English production fell short of our expectations. Sound was very bad and the story quite conflicting. Did below average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS: Lionel Barrymore, Wallace Beery—Good picture. Terrible business. I haven't done as well as expected on MGM pictures. Perhaps my people do not appreciate a good picture or something!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

AH, WILDERNESS: Lionel Barrymore, Wallace Beery—A swell picture that was ruined at the box office by a terrible title. If you can get them in, here is a picture that will please 100 per cent. Running time, 97 minutes. Played June 21-22.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A real cast and a real show to the best business since the first of the year. This picture will back up anything you have to say about it. Don't be afraid to boost it. Running time, 89 minutes. Played March 7-8.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

EXCLUSIVE STORY: Franchot Tone, Madge Evans—Gee, here is a dandy, too. Stu Erwin had a role in this equally as good if not better than he ever had before. And did he do it to perfection? Tone is always fine and that Evans girl is swell. The acting honors must be shared though with Calleia (you pronounce it) who did a fine job. Running time, 73 minutes. Played June 26-27.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MURDER MAN: Spencer Tracy, Virginia Bruce—A well-produced, interesting picture, handicapped by a poor title. The title would indicate a horror picture, but it is not. Running time, 70 minutes. Played February 22-23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

NIGHT AT THE OPERA, A: Marx Bros.—Drew above the average and seemed to please. The piano playing of Chico and harp playing of Harpo fine. Played June 14-15.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—Warner Baxter at his best. A great picture in all respects, it has romance, action and all that goes with a good outdoor picture. Well supported the first day run but did not get the play that it should have done on the second day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROSE MARIE: Nelson Eddy, Jeanette MacDonald—One of the grandest musical pictures we have ever had the privilege of playing. Although we did not do a sellout business, we always take pride in meeting out patrons at the door, who always come out satisfied.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—A very satisfactory picture. Pleased all. Miss Gaynor shows she only needs a good part and a little production back-up to be really a fine actress. Played June 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Story well told and picture enjoyed. A lot of very favorable comment. Running time, 107 minutes. Played June 14-16.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—This picture is a surprise package after the last two or three flops this star made. This is greatly due to the support of Robert Taylor, who has just nosed out Gable in popularity with the ladies. Above average business and everybody pleased.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

THREE GODFATHERS: Chester Morris, Irene Hervey—This one satisfied the majority. A few of the folks marveled at the baby's fine, neat appearance following his harrowing desert escapade, but maybe it livened up the rather drear atmosphere. In any event we're all glad the little fellow turned out so well! Played June 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNGUARDED HOUR: Loretta Young, Franchot Tone—Very good. Well directed and plenty of suspense. It was liked very much by the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—Another excellent one which was well received here on account of the dog angle. Did not have one complaint. Running time, 72 minutes. Played June 21-22.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—Was disappointed with this. Picture is pretty good but not as good as we expected. Business less than feature rental!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—For a family picture this is the best one for years, nothing big but just darn good entertainment. Business above average.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

Paramount

DESERT GOLD: Larry Crabbe, Marsha Hunt—Very good Zane Grey western for weekend. Average business. Running time, 58 minutes. Played June 19-20.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

EAGLE'S BROOD, THE: William Boyd, Jimmy Ellison—Fair Western program. Should be played as a double feature because of its being very short. Will please all western fans. Running time, seven reels. Played June 19-20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—I wouldn't rate this better than program; the amateur hour broadcast sequence was interesting and there was several good vocal selections. Business average. Played June 12-13.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HERE COMES COOKIE: Burns and Allen—Will get by, but nothing to write home about. Got lots of laughs, but some said too silly. Business average. Played June 19-20.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—MacMurray very popular here and an air story always clicks. Result good average business. Picture okeh but nothing big. Running time, 77 minutes. Played June 21-23.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—A very fine picture. Pleased everyone and drew in a few extras. Played June 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOO MANY PARENTS: Frances Farmer, Colin Tapley—A programmer of unusual merit. Played on dual but will stand alone in the smaller spots. Running time, 70 minutes. Played June 17-18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WOMAN TRAP: Gertrude Michael, George Murphy Better than average program picture, holding the interest to the very end. This Tamiroff was a scream and held our audiences in roars most of the time. The suspense was fine too. Running time, 63 minutes. Played June 24-25.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

HARVESTER, THE: Alice Brady, Ann Rutherford—It doesn't do us any good to get new customers in the house on the strength of a popular book when it can hardly be recognized from the picture. We have had the same thing from several companies and it never fails to bring complaints. If they are going to pay for the book and use the title, why not follow the story more closely? Running time, 65 minutes. Played May 26-28.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

HOUSE OF A THOUSAND CANDLES: Phillips Holmes, Mae Clarke—A lot of French and English jabber that no one could understand. More walkouts than all others in past year. Running time, 65 minutes. Played June 23-24.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

RKO Radio

CHASING YESTERDAY: Anne Shirley—A good picture good for any day including Sunday. Business poor account hot weather. Running time, nine reels. Played June 23-24.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DANCING PIRATE: Charles Collins, Steffi Duna—Technicolor without real stars and a good story don't mean a thing. This was a terrible Sunday bust.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker—Fine program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—This pair always draw extra business, although in my opinion that is not as good as some of their previous releases. It lacks Irene Dunne, whose singing made "Roberta" the success it was. Running time, 110 minutes. Played May 29-31.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

I DREAM TOO MUCH: Lily Pons, Henry Fonda—Much better than expected. Played on "Money Night."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Believe you are a real comer, Bobby, if they give you good snappy stories and not too much singing.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—A good story and well liked. Running time, 77 minutes. Played June 12-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MUSS 'EM UP: Preston Foster—Okay melodrama. No great shakes but can get by. No complaint at any rate. Played June 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILLY BILLIES: Wheeler and Woolsey—This is the poorest picture this pair has turned out, not due to their acting, but the story they had to work with. But they still brought in more shekels than some of the socalled specials. Running time, 64 minutes. Played June 13-14.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SILLY BILLIES: Wheeler and Woolsey—The silliest thing about this one is that RKO chooses to throw away a good comedy team in trash like this. No story value, few really funny incidents, no musical numbers, no production values. In short, everything's against the stars before they even started. Too bad!. Played June 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SILLY BILLIES: Wheeler and Woolsey—64 minutes too long. They ought to horsewhip these two boys for allowing themselves to be put into such a bum picture. Running time, 64 minutes. Played June 19-20.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore.

Twentieth Century-Fox

CONNECTICUT YANKEE, A (Re-Release): Will Rogers, Myrna Loy—Only a fair draw compared to the former late pictures.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

CONNECTICUT YANKEE, A. (Re-Release): Will Rogers, Myrna Loy—This reissue was rather disappointing. Did not do any such business as the former Rogers pictures. The poorest Rogers picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Johnny Downs—Irvin S. Cobb is good in this. The really fine playing of Johnny Downs, though, is deserving of producer attention. The boy has lots of appeal and creates a good audience reaction. We should see more of him. This is a nice picture for your family trade. Played June 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—A fair program picture. Good drawing card on account of the story. Running time, seven reels. Played June 21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HERE COMES TROUBLE: Paul Kelly, Arline Judge—A good program picture. Should please the majority. Good acting by the entire cast. Running time, seven reels. Played June 17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KING OF BURLESQUE, THE: Alice Faye, Warner Baxter—One of the best musical pictures we have played this year, however the box office returns were not up to our expectations.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, Barbara Stanwyck, John Boles—Took a beating on this on a Sunday date, but it still looks like good entertainment to us. Played June 21-22.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—Splendid picture to good midweek business. Running time, 95 minutes. Played June 16-18.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

THUNDER MOUNTAIN: George O'Brien—Zane Grey's name as the author is a help at the box office, but the picture could hardly be given more than a one star rating. Running time, 58 minutes. Played February 29-March 1.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

> ". . . the Motion Picture Herald's box-office check-up . . . the Herald is a weekly journal whose status in the film industry may be compared to the importance elsewhere of the Encyclopedia Britannica or the Bible . . ."
>
> The New York Times.
> July 5, 1936

WAY DOWN EAST: Rochelle Hudson, Henry Fonda—With two unknown stars in the leading roles a really fine picture for the family failed to do better than an average business under the best weather conditions since January 1. While the work of Miss Hudson and Mr. Fonda left nothing to be desired, the draw at box office was missing. So far this year we have played only one Fox picture that made us money; that was "The Farmer Takes a Wife." Running time, 84 minutes. Played March 14-15.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

United Artists

DARK ANGEL, THE: Frederic March, Merle Oberon, Herbert Marshall—Played second time. Picture is very, very good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—This picture was not suitable for our situation and proved a colossal box office flop.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Universal

DANGEROUS WATERS: Jack Holt, Robert Armstrong—So-so melodrama. Jack Holt is deserving of a decidedly better production than this. Charlie Murray helps fine in the comedy part. Played June 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—Too much Horton unfunny dialogue and not enough action. Not nearly as good as "His Night Out." However, it got by on Screeno Nights. Running time, 63 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

OUTLAWED GUNS: Buck Jones—Good western but business off. Something has just about ruined Jones in my town.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PAROLE: Henry Hunter, Ann Preston—Different, timely and a knockout story of its type. The blond girl, whose name escapes me, stole the show.—Running time, 80 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones—A swell picture that failed to do business expected, but no fault of picture.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

Warner Bros.

BOULDER DAM: Ross Alexander, Patricia Ellis—One of the best program pictures in a long, long time. Many, many fine comments. Thanks Warner—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—This is right down the alley for a small town. They can see some of the characters that they know. A small town story. We in the small towns can pick some of these snooty picturizations in our vicinity. I say this, that this director knew small town people or else the scenario writer did. The characters are pretty true in many aspects of the story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—Just as we expected, this one deserved to be on our "Must See" list for the month even though it did not rate so highly in most places. O'Brien and Hutchinson are both favorites and if they star them again in married roles we feel sure the picture will do real business here. Running time, 83 minutes. Played June 19-20.—Horn and Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Not near as good as some previous ones. Very silly and patrons don't hesitate to say so. Business average.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

SPECIAL AGENT: Bette Davis, George Brent—Fine picture. Business off.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TIMES SQUARE PLAYBOY: Warren William—See report on "Treachery Rides the Range."—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

TREACHERY RIDES THE RANGE: Dick Foran, Paula Stone—Had this on a double bill with "Times Square Playboy" and if we had been looking for two miserable pictures to give our customers these two would have filled the bill. There just isn't anything there.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

Short Features

Columbia

SCRAPPY'S CAMERA TROUBLES: Scrappy Cartoon—These cartoons have not kept up with other companies. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THREE LITTLE BEERS: Three Stooges—The class of the slapsticks. House in an uproar with laughter. The beer kegs rolling down the hill with the Stooges after them brought the house down. Don't pass this one.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

BUSY BEE, THE: Terry-Toon—Not-so-hot cartoon!—L. I. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FRESH FROM THE FLEET: Buster West, Tom Patricola—These boys are big favorites here—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

GRAND SLAM OPERA: Buster Keaton—A dandy comedy. Keaton dances for the first time and makes good. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KISS THE BRIDE: Buster West and Tom Patricola—These two boys put on a real show and the comedy was one laugh after another. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MAGIC WORLD, THE: Tom Howard—Plenty of laughs all the way through. Say it is a good comedy. Running time, two reels.—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PERFECT THIRTY-SIXES: Musical Comedy—A good musical with good singing and dancing and some beautiful girls.—C. L. Niles, Niles Theatre, Anamosa, Ida. General patronage.

RHYTHM OF PAREE: Musical Comedy—We find Educational comedies 50 per cent good and 50 per cent mediocre and this comes under the latter head. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ROLLING STONES: Terry-Toon—Only average cartoon. Nothing to recommend it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SAILOR'S HOME, THE: Terry-Toon—A good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHERE IS WALL STREET? Tom Howard—Awfully awful! Once again we had to insult our patronage with a socalled "spice of the program."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOLF IN CHEAP CLOTHING, A: Terry-Toon—Only a fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BURIED LOOT: Crime Doesn't Pay Series—An interesting two-reel subject showing how the cards are stacking against the criminal, who sooner or later must pay. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HISTORIC MEXICO CITY: Fitzpatrick Travel Talk—A single reel all in color that is a credit to any program. Running time, one reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—Brought favorable comments. Everybody should see one of these once in a while.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—Every house should play this picture on their big night. Excelllent picture. Pleased and taught a lesson.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IMPORTANT NEWS: Chic Sale—If I hadn't been a county editor for 25 years I probably wouldn't be so critical of this subject. To me it was the most inconsistent, asinine short I have seen. It was a shame to waste Chic Sale's talents on such an absurdity. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash, General patronge.

JAPAN IN CHERRY BLOSSOM TIME: FitzPatrick Travel Talk—We can not say enough for these shorts. Educational, beautiful and entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LA FIESTA DE SANTA BARBARA: Joe Morrison—Marvelous coloring and good music. Joe Morrison singing "The Last Roundup" outstanding. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LITTLE PAPA: Our Gang—A comedy that will please any audience, young or old, 100 per cent. Spanky McFarland and a sweet little two-year-old miss carry off the honors. I would give it a four star rating. Running time, 20 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

METROTONE NEWS: Newsreel—Always good, none better.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

OLD PLANTATION, THE: Happy Harmony Cartoon—All color with southern melodies and songs. Very good. Running time, 10 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

PAN HANDLERS: Patsy Kelly, Pert Kelton—Kelly and Kelton a great team. This comedy went over with a bang and roars of laughter.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PERFECT TRIBUTE, THE: Chic Sale—As fine a short as has been made. Drew applause every show in our house and held them spellbound. Don't miss it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUN, SHEEP, RUN: Happy Harmony Cartoon—A crackerjack color cartoon. Up to the fine standard of this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage

RUN, SHEEP, RUN: Happy Harmony Cartoon—A splendid cartoon. Running time, 10 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SECOND CHILDHOOD: Our Gang—I rate this the best "Our Gang" comedy to date. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Paramount

HENRY, THE FUNNIEST LIVING AMERICAN: Betty Boop Cartoon—Fair cartoon. Will interest children. It's O. K. Running time, one reel—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

JUNGLE WATERS: Grantland Rice Sportlight reel. Running time, 10 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MAGIC OF MUSIC, THE: Headliner Series—Just fair. Running time. 11 minutes.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

POPULAR SCIENCE: While these are sold for extra money they are worth it. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

RKO Radio

IN LOVE AT 40: Edgar Kennedy—Just a comedy. Kennedy always scares the kids with his loud talking when he gets mad. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NEPTUNE MYSTERIES: Struggle to Live Series—Fairly interesting. Not as good as we've seen from this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PATHE TOPIC NO. 3: Pathe Topics—These are very fine reels for fillers.—C. L. Niles. Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

THREE LITTLE WOLVES: Silly Symphony—Another dandy Silly Symphony from Disney. The class of the cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

CAMERA THRILLS: Special—And they're still talking about it. This one rates high in our audience's favor. About the best action subject to date.—L. A. Irwin. Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

BETWEEN THE LINE: Bernice Claire—Miss Claire sings and looks lovely in this rather witty bit of celluloid. Production value is fine and all in all a good subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DOUBLE EXPOSTURE: Bob Hope—Poor. Nothing to it. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

P'S AND CUES: Pepper Pot Series—Billiard champions, male and female, show how they do it. Okay! —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VITAPHONE HIPPODROME: Molly Picon, Johnny Lee—An excellent vaudeville reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WASH YOUR STEP: Hal LeRoy—Just fair. Running time, 21 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Serials

Stage and Screen

CUSTER'S LAST STAND: Rex Lease—On fourth episode and not going over so hot. It takes about half of each first reel to introduce its fifty characters. —E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Universal

FLASH GORDON: Buster Crabbe—The last of Universal's serials on present contract and this is a honey, the only serials from this company this year that got any extra business. "Flash Gordon" will make up for the other three that failed to draw any extra business.—J. B. Weddle, Walnut Theatre, Lawrenceburg, Ind. Average patronage.

Detroit Delivery Suit In Commissioner's Hands

Taking of testimony before a circuit court commissioner has been completed in the case of the Film Truck Service against Independent Theatre Owners of Michigan, Inc., an association formed to deliver films for its members. Harold C. Robinson, president of the Film Truck Service, seeks to stop the association from soliciting new members and to prevent delivery of films by the association to its present members.

Gordon To Produce Plays On His Own

Max Gordon will produce three or four plays next season without Metro-Goldwyn-Mayer participating in the financing, he said last Friday upon his arrival in New York from a six week trip to England, France and Scotland.

"The fact that MGM has withdrawn from participation doesn't alter my plans any," Mr. Gordon said. "If the film company had continued, several additional plays would have been scheduled," the producer said.

A. J. Balaban Starts At Radio's Studios

A. J. Balaban starts work this week with the production staff at the Radio Studios under Samuel J. Briskin. It is believed that at a later date he will produce. Mr. Balaban is a brother of Barney and John Balaban and has been spending most of his time the past few years in Europe.

Film Business Found Lively in Australia

The film industry is moving forward rapidly in Australia and theatre construction in the Antipodes is very active, according to Elton Wild, secretary-treasurer of Twentieth Century-Fox in Australia, and Ralph Doyle, head of RKO Radio activities in the same country, both of whom were in New York last week.

All the 1,567 houses in New Zealand and Australia are in operation and all have sound equipment, the officials said.

Two independent companies will produce from 10 to 12 pictures next year on the Continent, they added. Zane Grey is reported to have formed a syndicate to produce a story centered about life on the Great Barrier Reef, in which he also will appear. He also will do one on the life of the Australian aborigines.

Associated Theatres Will Open 28th House

The new Mayfield Center in Cleveland, a 1,500-seat house to be opened in August, will be the 28th unit in Associated Theatres of Ohio. Meyer Fine, head of the circuit, was in New York last week conferring with MGM executives on a product deal for next season.

Skirboll In Production

Joseph H. Skirboll, manager of the First Division exchange in Pittsburgh, will leave for Hollywood in July to join the Paramount production unit headed by Frank Lloyd.

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J. C. JENKINS—HIS COLYUM

Sioux Falls, S. D.

Dear Herald:

We presume the most of you boys know what hot weather is. Hot weather is the reverse of cold weather, in other words, when it is hot it can't be cold. For instance, when it is 30 below zero and there is a strong wind blowing, wise people will wear an overcoat instead of B.V.D.'s. Nature has some funny rules, like a political convention, but they are not subject to amendment.

Speaking of hot weather reminds us to say that for several days now the mercury has been pushing pretty hard on the top of the tube while we have known it to push pretty hard on the bottom. Down in Nebraska ("the land of the free and the home of the brave") Nature has been trying to find out just how much the natives can stand without offering an amendment. We are going to introduce one right now. Down there "98 in the shade" has become so common that people are beginning to refer to the hard winter of "'49" in order to cool off. You remember that it was in "'49" that California went on a gold basis and a lot of Californians went on the rocks, and some eastern folks too. When we read of the "gold rush of '49" we are reminded of the rush when the quarterback of the home team called "26-33-41-62-shift" and the rush was on but it stopped about six feet behind the line of scrimmage. Doggone such doggone playing anyhow.

▽

Sherm Fitch, the R.K.O. manager at Sioux Falls, says he's got the hives. We don't know what the "hives" are but we presume the hives are closely related to the heaves, and we know what the heaves are. Our father used to have a buckskin pony that got the heaves every time we fed him musty clover or timothy hay, and we hope Sherm hasn't been eating musty hay. There is a remedy for the heaves but we have forgotten just what it is, so we will have to turn on the radio, that will tell us all about it.

Sherm said to us, "Say, Colonel, the two old parties have had their conventions and nominated candidates and adopted their platforms and now what do you think about it?" We lit a convention cigar and said:

"Well, Sherm, just to be honest about it, and looking at it from out here in 'the prairie state,' it is our belief that if they will continue to tell us of the excellent qualities of gasoline, face powder, soap, cosmetics, cure-all remedies, etc., etc., and if the old lady will continue to manufacture her vegetable compound for falling arches, we ought to be able to continue for at least 'three long years' in spite of hellandhighwater, or words to that effect." Sherm threw a paper weight at us and said, "Oh, you doggone bonehead."

▽

Hot weather gets under our B.V.D.'s and sometimes we don't know whether we are going north or south, but generally sidewise. Our doctor says we must "take it easy." Just what he means by "taking it easy" we don't know. If he had said "You must go bass fishing" we would have understood him and probably would have added a little something to his bill, although that looked like it was plenty high enough already. But this will probably be plenty of bull about the weather, but the weather up here in Dakota is about the same it is "down where the alfalfa grows" and in Alf Landon's state, and you know it is pretty hot down there and it is getting hotter.

▽

Last night we went and saw "Splendor" and we have been trying to figure out just what connection that title had with the story and just how much of a draft that title would have with the public. In fact, it didn't have any at the theatre.

"Splendor" is another of those triangle themes wherein the "heavy" tries to win the bride away from her husband by offering him a palatial home and then tries to send him to South America in the interest of his oil company. All of which was a lot of horseradish, but it served as a basis for a story which we presume the producers thought would be new to the American audiences.

This triangle story is one that Noah brought over with him and it has been used ever since he landed, and was adopted in the early stages of the cinema and by some excellent players who ought to have rebelled against using it. It isn't what the American people want in entertainment; their preference runs rather to "horse opera."

It is to be said of the players in "Splendor" that they did excellent work with what they had to work with. We knew a fellow once who was an excellent artist, and would have painted an excellent picture, but he used a whisk broom instead of a brush.

From the chair. "Will the delegates please be seated that we may proceed with the business of the convention." (Voice from the Nebraska delegation, "Hurrah for the Platte river valley.")

▽

When we left Nebraska she was badly in need of rain, and if they don't get rain down there pretty soon we will all have to go on relief. The small grain crop is practically out of consideration but the corn is still doing fairly well in most places, but even corn needs a drink once in a while, just like a prohibitionist.

▽

"The chair now recognizes Sally Smithers from Coon creek holler." (Voice from the California delegation: "Mr. Chairman, California wishes to inform the convention of our wonderful climate and our sunkist oranges." A cowpuncher from the Rio Grande valley: "Oh, applesause, sit down.")

▽

The weather is so doggone hot that we are going to comply with the doctor's orders and "take it easy." There are several reasons for this. One is the doctor's orders and another is that Ernie wants to use the space for his advertisers, therefore the convention will recess until the delegates sober up. The readers (if there are any) may now start a demonstration.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD *covers the field like an April shower.*

SHORT PRODUCT PLAYING BROADWAY

Week of July 6

CAPITOL
Two Little Pups..... MGM

MUSIC HALL
Row, Mr., Row..... RKO Radio
Along the Lifeline of the British Empire..... Harold Auten

PARAMOUNT
I Wanna Be a Lifeguard... Paramount
Wonderland of the Gaspe.. Dynamic
Paramount Pictorial No. 12. Paramount

RIALTO
Fool Your Friends..... RKO Radio

RIVOLI
Movie Melodies on Parade. Paramount
Through the Mirror..... United Artists

ROXY
Mickey's Polo Team..... United Artists
It Happened All Right..... Educational
Going Places No. 23..... Universal

STRAND
Pictorial Review ..... Vitaphone
I Love to Singa..... Vitaphone

Golf Tournament Set By Monday Nighters

The Monday Nighters, a social organization of New York exhibitors and exchange men will stage its first annual golf tournament on Tuesday, July 14, at the Elmsford Country Club, Elmsford, N. Y.

Berk Is New Fox Attorney

An order of substitution has been entered in federal court in New York by Fox Theatres designating Herbert D. Berk as attorney in place of the late Henry Brill in connection with the suit brought by Chicago Title & Trust Company against the theatre company.

Skouras Men Join Peskay

Three Skouras Theatres men have resigned to join Edward J. Peskay's theatre project. The men are George Rich, supervisor of the Queens County Theatres; Moe Baranco, Jersey City supervisor; and William Brown, assistant and secretary to Mr. Peskay.

Newman Goes to Imperial

Steve Newman now is handling advertising and publicity for Imperial Distributing Corporation under the company's program of 30 features. Mr. Newman has served with Warner Brothers and First Division.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

". . . the Motion Picture Herald's box-office check-up . . . the Herald is a weekly journal whose status in the film industry may be compared to the importance elsewhere of the Encyclopedia Britannica or the Bible. . . ."

The New York Times
July 5, 1936

HORSE CHESTNUT—CHESTNUT HORSE

"High pressure" has by today's generally accepted definition come to be identified with a false forcing in selling, an intensity in endeavor that does not stick entirely to the facts. It applies as well to the merchandising of motion pictures. Therefore, as an opposite to "high pressure" and to emphasize virile, consistent delivery in showmanship that takes advantage of every sound selling point, this pen favors the term "high power," and as such has used it frequently. Most recently it can be found in the issue of June 27, last paragraph of our editorial headed "Christine Knows Her Bally."

But the same meaning is evidently not accepted by every reader for in a recent mail is the following communication from a long-time Round Tabler objecting to such usage. He prefers his name not be used.

Dear Mike:

Christine showed damn good showmanship in her desire to get her dog back and the manner in which she handled her own private little campaign.

But I, personally, don't agree with you when it comes to "the necessity of high-power plugging." At least not in the sense that the term indicates in this business.

I'll wager Christine didn't advertise the loss of Westchester County's greatest English setter with gorgeous twinkling brown eyes, the most intelligent and finest setter ever bred in the county, Champion of Champions, the one and only, etc.

She just let the community know in an honest-to-goodness fashion that she had a message to deliver, a favor to ask no doubt. And, her sincere efforts were rewarded with the return of her pet.

High-power connotes high-pressure. Spirited exploitation and advertising is something different. Just tell the boss you put on a spirited campaign and what would he say? You know as well as anyone else. Tell him "high-power" and he'll think it great.

Let's lay off that high-power selling. There's too much of it in the merchandising of every picture these days. Barnum was right. But so was Lincoln. Ask Billy Rose.

* * *

Yes, we agree that there is too much of an intensity in selling every picture, in advertising every attraction with the force that belongs behind only those features that deserve it. But we also maintain there is no disputing the application of "high power" when called upon to obtain honestly the maximum of boxoffice possibilities, week in and week out, from any theatre's attractions and to obtain such without recourse to the high-pressure practices to which our correspondent objects.

No, indeed, high power does not necessarily connote high pressure. We desire to establish as much difference between them as there is between a horse chestnut and a chestnut horse.

▽ ▽ ▽

WON'T TAKE 5 TO 1

Discoursing on some present day weaknesses in the industry, visiting theatreman got this off his chest.

Some years back he operated a house later taken over by the circuit with which he is now affiliated. In its independent era the theatre consistently grossed a thousand dollars more a week than it is doing today. Reason seems to be that the spot is not receiving the attention necessary and it further appears that very few dollars are being allowed for proper advertising.

So this executive knowing the situation down to the ground is firm in his conviction that an added expenditure of a couple of hundred a week plus some knowing effort, which he is well able to supply, will bring the house back to the former much more profitable state. But the Big Boys solidly entrenched behind columns of figures ignore the tempting odds and refuse to lay down two to pick up ten.

Not so long ago there were plenty of fast-steppers around who offered the same opportunity would slap down plenty of bankroll before you could say Clark Gable. But that seems all in the past.

Too much showbusiness today is cut-and-dried. And that, kind friends, goes both ways.

A-Mike Rose



UNUSUAL FLOAT. For date on "Show Boat," at the Gem, Osceola, Ark., Raymond Cartwright created this unusual float featured in parade that was highlight of local celebration of State Centennial. After the parade, the boat was tied up to its "pier" in front of theatre during run of the picture.

Gets Quarter-Page Ad On Classified Plug

Credit George Spaeth, Lyric, Duluth, Minn., says Minnesota Amusement's ad chief, Charley Winchell, for the clever adaptation of the slant praising local paper for want ad results. George was playing "World's Fair" and could not locate a barker for out front, it seems, until he advertised in the paper. Results were immediate.

Letter of endorsement to the publisher on theatre letterhead was strong enough for quarter-page house ad reproduction with plenty of plug for the theatre.

"Have You Contributed Lately?"

Burlesk Bathing Revue Clicks for Griffithmen

Working with the local Lions Club in each instance, three Griffiths Circuit managers reported highly successful the presentation of a men's burlesk bathing revue. Here are highlights of the stunt as put over by Dick Klein, of Seminole, Okla., J. Howard Hodge, of Midland, Texas, and J. E. Stribling, of Hugo, Okla.

Each cooperating merchant paid $1.50 entrance fee for representation in the contest by costumed club member appearing in the revue for the store, this money plus percentage of the night's receipts going to the club's crippled children fund. Every member of the club was required to "model" on the stage of the theatre. Lions paid for window cards, heralds, photos for display and cuts for newspapers, the latter going heavily with page one stories.

Wax figures dressed in old-time bathing suits were placed in windows of prominent stores and in Hugo, editor of local paper dressed in suit, vintage of 1889, appeared on the stage of the Erie Theatre to make announcement of the gag.

"Have You Contributed Lately?"

Contests Sell "El Dorado" Date

A movie star contest was put on by Arnold Gates, Loew's Park, Cleveland, Ohio, for "Robin Hood of El Dorado" with guest tickets going to those who could supply the full names of stars' photos shown in lobby display. Only clue given by Gates was that each of the stars' last names began with one of the first letters in the title of the film shown and he says there were plenty of entrants in the contest.

Sky ad company, whose plane was equipped with a p.a. system for advertising purposes gave picture a plug to demonstrate their novelty, and pet shop cooperated by displaying a certain type police dog, offering tickets to those who named the particular breed and explained in not more than fifteen words why they wanted to see the picture. School principals were circularized, stressing the historical background of the picture and library attendants were guested for plugging the date.

JULY DEADLINE; JULY IUDGES

Midnight of Saturday, August 8, is the deadline date for entries in the Quigley July Awards. So, please, have those campaigns at headquarters by that time.

The July judges are as follows: Robert M. Gillham, Paramount Pictures Corp., C. C. Moskowitz, Loew's, Inc., and Andy W. Smith, Warner Bros. Pictures.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

∇

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

∇

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

∇

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

∇

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

∇

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

∇

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

∇

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

∇ ∇ ∇

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Sells Cool Plants With Smart Booklet

"How to Keep Cool in Washington" is the attractive title of a sixteen-page booklet which is now being distributed to the patrons of Warner Bros. five air-conditioned theatres in the District of Columbia as an experiment in the indirect selling of cooling plants.

The booklet, part of the institutional work done by Frank La Falce, Director of Advertising for Warners' Washington Zone, contains among other features a brief history of man's efforts to keep cool, a long list of attractive places in and around Washington for hikers and motorists, Hot Weather Health Hints prepared by the U. S. Public Health Service, some advice on How to Avoid Sunburn, a page of facts about air-conditioning, and four pages of recipes for summer menus, prepared for the booklet by Mrs. Frances Troy Northcross, director of the Washington HERALD'S Home Makers Club.

Advertising for the five theatres—the Earle, Metropolitan, Ambassador, Tivoli and Penn—has been held to a minimum. Inclusion of the recipes assures the book being taken into the home. The preparation of the booklet was publicized and resulted in numerous requests for copies being received before actual distribution began.

"Have You Contributed Lately?"

Class Appeal Aimed For In "White Angel" Front

Distinctive treatment of the lobby decorations at the New York Strand for the date on "White Angel" was stressed in the design by B. F. Moore, managing director, and constructed by Sid Nagler, to sell the historical importance of the theme, adapted from the life of Florence Nightingale. Dignity and popular appeal were combined to bring out the picture's high points as follows:

Ten-foot hand-tinted enlargement framed in manner of a portrait was utilized as a nucleus, balance of front constructed of pastel tints with white silk for backgrounds of the display frames which were treated in the same manner, using oval cut portrait moulding mats. The cutouts in the frames also were hand-tinted, mounted on white silk backgrounds to achieve a cameo effect. Title was flitter-faced cutout letters set against panels of frosted glass illuminated from behind with trough lights.

Unusual publicity on the date at Atlantic City was obtained by Sid Blumenstock, local

"Have You Contributed Lately?"



Strand Front for "White Angel"



WAR STUFF. In addition to artillery, sandbags, guns and marquee fort, house staff at the Sooner, Norman, Okla., wore helmets about town carrying picture credits. From the left above are Manager L. A. Chatham, assistants Gus Hoenscheidt and J. B. Rhea, service chiefs Leon Smith and James Borjes, cashiers, doormen, ushers and ad department personnel.

Warner Theatres' exploiteer. In place of the regular publicity, Sid planted in the Atlantic City *Press,* Henry Wadsworth Longfellow's poem, "The Lady With a Lamp," illustrated with a photo of Kay Francis, as Florence Nightingale. Following the poem was a paragraph plugging date and announcement of its showing locally.

"Have You Contributed Lately?"

'Buy British' Campaign Used by Egan for "Rhodes"

A "buy British" campaign was put on by Pete Egan in connection with his "Rhodes" date at the Palace in Calgary, highlight of which was a double truck spread featuring $25 in prizes to those supplying the names of the merchants whose ads were run minus any clue as to who they were, other than plugging some article for which they were known.

First page called attention to the contest, editorial on Rhodes was run and various picture mention scattered throughout paper.

"Have You Contributed Lately?"

Muchmore Hosts Kids Of Traffic Club

Every year Tom Muchmore picks the most worthy group of boys and girls and entertains them at his theatre. This year, before leaving the Settos Theatre, Indianapolis, Ind., for the Alamo in Louisville, Ky., Tom contacted the Traffic Boys and Girls, an organization that protects the little kiddies from injury while attending school and hosted them at his house.

Tom reports that he obtained widespread publicity from various city officials as well as newspaper critics who came through with stories. He further says this is one of the best good-will stunts he has ever used and in the new situation intends if possible to arrange similar tieups.

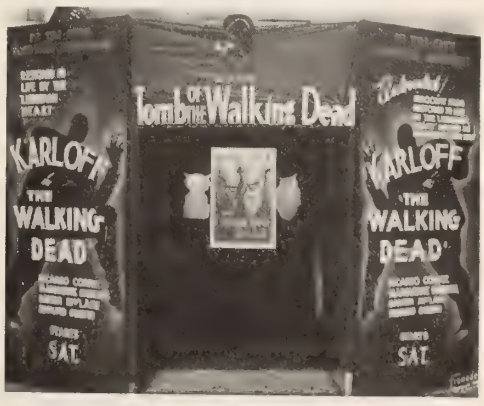
Murphy Holds Preview For "Mr. Deeds"

An invitational preview of "Deeds" was held Sunday ahead of opening by David Murphy, Rialto, Allentown, Pa., attended by approximately 250 persons from all walks of life, selected mainly because of their wide range of contact. Murphy says Allentown doesn't have Sunday shows and so far as he can learn this was the first Sunday preview ever held there.

Day following preview and for ten succeeding days the Allentown *Chronicle and News* conducted a humorous column explaining the meaning of the term "pixilated" and inviting readers to submit short letters telling of a habit they had observed in others. Tickets were given to writers of letters run in paper each day.

Fashion strip of Jean Arthur in various ensembles worn during making of picture was used, window displays planted and imitation dollar bills with copy imprint were distributed at night clubs, restaurants, etc.

"Have You Contributed Lately?"



SPOOK STUFF. Foyer walls were covered by John McKay, Garden Theatre, Davenport, Iowa, for his "Walking Dead" date. Large display boards with Karloff silhouette gave playdates and cast.

Sleeping Girl Stops Pittsburgh Pedestrians

Pittsburgh office workers became vampire conscious when they passed show window of leading store and saw beautiful girl asleep in window supposedly under spell of "Dracula's Daughter." Stunt was put on by Ken Hoel and Bill Zeiler at the Alvin Theatre.

Tying up with the window stunt was a midnite spook premiere. Just before the show, the girl was taken from the window, moved to the Theatre on an operating table where she came to life in the theatre with the first appearance of "Dracula's Daughter" on the screen. Papers played up the spook show and window stunt and spot announcements were received on radio.

"Have You Contributed Lately?"

Hadaway Dispenses Beer For "Frankie and Johnnie"

When "Frankie and Johnnie" came to the Colonial Theatre in Winston-Salem, N. C., the whole town went for beer and pretzels. Manager Norris Hadaway tied up with local beer parlor, imprinted envelopes filled with pretzels were distributed about town, "Frankie and Johnnie" song cards were handed out and section of lobby (see photo) was turned into an old-fashioned beer parlor with promoted drinks dispensed by usher.

"Have You Contributed Lately?"

Amateur Critics Contest Staged by Stevens

Twenty-five stores cooperated with A. Stevens, Imperial Theatre, Ottawa, Canada, on an amateur critics contest for which cash prizes and tickets were awarded.

Merchants came through with a co-op page and each criticism had to have a coupon attached, these available only at the cooperating merchants' stores. Window cards were placed in all stores, advertising space was sold by the theatre staff, newspaper donated the prize money and theatre paid for printing of window cards and coupons.

"Have You Contributed Lately?"

"Petticoat" Thermometer

A twenty-five foot thermometer made of beaver board and wood strips was stationed in the lobby of the Blaine Theatre, Henryetta, Okla., by T. H. Wilson to sell "Petticoat Fever." The red mercury line crowding the top was lettered to title and proved a real attention-getter.

"Have You Contributed Lately?"

Store Sponsors Temple Club for Stroud

Leading department store in Hamilton, Ontario, cooperated with George Stroud, manager of the Palace Theatre on "Captain January" by erecting a booth in store and inviting all kids to join the Shirley Temple club. Each child possessing a Temple doll had to bring it with her to the booth and register her name, address and age in a large book, she then received ticket to see the picture. Store featured the club in their ads and needless to say, there were plenty of kids not owning dolls, who purchased them at the store.



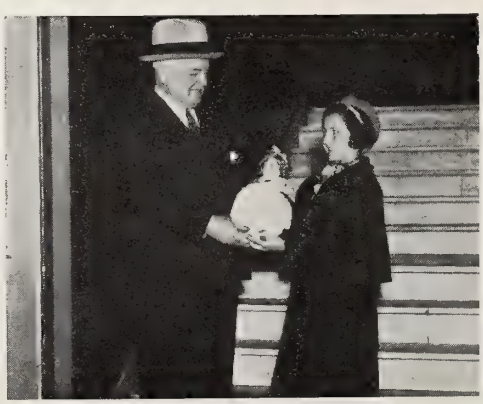
Hoel-Zeiler "Dracula's Daughter" Window



Hadaway's "Frankie and Johnnie" Barroom



Wright's "Country Doctor" Lobby Display



Stroud Presenting Temple Doll

Lucky number stubs were distributed and accompanying photo shows Stroud with the lucky miss to whom he presented a Temple doll donated by the store. Various merchants devoted windows to displays, 18 three sheet boards were planted about town and front and lobby were especially decorated two weeks ahead.

Displays Merchants' Wares In Lobby for "Country Doctor"

Accompanying photo shows the way Jack Wright, Liberty Theatre, Walla Walla, Wash., reciprocated by allowing merchants to display their wares in his lobby as an exchange for their window displays on "Country Doctor." Savings and loan association came through with excellent window tying up with picture and featuring the kiddies.

Highlight was teaser campaign, the words EHA being carried in all ads and copy, breaking in tabloid section of regular Sunday paper announcing that the letters stood for "everybody happy administration" and a message from the president of the circuit, Frederick Mercy, that every theatre employee was a member of the "EHA" and ready to make patrons happy with entertainment.

Serialization ran in papers, gas company imprinted all bills and banners representing diapers were strung across Main Street.

"Have You Contributed Lately?"

Kempton Entertains Seniors At Free Kiddie Show

A good-will builder was used recently by Jack Kempton, Sherman Theatre, Goodland, Kansas when he wired the president of the senior class at graduation congratulating the young people on their achievement, and sympathizing with them on the ending of their kid days.

Jack invited them all to attend the show where they were admitted at children's prices. Those who presented themselves dressed in children's clothes were given free popcorn and lollypops. Kempton reports the seniors came in a body and a great time was had by all.

"Have You Contributed Lately?"

"Mr. Deeds" Checks In At Hotel for Thames

Tying up with local auto dealer, Jimmy Thames, Ritz Theatre, Corpus Christi, Texas for "Deeds" dressed a man in afternoon attire and had him driven by chauffeur throughout town. "Mr. Deeds" visited all prominent stores and arrangements were made for him to register at leading hotels, where he was paged in lobby and dining room at regular intervals during the day. Bally was used week ahead for three days.

Western Union placed inserts in all telegrams, dress shop paid for photos of Cooper and Arthur with store ad and private screening was held for newspaper staff and local prominents.

"Have You Contributed Lately?"

Recently Closed Cambria Opens with "Two Flags"

A double truck was secured by Bill Decker, manager and Charlie Schiffhauer, publicist at the Cambria Theatre, Johnstown, Pa., on "Under Two Flags" which included sock newspaper copy on the reopening of the theatre. Stories with art on Colman and Colbert were run in papers as were stories on the remodeling of the theatre, closed due to recent flood damage.

Local restaurant came through, paying for cost of printing heralds carrying their ad, and stories were planted on the new radio control featured in the film.

Shannon Uses Various Gags for "Anything Goes"

Telegraph poles around Pittsburgh were tacked with Chuck Shannon's "Anything Goes" copy for his date at the Belmar, cards reading "Found—an explosion of merriment, the best show," etc., etc. Three boys paraded about town, each carrying a banner, one with "Any," the other "Thing" and the third "Goes." Boys would scatter and then get together spelling out the picture title.

Merchant was promoted to take ad on reverse side of novelty throwaway upon which different letters of the title were printed. These were placed at different counters in merchant's store, clerks giving one with each purchase and to those presenting complete sets spelling out title, tickets were awarded. Another contest was planted with shoppers paper in which title letters were scattered throughout the ads, the first six entrants to find the words were guested at the theatre.

"Have You Contributed Lately?"

Nurse Bally for "Angel"

As part of the exploitation campaign for "The White Angel" current at the New York Strand, six girls garbed in full nurses' uniforms were stationed on busy Broadway corners distributing envelopes containing cards with following message: "Warner Bros. proudly present Miss Kay Francis as Florence Nightingale in 'The White Angel' with Ian Hunter," etc.

"Have You Contributed Lately?"

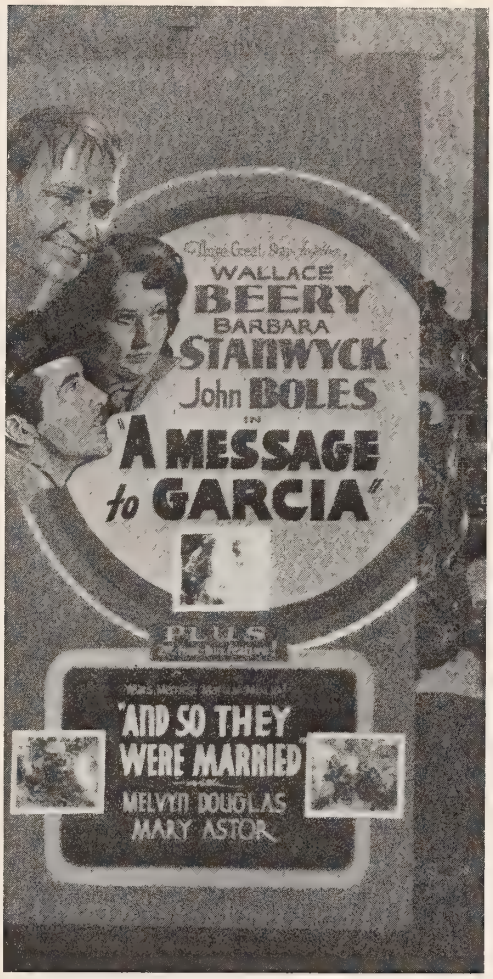
Gag Street Stunt Sells "Doctor"

The folks in Tuscon, Ariz., were treated to a laugh by Roy Drachman, Fox Theatre who sent a fellow out on the streets wheeling five baby carriages (see photo) to bally "Country Doctor." Another gag was the distribution of colored cards each bearing a cut of one of the babes with the caption "I am Yvonne (or whichever one she was), find four persons having the cards with the pictures of my sisters, and all five of you will be my guests to see," etc., etc. Roy arranged it so that there weren't too many sets presented.

Arrangements were made with hospital, whereby they bought tickets for all attendants in one block, papers carried story on this and letters were written to all doctors and nurses acquainting them of the engagement. Jeweler came through with nice window of baby cups, bracelets, spoons, etc., copy reading "no matter how many babies are left at your house, we have the ideal gift for them."



Drachman's "Country Doctor" Street Bally





Above is reproduction of two-column newspaper ad and, left, adaptation of same for lobby display poster as utilized by Les Pollock, at Loew's, Rochester, N. Y. Ads are blown up to make posters which are not cluttered with too much copy and, says Les, the idea saves wear and tear on the house artist.

Contests Highlight Lykes' "Sky Parade" Campaign

Local oil distributors formed a Jimmie Allen Cadet Club for Jack Lykes' "Sky Parade" date at Loew's Stillman, Cleveland, featuring a contest whereby every child selling fifty gallons of gasoline received a ticket to see the picture. Company reimbursed theatre for each ticket used and Jack reports over a thousand were given out.

Special screening was held for oil company attendants and newspaper critics. United Air Lines devoted a window display to large glass container, offering prizes to those guessing number of drops of gas in container. Line also furnished display of air trophies for lobby.

Newspaper sponsored an essay contest on "What was your greatest model airplane thrill"; first prize was bicycle and tickets for runnersup. Jack promoted airplane with loud speaker for thirty minute flight over city making picture announcements and special lobby display consisted of compo board replica of airplane hangar, illuminated beacon lights and model planes furnished by airlines.

"Have You Contributed Lately?"

Special Lobby Display Built for "Road Gang"

Among various displays that were built for his "Road Gang" lobby at the Lyric in Watertown, S. D., Mike Wainstock used an electric sign spelling out title and built a torture rack with dummy hanging from same. Shot guns, shackles, handcuffs, bull whip and reward posters promoted from sheriff's office and local police were made into neat setpieces.

Heralds were distributed opening day, illuminated shadow box was hung directly under screen and used with trailer and spot announcements planted over radio two days in advance of opening.

"Have You Contributed Lately?"

Scott's "Ziegfeld" Ad

A nice full page co-op ad was secured by Sid Scott, Tivoli Theatre, Hamilton, Canada, for "The Great Ziegfeld." Each merchant's ad tied in some way with glorifying the dollar or purchaser. Center of page contained cut of Powell and Rainer.

"Have You Contributed Lately?"



ATMOSPHERIC LOBBY. Real rustic display with pines, log cabin and all the trimmings was used for the "Sutter's Gold" engagement at the Paramount Theatre, Atlanta, Ga., by Tommy Read.



FRONT PAGES. To tiein directly with actual newspaper crime stories for "Bullets or Ballots," Mort Goodman, of Sid Dannenburg's Warner theatres' Cleveland publicity staff, utilized a lot of page one stories for decoration on advance lobby.

"Have You Contributed Lately?"

Crites Boxing Match Bally on "Milky Way"

A little different "Milky Way" street bally was used by Arlie Crites, Rig Theatre, Gorber, Texas, when he rigged up a ring on the back of a truck for a boxing match between two small boys. Referee was dressed in white and wore horn-rimmed spectacles a la Lloyd and the gag created plenty of comment as it toured the streets.

Three days ahead small bannered beaverboard cow, mounted on wheels with cowbell around its neck, was pulled through streets by boy and a "mechanical" man performed in front of the theatre during engagement.

"Have You Contributed Lately?"



ANIMATED BOAT. Designed by Rodney Pantages and J. Lloyd Dearth for the "Show Boat" at the Pantages, Hollywood, Cal., the above lobby animation created attention with wheel on boat revolving in water.

Vote for Joe Brown Ad Sells "Sons-O-Guns"

Ken Grimes, Warner Theatre, Morgantown, West Va. for "Sons-O-Guns" ran a special ad in the political section of paper with copy "vote for Joe E. Brown," etc.; stilt walker dressed as Uncle Sam, paraded streets carrying back banner and special stories were run in paper calling attention to courtesy tickets which would be dropped in parachutes from plane circling city.

Cough drops were distributed by boys, bags carrying copy "for that husky voice you will have after seeing," etc., etc. Special letters were mailed to all members of the American Legion, various stores came through with neat window displays and local five and ten featured a Blondell sundae and distributed cards to all patrons.

"Have You Contributed Lately?"

Realistic Lobby Sells Ryan's "Road Gang"

For his "Road Gang" lobby, Joe Ryan, Grand Theatre, St. Cloud, Minn., built a special display consisting of tear gas bombs, black snake whip, leg irons, mouth gags, "wanted for Murder" stills and cards, etc., etc. Contest was planted in papers offering guest tickets to those submitting the most number of smaller words from the picture title.

Street bally was man in striped convict uniform who not only covered main streets, but visited offices and department stores. Cards were planted on fire plugs reading "don't park here, or you may land in a Road Gang." Girl using the wrong number gag called suburbanites giving dope on picture and special preview was held to which local prominents were invited; stunt covered by newspapers.

"Have You Contributed Lately?"

Inquiring Photographer Contest Used on "Deeds"

A reported first time was the inquiring photographer stunt used by manager Rudy Kuehn and publicist Bob Dietch at the Stanley Theatre, Jersey City for "Mr. Deeds," when cooperating newspaper tied in on a ten day publicity contest. Photographer covered streets stopping folks at random and distributing cards with space alloted to answer of question "What would you do if you inherited 20 million dollars?" If picture of contestant together with answer was printed in the paper, guest tickets were awarded. Each day during date one was used, thus insuring all watching particular column in which contest was run.

Theatre boys distributed "fake" money with picture copy, parade of magazine boys with police escort was staged mile from theatre, marching through town to house, where they lined up for pictures to be run in papers.

"Have You Contributed Lately?"

Broadcasts Louis Fight

Anticipating the opposition that the Louis-Schmeling fight would prove, Harry Moller, Wicomico Theatre, Salisbury, Md., stepped out and tied up a local radio concern to place a radio in the booth connected to the p. a. system. Heralds were distributed citywide and Moller reports he had them literally hanging from the rafters.



THE MILKMAN WAITS. For "Milky Way" opening at Loew's Paradise, New York City, Manager Jerry De Rosa and zone publicist Perry Spencer planted this "milkman" out front. No doubt to tell the folks he was on hand for the opening.

"Have You Contributed Lately?"

Cheyenne Bank Ballys "Custer's Last Stand"

F. G. Roberts, Rialto Theatre, Clinton, Okla., went out into the country and scouted around until he found a Cheyenne buck to bally his "Custer's Last Stand" date. Fellow was dressed in war paint and full regalia and stationed in front of the theatre beating a tom tom. Stunt was repeated at fifteen minute interval during engagement.

For "Country Doctor" Roberts tied up local baker who donated birthday Dionne cake and to first 100 kids entering theatre cake was distributed.

"Have You Contributed Lately?"



PINE TREES. For the front on "Lonesome Pine" at the Fox Gillioz, in Springfield, Mo., Manager John D. Johnson and artist Claud Ferguson created this interesting front of blue and green bordered with pines.

City of Shanghai Called Best Show Town in China

Motion Pictures Said to Hold First Place in Public Indoor Entertainment

by J. P. KOEHLER
from Shanghai

In considering the cinema business in Shanghai, one must bear in mind that population figures have only a minor relation to cinema attendance. It is the economic and educational status of the inhabitants that determine the result at the box-office. Shanghai is credited with a teeming population of some 3,500,000 souls in its 3 districts, but, so far as motion pictures are concerned, its cinema-going population should be reckoned at about equivalent to an American city of 250,000.

The Central Government of China is constantly endeavoring to bring the screen to the masses by affording free educational shows, by the exhibition of educational pictures made by and for Chinese people, and through the screen service of some 45 portable projection sound equipments.

And yet it will be some years before the earning power and education of the lower classes is such that the box-office will really feel the effect.

* * *

Shanghai, China's greatest seaport, industrial and manufacturing center is the movie capital of China. Ninety-five per cent of foreign motion pictures have their first release in Shanghai. Practically all Chinese-made pictures for commercial exhibition receive first release in Shanghai since, with few exceptions, all native films with sound track are in the official Mandarin language.

Shanghai presents problems peculiar only to this city and China as regards motion pictures. The city is divided into three areas. The International Settlement of eight and three-quarter square miles, is controlled by the Shanghai Municipal Council, whose censorship by the Film Censor Committee of all films shown in this area is absolute. The French Concession of approximately four square miles, controlled by the French Consul-General and Commission Provisoire d'Administration Municipalite Francais has its own censorship committee, and also passes on all films shown in these two areas. The Chinese area of the City of Greater Shanghai comprises some 30 districts surrounding the two foreign areas, and is about 320 square miles in area. Film censorship in the Chinese area is controlled entirely by the Central Government of China in Nanking through the Film Censorship Committee.

Censorship Rulings Differ

Theoretically, each area needs only to observe its own censorship rulings, but for practical purposes close cooperation is maintained in all film censorship. Thus, should a film be ruled out by the French censors. it will not receive the approval of the International Settlement censors, and will be carefully surveyed by the Chinese before it is allowed exhibition in purely Chinese territory. The same applies to bans placed on films by the International Settlement authorities. There is one exception.

Whether the Chinese and foreign patrons go to the cinema because they like pictures or are there to kill a few hours before the night clubs open, it seems that there is quite a lot of motion picture activity in Shanghai, according to correspondent Koehler who relates for the membership, the why and what of the situation in this Chinese metropolis.

The article is another in the interesting Showman's Travelogue series now current in your Round Table by which readers of this journal have an opportunity to learn how they do it in other key spots, domestic and foreign.

A-MIKE VOGEL

Films banned by the Chinese censors are by courtesy, never exhibited in the International Settlement or French concession, but films banned by the foreign censors, may, if approved by Nanking be exhibited in Chinese areas. Thus, a cinema, located close to the foreign areas, often will receive heavy patronage on the exhibition of foreign banned film. ("I Am a Fugitive," "Rasputin," "Road Gang," "Hell's Highway" and others including numerous U.S.S.R. films.)

There is no charge for censorship in the foreign areas. The Chinese government has set a fee of C. $20.00 (about $6.50) per 500 meters or fraction thereof for all film submitted plus C.$3.10 for license certificate and tax. Fees are not returned when films are banned. For the extension of a three-year license the fee is doubled, and there are numerous and varied fines laid on cinemas for exhibition without Chinese license, or for advertising a film in Chinese publications before censorship has approved, or advertising under a title contrary to the official one on the license certificate. Films banned by the Chinese must be re-exported at once. All cuttings are retained by the Chinese censors. When submitting a film to the Chinese censors several copies of the complete translation of the story and dialogue must be made and handed in with the film for censorship.

"Have You Contributed Lately?"



ATMOSPHERIC BOXOFFICE. To advertise his "Lonesome Pine" engagement at the Lindell Theatre in St. Louis Milton Bishop designed and built this attractive boxoffice front on the date.

First Run Draw Limited

In Shanghai the drawing power of the two first-run cinemas located in the International Settlement and the two first-run cinemas located in the French concession (by first-run is meant cinemas primarily exhibiting all-foreign pictures without Chinese subtitle or slides) is limited to about 50,000 people who understand English sufficiently not to require explanatory titles, and about 25,000 more who attend high priced first runs as a matter of choice. The type of pictures decides largely the draw upon non-English understanding people.

The attendance at these four cinemas is all a matter of income. Prices are from C. $0.60 to C. $2.00 (30 cents to 65 cents); total seating about 6,200. Up to three years ago, few foreigners occupied the lower-priced stalls, but today, partly due to greater comforts in seating and to the reduced economic position of many foreigners, the lower-priced stalls are extremely well patronized by the foreign residents in Shanghai. At least 75 per cent of the income of these four first-run theatres is from Chinese patronage, consequently a film must appeal to the Chinese people to have a successful run.

Subsequent run cinema prices run from C. $0.20 to C. $1.00 (about seven cents to 35 cents) depending upon class of patronage and locality. The attendance in subsequent run cinemas is 97 per cent Chinese, clerks, higher paid mechanics, and shop attendants, etc., with the grade of patronage running down the scale to illiteracy as the theatre is graded in admission price and order of run. In a very few subsequent run cinemas—mainly second run—the patronage has a high percentage of foreigners who prefer to wait and pay the lower admission price because of their economic condition.

Cinemas in Shanghai are all well served with tram lines, bus service, taxis, rickshas, and private motor cars and all classes, both foreign and Chinese utilize these transportation facilities. Shanghai has no specific "down-town" section, unless it be the Central district of the International Settlement, which contains only one second-run cinema. Two large first-run cinemas, 2,000 and 1,600 seats respectively, are located in what is gradually becoming the heart of the foreign

(Continued on following page)

CHINESE PAPERS GO FOR TIEUPS

(Continued from preceding page)

business and recreation center—the Race Course Area—with one other first-run house located within five minutes walking distance of these two cinemas. A first-run, 1,000-seat cinema is located in the heart of the French Concession, business and social center, about one mile from the above three cinemas.

Parking facilities are not excellent, but space has been reserved in all cases for private cars, all within a minute or two walk of the cinemas' entrances. It cannot be said that parking facilities have any noticeable effect upon attendance.

Bus lines, in one or two cases, run special buses after evening performances, as public transportation practically ceases after 11:00 p.m., but rickshas and taxis are available at all hours and the largest taxi companies have stations close to these large cinemas. However, on rainy nights transportation difficulties of congestion arise, and patrons often must await 15 to 20 minutes for an available taxi. On certain Chinese holidays taxis are sometimes impossible to obtain owing to the use of these by "parties" of visiting Chinese. The cost of all transportation bears directly on the admission price, running from 10 to 100 per cent of the admission charges in first runs, as the minimum charge for a taxi is C. $1.00 (about 35 cents). As a consequence, bad weather affects attendance very much, especially in subsequent run cinemas, where the patronage consists mostly of people who walk and to whom even tram or ricksha fare is of consequence.

Distributors Aid Exploitation

As far as the cinemas themselves are concerned, operation of the first runs is on the whole efficient, orderly and with a minimum of discomfort to the patrons. Crowding a box-office is a major difficulty, as it seems almost impossible to get a Shanghai crowd to line up in orderly fashion. Consequently, one never sees a line extending outside of lobbies, no matter how great the rush. Part of this is due, as has been asserted by local exhibitors, to the objection of guiding rails in the lobbies by the Fire Departments and also to the lack of real insistence to "line-up."

Managers as a rule, have limited authority, and confine their efforts to maintaining order, attending to the general welfare of the house and assisting in exploitation and advertising. There is no manager's club as such. Exploitation is in nearly all cases assisted by the distributor and much is in part financed by the distributors. In the last year, outdoor exploitation has taken a large step towards improvement. Interview of several managers indicates little attempt to utilize social or personal opportunities to increase attendance, except where such may result in the use of large shop windows, etc.

One must give main attention to the first-run cinemas when it comes to service, etc., as subsequent runs give little more than a seat, a fairly clean auditorium, and a fair degree of sound and picture presentation. First runs do offer the patrons air-conditioning, cooling systems, comfortable seats, orderly audiences, with a fair share of restful surroundings, clean, modern retiring rooms, and courteous attention, and as good sound as heard anywhere in the world, since all are equipped with wide range or high fidelity sound systems, high intensity arcs and modern projection equipment. Shanghai's best first run house is probably not as good in its entirety as a first-class neighborhood 2,000-seat theatre built within the last three years in New York, Chicago or other large American city. Subsequent run houses in Shanghai are little more than "picture houses" with conditions in some bordering on a mere place to sit and see the picture.

Chinese Theatres Heavy Competition

Newspaper advertising for the past three years has been limited by agreement among the first run exhibitors and the newspapers. There are two English morning papers, one Chinese-owned English language morning paper, one American evening paper and at least three large Chinese daily papers. The newspapers as a whole have cooperated in exploitation in return for advertising, and have for the most part lent themselves heartily to merchant tie-ups, etc., and give a generous space allotment to pictures. All foreign papers run daily motion picture space, and are quite free with information as to what's playing and where in reviews, pre-announcements and syndicated articles and Hollywood letters.

The cinemas do not yet spend heavily on general exploitation, one reason being its cost, and another, being an apparent disinclination to do anything more than to inform the public what is coming through the ordinary channels of newspaper ads and billboards. In the last few months, however, out-door exploitation has taken a spur, due mainly to the quality of the new product being exhibited. Window cards, shop windows in large department stores, tramcar and busses, sniping of walls and dead areas, hand-bills, direct mail, and in one recent case dance contest and special outdoor displays have come out this past half year, together with double truck merchant ad tie-ups in newspapers.

It can be stated that theatre operators and managers are generally disposed to take advantage of, or to create opportunities for exploitation within reasonable limits, and that merchants are also willing to cooperate in the use of windows, etc. One large department store makes an almost weekly practice of a window tie-up with a picture as a good business draw.

* * *

Cinema competition in Shanghai is fairly heavy. Numerous large Chinese playhouses cater to great numbers, and it is not uncommon to see hundreds of motor-cars parked in the surroundings of a theatre at which a popular Chinese stage-play or artist is being presented. However, such plays have no effect upon the attendance of foreigners in the cinemas. A Chinese motion picture, with a popular star or feature player will draw heavily in a Chinese first run cinema of which Shanghai has at least one of 1,600 seats.

While there are plenty of night clubs and cabarets, such places usually come to life after the cinemas close for the day. Occasional travelling shows, or artists, of which Shanghai now has very, very few, will bear on a night or two, and race days will affect matinees. Legitimate shows are almost limited to the productions of amateur companies, though these shows charge comparatively much larger admission prices than cinemas, and in general have but small effect upon picture attendance and draw largely only foreign patronage. Sports are numerous, and a fine day with popular sport teams playing will affect matinee trade.

Attendance in Shanghai's first runs is strongly affected by product suitable for the locality, and no amount of competitive amusement will deter patrons from attendance at one of the average of 21 performances per picture in these cinemas if the picture appeals. Some part of the cinema trade in the evening performance which starts at 9:15 P. M. consists of patrons who, not wishing to go to a night club until 11:00 P. M. or later attend the cinema simply because there is nothing else to do to fill in the time between dinner and night club.

Shanghai is the best show town in China. Stage shows in connection with films are limited, and it is very seldom that a picture theatre offers anything but the picture program in the first run house. Some of the subsequent run cinema catering to 20-cent and 40-cent class run stage shows of crude artistry, ballets of poorly paid and poorly trained girls whose main appeal to the audience is their ability to disclose as much of their person as the law permits. To the extent of public indoor amusement, the cinema in Shanghai holds, by far and large, first place in box office returns.

"Have You Contributed Lately?"



NEW SETPIECE. Designed by Dick Pritchard, Fox Tower, Pasadena, Calif., is this shadow box. Little modernistic panels have varicolored lights and display was constructed by art department.

Kids Aid Conley To Sell "Flags"

E. D. Conley, Cairo Theatre, Gallup, New Mexico, put his kids to work selling "Under Two Flags" by offering guest tickets to each child getting twenty-five different persons to write the name of the picture, theatre and cast on cards provided for the purpose.

"Have You Contributed Lately?"

FURTHER "BEST" EXPLOITATIONS

Inaugurated in the issue of May 23 and continued in that of June 6, on this page are detailed additional top-line exploitation ideas put over by various of the members and which have proven themselves ace money-getters at the boxoffice. Names are alphabetically arranged.

Round Tablers were asked to contribute what they considered their "bests" put over during their years in showbusiness, to disregard whether the stunts were old or new just so long as they carried the wallop. The response has been very encouraging and further pages of the same will be carried in early issues. Managers who have not as yet forwarded their ace stunts are invited to join the party.

—A-MIKE.

Adlman Ties Theatre to Bridge Opening

Situated in the Washington Heights district of New York City, Manager Archie Adlman, Loew's 175th Street Theatre, has obtained nice results from cooperation with various civic projects and among the more effective reports tiein with the local neighborhood chamber of commerce for the grand opening of the George Washington Bridge in that neighborhood a few years back. Adlman was allowed to plant huge banners across important Heights thoroughfares, copy including plugs for current attractions. Parade of civic and patriotic organizations was also organized with band concerts held in front of theatre and on stage.

The parade idea was used by Adlman also for the celebration of the theatre's fourth anniversary which fell on a Washington's Birthday and for this reason he was able to secure some 1,500 boy and girl scouts to take part together with six bands furnished by the Scouts, American Legion, etc.

Merchants Aid Christmas Tiein

During the pre-Christmas season of 1934, Adlman arranged a four-week tieup with some 125 stores, members of local merchants' association. Purchase coupons were distributed by each merchant, many of the coupons entitling holders to gifts and guest tickets. In exchange for the tickets during the four weeks, the manager secured windows and displays in the cooperating stores.

Stores were also tied in on this member's campaign for "Palmy Days" some years back wherein 10-foot drapes were placed over the doors of some 100 stores, copy reading: "Buy Now. Enjoy 'Palmy Days' Here and at Loew's 175th St."

"Have You Contributed Lately?"

Crawl Through Fence Hole And Receive Free Ticket

Besides being unique, the stunt reported by Manager K. K. King, Melba, Batesville, Ark., sounds very amusing, King tieing in with his public schools on "Hoosier Schoolmaster" in this wise. Fence was built in the entrance with a small hole and admission given to any boy or girl who could crawl through it. Laughs were furnished by the larger children who just could not make it.

Also helpful to King was an ice-melting contest on "Little America," cake of ice planted out front with tickets to those who came closest to the time it would take the block to melt.

"Have You Contributed Lately?"

Rosy Runs for Office On "Politics" Date

While serving at the Capital in Wilkes-Barre at the time "Politics" was current, Rosy Rosenthal, now at Loew's Majestic, Bridgeport, Ct., decided to run for office as a build up on the picture. Pennsylvania law allows any one to run for office if endorsed by 12 signatures, so Rosy got the Mayor interested in the gag and between the two, they dug up the office of Superintendent of Docks and Piers, a non-existent position, as Wilkes-Barre is an inland city. The Mayor, his assistant and other prominents in on the gag, all signed the application, it was filed legally and the campaign got under way with the slogan "A New Candidate for a New Position" and announced that the Capitol Theatre was in "Politics." Papers all went for it and Rosy promised he would build docks and piers if he was elected.

Campaign speeches were written and delivered, and week before election trailer on the picture was run featuring a political parade which gave the Round Tabler an opportunity to make speeches from the stage tieing in with the picture. Folks out front caught on and went out talking. Day ahead of opening, band was planted on float with red fire, etc., and followed by hundreds of kids with noise-makers stopped at the public square where Rosy's assistant in prop mustache and frock coat made a "Communist" speech.

Police, tipped off, pulled an arrest and with forthcoming publicity on every front page in town all tieing in the gag with the picture which opened on same day, with business away up as a result and Rosenthal winning an MGM prize for high-power exploitation on the date.

"Have You Contributed Lately?"



Harris' Wet Paint Telegraph Pole Cards

Francis Deering Stages Lobby Refrigeration Show

Most recent of Manager Francis Deering's highspot exploitations was the one reported from Loew's, in Houston, Texas—the second annual refrigeration show in the lobby of the theatre. Six leading companies participated in displaying their latest models and in exchange for the space participated in a special eight-page special newspaper section of the Houston Post in which most of the publicity was given over to the theatre's air conditioning system and dope on current and coming attractions.

Cover Cutouts With Silk Panties

While at Loew's, Richmond, Va., working with Elmer Brient, Deering recalls the date on "Footlight Parade" when cutouts of lightly-clad females, taken from the 24-sheet, were tacked around the box-office. An ancient Virginia law giving local censors the right to also supervise advertising was revived by the authorities and the theatremen ordered to cover the figures or remove them.

So seizing upon this order to grab a bit of front-page, the boys covered the figures with silk panties purchased from the five-and-ten, with the newspapers hopping aboard to keep the argument alive for three days with page one stories, photos, etc.

"Have You Contributed Lately?"

Obtains Rare Publicity With "Wet Paint" Signs

To spruce up Cleveland for the current Great Lakes Exposition, the city fathers voted to repaint all the city light poles, and the Loew houses, via publicist Milt Harris, tied right in on this by receiving an exclusive to furnish the city with signs placed on each repainted pole (see photo) reading: "Keep Away. Wet Paint. Keep Cool at Loew's Theatre in Cleveland. Home of the Great Lakes Exposition." Signs remained on the poles for three days.

Another such slant was put on with the recent Republican party convention, Loew's furnishing small memo books, front cover carrying convention and exposition copy and the back cover "Cool" copy for the two Loew downtown houses, the State and Stillman. Memos were distributed by assistant sergeant-at-arms to all delegates, given out at downtown hotels, department stores, etc.

Ace Clark Gable Letter Contest

Just finished in Cleveland is another honey by Harris and associates on a contest tiein sponsored by the *News*, Loew's State and the Cleveland & Buffalo Transit Co., first prize being an all-expense Great Lakes boat cruise. Entrants were asked to write a letter in 50-words or less on "Who Would Be Clark Gable's Perfect Leading Lady."

Exploitation was aided by all local travel agencies by the cooperating paper editorially and with cards on newsstands, banners on delivery trucks. Boat companies carried banners on lake steamers, in waiting rooms, etc. Other prizes were given including an all-expense trip to Niagara Falls.

COMPANIES AND CUBA AT ODDS OVER CENSORS

Majors Refuse to Submit Product to New Board; Cuban Consul Withholds Invoices

The "Cuban Board of Censors in New York," which began operations on July 1st, has had very little to do since its inauguration, according to spokesmen for large distributors and for the Motion Picture Producers and Distributors of America. The board was set up in accordance with an announcement by the Cuban Secretary of the Interior that two censorship authorities henceforth would operate, one in New York and one in Havana.

Film companies in New York have refused to submit their product to the new board for censorship, partly on the ground that the fee to be charged is excessive, but principally because the Cuban plan leaves much doubt as to who will have the final judgment on whether the pictures can be exhibited in the West Indian island. The situation is deadlocked by the refusal of the Cuban consul in New York to grant invoices for film export until the New York board's seal of approval is attached to the pictures and by the rejection in Havana last week of a shipment of American films which lacked the seals.

Major Frederick L. Herron of the MPPDA office has sent a protest to the State Department at Washington, and a committee of distributors in Havana has submitted a formal protest to the Cuban Film Board of Trade.

Effects of the refusal to submit film to the new board and the decision by distributors not to ship films to Cuba until the situation is straightened out will not become apparent for several days, it is predicted, as there are sufficient pictures on hand in Cuba to keep theatres there supplied with American product for a short time.

The New York censorship unit, which has been placed under direction of Roberto Hernandez with offices at 1775 Broadway, New York, has announced that the fee for reviewing pictures will be $10 per 1,000 feet of film and $7.50 per 1,000 feet for each duplicate of the original picture reviewed. Distributors consider this out of proportion with fees charged by various state boards in the United States.

Mr. Hernandez, in a statement this week, emphasized that the New York approval is final. He said that the Havanan board of censors has been stripped of any authority over American films which have received the approval of the board in New York and maintained that the new ruling, when fully in effect, actually will facilitate the shipment of film to Cuba. He claimed that the plan would result in a saving to American distributors, who will have their product accepted or rejected in New York.

Court Orders Examination

Examination before trial of officers of Eureka Products Company, asked by counsel for Intimate Theatres, Inc., and other defendants, has been ordered in the New York State supreme court. The examination is in connection with an injunction suit brought by Eureka Products over the title of "Ecstasy."

Theatre Building Reported Slow in Egypt, Panama

Theatre building in Egypt, Panama and South America is practically at a standstill, according to Louis Lober, Jack Neal and William Melniker, Metro-Goldwyn-Mayer representatives who are in New York to confer with Arthur M. Loew.

Mr. Melniker, who will take over his new post as foreign theatre head for the company, said that MGM is building a 1,100 seat house in Montevideo and a 1,500 seat theatre in Rio de Janeiro, both to be ready for opening in September. Outside of these there is no building activity, he said.

Despite a lack of new construction Mr. Lober stated that there is a marked increase in American and British films over the French product in Egypt. About 10 pictures in Arabic were produced in Egypt last year by local companies, he said. The natives have an appreciation of American humor, he added, and they are particularly fond of American film stars, event to the extent of naming their camels after them.

The representative said that there are about 75 theatres in Egypt, mostly in Cairo and Alexandria. Censorship is normal and there are no laws affecting distribution, he added.

Approximately 35 MGM pictures are released annually in the country. They are shown with superimposed French titles and in most theatres there is a side-screen translating the French into Arabic and Greek. When the cotton crops are good the gain is immediately reflected in the theatres, Mr. Lober said.

According to Mr. Neal there are 40 theatres in the Republic of Panama, including the Canal Zone. A theatre in Panama City which is being remodeled for a first-run house marks the only activity current in that territory.

In the Canal Zone pictures in the English language as shown in the United States, are the rule while in the Republic all pictures are shown with superimposed Spanish titles. There is no production locally.

Business has increased due to the steady growth of the Army forces, according to the representative. Of the 40 theatres the Army operates 12 and the Bureau of Clubs and Playhouses has nine, five of which are for white and four for negroes.

La Empresa Barrios has control of Colon City, which has three theatres. He recently bought out his opposition, giving him a clear field. The city has 35,000 inhabitants. Panama City with 79,000 has seven theatres.

Bankruptcy Books Of William Fox Puzzle Lawyers

A battery of lawyers began threading their way through the intricate mazes of the accounts of William Fox, former motion picture producer, whose bankruptcy proceedings were resumed this week before a referee in Atlantic City, N. J.

Counsel for Mr. Fox's many creditors spent this week questioning Herbert Leitsteen, bookkeeper for the former multi-millionaire since 1909, as efforts were begun to establish the validity of the more than $9,000,000 in claims which Mr. Fox listed in a voluntary bankruptcy petition filed May 29th.

In his first day on the stand Mr. Leitsteen admitted his inability to tell from his books what were Mr. Fox's assets and liabilities at any given date, or to trace the spending of a $15,000,000 check which Mr. Fox received April 7, 1930. He insisted that books and correspondence for 1926, 1927, 1928 and 1930 were lost when he and Mr. Fox moved from their offices at Tenth Avenue and 55th Street, New York, in 1930. He said he had no idea who had taken the records.

At one point during the testimony Frederick W. Pride, one of the claimants' lawyers, stated for the record that "we are making an effort to secure records for 1929 and previous years without which, we believe, the investigation into the Fox affairs will be greatly hampered, if not stopped. We believe those records are in existence."

Mr. Leitsteen maintained all during the testimony that the records have disappeared.

Several times protests were made to Referee Robert E. Steedle about Mr. Leitsteen's loss of memory and the referee reminded the bookkeepr that " 'I don't remember', if it is not true, is just as much perjury under oath as an outright false statement."

Unable to gain any definite answer from Mr. Leitsteen on where a list of the bankrupt's assets as of May 29th could be obtained from the records introduced, the attorneys swung into questioning on the recent affairs of the All-Continent Corporation, which, according to previous testimony, is owned by Mrs. Eva Fox, wife of the former motion picture executive, and their daughters, Mrs. Mona Tauszic and Mrs. Belle Schwartz. The corporation is listed as a creditor.

Libel Suit Proceeds To Go to Charities

Three charities will receive the proceeds of a judgment received by Gabriel L. Hess, counsel for the Motion Picture Producers and Distributors of America, from the *Churchman* in an action for libel against that publication. Mr. Hess, through his attorney, announced division of the proceeds among the Will Rogers Memorial Hospital, the American Red Cross and the Salvation Army.

Rowe Enters Politics

Roy Rowe of the Rowe Amusement Company, Burgaw, N. C., has been nominated for state senator on the Democratic ticket.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variatitle denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are protions also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after duction numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Zombies	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Avenging Angels	Frankie Darro-Kane Richmond	Aug. 20,'36		
China Flight		Oct. 1,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.		Sept. 15,'36		
Wild Horse Roundup	Kermit Maynard	Aug. 8,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	June 30,'36†		

Coming

Tundra	Del Cambre	July 30,'36†		
White Glove, The		Aug. 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Ring Around the Moon (G)	Erin O'Brien-Moore-Donald Cook	Dec. 15†	64.	Mar. 28,'36

Coming

Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer (See "In the Cutting Room," Mar. 28,'36.)	William Gargan-Florence Rice	July 10,'36†	66	
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit (See "Queer Money," "In the Cutting Room," May 2,'36.)	Chester Morris-Margot Grahame	June 12,'36†	74	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	July 7,'36†		
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Denfender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G) (Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80.)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady (See "In the Cutting Room," April 4,'36.)	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television (See "In the Cutting Room," May 23,'36.)	Lyle Talbot-Mary Astor	June 15,'36†	64	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan	Jean Arthur-Joel McCrea			
Continental	Dolores Del Rio-Melvyn Douglas			
Craig's Wife	John Boles-Rosalind Russell			
Fighter, The (See "In the Cutting Room," July 4,'36.)	James Dunn-June Clayworth			
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy			
Meet Nero Wolfe (See "For de Lance," "In the Cutting Room," May 2,'36.)	Edward Arnold-Joan Perry	Aug. 1,'36†	72	
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Edith Fellows			
Road to Nowhere, The	Jack Holt-Louise Henry			
Shakedown	Lew Ayres-Joan Perry	July 17,'36†		
Theodora Goes Wild	Irene Dunne			
There Goes the Bride (See "In the Cutting Room," July 4,'36.)	Chester Morris-Fay Wray			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	8 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 26
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	98	

Coming

Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Frasquita (G)	Franz Lehar	Jan.	17,'36†	87. Feb. 1,'36
Legeng: Dance of the Virgins	Technicolor	Nov.	15†	60.
Scandal in Budapest		Nov.	1†	
Wedding Rehearsal	Reland Young-Merle Oberon	Dec.	1†	
Coming				
Amok	Marcel Chantel	Oct.	15,'36	84.
Kiles, the Killer	Technicolor	Oct.	1,'36	60. June 1
L'Equipage	Annabella	Oct.	15,'36	79.
Nobody's Boy	Robert Lynen	Sept.	15,'36	81.
Notre Dame		Oct.	1,'36	58.
Opera of Paris	Georges Thill	Oct.	1,'36	50.

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr.	18,'36†	67. Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69. Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June	6,'36†	81. May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec.	28†	119. Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95. Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May	23,'36†	68. May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided 955 (G)	Marion Davies-Dick Powell	June	20,'36†	70. June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84. Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May	16,'36†	58. Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61. Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June	13,'36†	60. Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67. Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64. Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar.	28,'36†	62. Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†	84. Mar. 21,'36
(Exploitation: May 2,'36, p. 98.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr.	4,'36†	63. Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	56. Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87. Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July	11,'36†	57. May 23,'36
White, Angel, The 960 (G)	Kay Francis-Ian Hunter	July	4,'36†	91. June 6,'36
Coming				
Case of the Caretaker's Cat	Ricardo Cortez-June Travis			
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug.	15,'36†	63. May 23,'36
China Clipper 960	Pat O'Brien-Beverly Roberts	Aug.	22,'36†	
(See "In the Cutting Room," July 4,'36.)				
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July	18,'36†	*68. June 20,'36
God's Country and the Woman	George Brent-Beverly Roberts			
Let's Pretend	James Melton-Patricia Ellis			
Love Begins at Twenty (G) 982	Warren Hull-Patricia Ellis	Aug.	22,'36	72. May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In The Cutting Room," June 20,'36.)				
Shrinking Violet	June Travis-Richard Purcell			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck	Joan Blondell-Dick Powell			
(See "In the Cutting Room," June 6,'36.)				

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov.	25†	115.
Blue Candles	Reta Myrat	Dec.	25†	95.
Crucified Love	Helen Pades	Dec.	15†	115.
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†	98.
Independence	Phillip Alexander	Feb.	16,'36†	100.
Makrea Apton Kosmo	Athena Olympia	Nov.	18†	75.
News from Greece	Travelogue	Feb.	9,'36†	80.
Veskepeula	Sophea Damoglou	Jan.	5,'36†	95.

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	31†	78. Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May	30,'36†	79. May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	15,'36†	75. Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	80. Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	80. Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr.	15,'36†	88. Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June	15,'36†	83. May 23,'36
Transatlantic Tunnel (G) 3513	Richard Dix-Madge Evans	Oct.	27†	94. Nov. 9
(Exploitation: Feb. 1,'36, p. 64.)				
Coming				
Doomed Cargo	Edmund Lowe-Constance Cummings	Aug.	15,'36†	70.
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78.	May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept.	1,'36†	80. May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Paris Love Song	Jessie Matthews			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov.	1,'36	
Captain Calamity	George Houston-Marion Nixon	Aug.	15,'36	66.
Daniel Boone	George O'Brien	Sept.	1,'36	
Davil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct.	15,'36	64. Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept.	15,'36	65.

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr.	10,'36†	67.
Below the Deadline	Cecilia Parker-Russell Hopton	June	8,'36†	69.
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar.	5,'36†	66.
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	62½.
Dance Band (G)	Buddy Rogers-June Clyde	Nov.	15†	65. June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½.
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78. June 1
Easy Money	Onslow Stevens-Kay Linaker	June	15,'36†	66½.
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct.	22†	66. Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr.	15,'36†	61½.
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63.
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67. Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65.
Lady Luck	Patricia Farr—Wm. Bakewell	July	3,'36†	
Law of 45's	Big Boy William-Molly O'Day	Dec.	1 †	56.
Little Red School House	Junior Coghian-Dickie Moore	Mar.	10,'36†	59.
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65.
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	61.
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	69. May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89. Feb. 2
Red Wagon	Charlies Bickford-Raquel Torres	Dec.	8†	76.
Riding Avenger	Hoot Gibson	June	15,'36†	57.
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½. Mar. 28,'36
She-Devil Island	C. Guerrero-J. J. Martinez Casado	June	1,'36†	63.
Southern Maid	Bebe Daniels-Clifford Mollison	May	1,'36†	60.
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77. Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60.
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70.
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May	20,'36†	75. July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr.	20,'36†	59.
West of Nevada	Rex Bell	June	22,'36†	59.

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington	July	1,'36	63.
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†	55.
Old Spanish Custom, An	Buster Keaton	Jan.	2,'36†	60.
Song of the Scarlet Flower	Swedish	June	15,'36	80.
Wanted Men	Charles Laughton-Dorothy Gish	June	1,'36	62.
Coming				
Monday at Ten	Virginia Cherrill-Gary Marsh			60.
Girl from Maxim's	Leslie Henson-Frances Day	July	15,'36	65. Oct. 14,'36
Voice of India	Hoeffer Expedition	Aug.	1,'36	70.
Womanhood	Eve Gray-Esmond Knight			60.

(THE RELEASE CHART--CONT'D)

HUNGARIA
(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortes	Dec. 20†	95	
One Night In Venice	Gyula Csertes	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	
Soviet Russia Thru the Eyes of an American (G)	Norman Brokenshire	Oct. 1†	72	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
Second Choice	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		

INVINCIBLE
(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money	Onslow Stevens-Kay Linaker	June 10,'36†	66½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Murder at Glen Athol (A) (Reviewed and released in New York territory under the title, "The Criminal Within.")	John Miljan-Irene Ware	Oct. 1	68	May 9,'36
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75	July 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder Will Out		Aug. 1,'36		

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential (G)	Donald Cook-Evalyn Knapp	Oct. 16	65	Oct. 26
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	
Waterfront Lady (G)	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Ah, Wilderness! (G) 628 (Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Devil Doll, The 631 (See "In the Cutting Room," June 6,'36.)	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79	
Exclusive Story (G) 621 (Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Fury (G) 610 (Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
I Live My Life (G) 512 (Exploitation: Feb. 15,'36, p. 83.)	Joan Crawford-Brian Aherne	Oct. 4†	98	Oct. 5
It's In the Air (G) 616	Jack Benny-Una Merkel	Oct. 11†	80	Nov. 16
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536 (Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar 7,'36, p. 100; Apr. 4,'36, p. 88.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645 (Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36; p. 122.)	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
Rendezvous (G) 529	Wm. Powell-Rosalind Russell	Oct. 25†	96	Nov. 9
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
Robin Hood of El Dorado, The 608 (See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Rose Marie (G) 643 (See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 26,'36†	111	July 4,'36
Small Town Girl (G) 607 (Exploitation: June 13,'36, p. 122; June 27,'36, p. 80.)	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†		82 Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606 (Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper			
Good Earth, The	Paul Muni-Luise Rainer			
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart	Aug. 21,'36		
Great Ziegfeld, The (G) (Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82.)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
His Brother's Wife	Robt. Taylor-Barbara Stanwyck	Aug. 14,'36		
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Old Hutch	Wallace Beery-Cecilia Parker	Aug. 7,'36		
Our Relations	Laurel and Hardy			
Piccadilly Jim	Robt. Montgomery-Madge Evans	July 31,'36		
Romeo and Juliet (See production article, Mar. 28,'36, p. 16.)	Norma Shearer-Leslie Howard-John Barrymore		124	
Suzy 518 (See "In the Cutting Room," June 13,'36.)	Jean Harlow-Franchot Tone	July 17,'36†	98	
Sworn Enemy	Robert Young-Florence Rice			
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			
Women Are Trouble (G)	Stuart Erwin-Florence Rice		60	June 20,'36

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Judgment Book	Conway Tearle	Sept. 16†	67	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star
Devil's Gold	Conway Tearle
Hell's Hacienda	Conway Tearle
Senior Jim	Conway Tearle-Barbara Bedford
Three Fingers	Conway Tearle
Whistling Skull	Conway Tearle

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 15†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	60	Apr. 25,'36
Bride Comes Home, The (G) 3530 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 82.)	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555 (Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
Collegiate (G) 3529 (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 86; Apr. 11,'36, p. 92; May 16,'36, p. 82.)	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
Coronado 3524 (See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)	Betty Burgess-Johnny Downs	Nov. 29†	76	
Crusades, The (G) 3508 (Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)	Loretta Young-Henry Wilcoxon	Oct. 25†	125	Aug. 10
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539 (Exploitation: June 20,'36, p. 121.)	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Early to Bed 3560 (See "In the Cutting Room," May 2,'36.)	Charles Ruggles-Mary Boland	June 5,'36†	73	
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542 (See musical analysis, Mar. 14,'36, p. 18.)	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
Hands Across the Table (A) 3515 (Exploitation: Feb. 1,'36, p. 66.)	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 10,'36†		
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528 (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Dec. 20†	63	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Klondike Annie (A) 3538 (See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)	Mae West-Victor McLaglen	Feb. 21,'36†	81.	Feb. 15,'36
Mary Burns, Fugitive (G) 3521 (Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84.	Nov. 10
Milky Way, The (G) 3535 (Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85.)	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88.	Feb. 1,'36
Millions in the Air (G) 3526 (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie	Dec. 13†	72.	Nov. 30
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83.	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59.	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85.	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73.	June 13,'36
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76.	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	*68.	June 20,'36
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82.	Jan. 11,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73.	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66.	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70.	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87.	Feb. 15,'36
So Red the Rose (G) 3522 (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott	Nov. 22†	83.	Nov. 16
13 Hours by Air (G) 3547 (Exploitation: June 6,'36, p. 118.)	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77.	Mar. 21,'36
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 10,'36†	*63.	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543 (See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122.)	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106.	Feb. 29,'36
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct. 4†	65.	Nov. 2
Wings Over Ethiopia (G) 3518		October Special	52.	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63.	Feb. 8,'36

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen	
General Died at Dawn, The	Gary Cooper-Madeleine Carroll	
Hollywood Boulevard	John Halliday-Robt. Cummings	Aug. 14,'36
Johnny Gets His Gun	Ralph Bellamy-Katherine Locke	
Lady Be Careful	Lew Ayres-Mary Carlisle	
My American Wife	Francis Lederer-Ann Sothern	July 31,'36†
Rhythm on the Range (See "In the Cutting Room," July 4,'36.)	Bing Crosby-Frances Farmer	July 31,'36†
Son Comes Home, A (See "In the Cutting Room," June 27,'36.)	Mary Boland-Donald Woods	Aug. 7,'36†
Spendthrift (G)	Henry Fonda-Pat Paterson	July 17,'36†
Texas Rangers, The	Fred MacMurray-Jean Parker	Aug. 14,'36
Three Married Men	Lynne Overman-Wm. Frawley	
Valiant Is the Word for Carrie	Gladys George-Arline Judge	
Wives Never Know	Charles Ruggles-Mary Boland	
Yours for the Asking (See "In the Cutting Room," June 27,'36.)	George Raft - Dolores Costello Barrymore	July 24,'36†

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct. 11	60.	
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar. 1,'36†	59.	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60.	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76.	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68.	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67.	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61.	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60.	

Coming

Aces and Eights	Tim McCoy-Luna Walters
Ghost Patrol	Tim McCoy-Claudia Dell
Lion's Den, The	Tim McCoy-Joan Woodbury
Traitor, The	Tim McCoy-Frances Grant

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60.	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63.	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54.	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60.	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55.	Apr. 11,'36
Crime of Doctor Crespi, The 3504	Erich von Stroheim - Harriet Russell	Oct. 21†	63.	
Dancing Feet (G) 3525 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan. 31,'36†	72.	Apr. 4,'36
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58.	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67.	
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61.	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85.)	Helen Morgan-Chester Morris	May 1,'36†	66.	May 23,'36
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66.	Dec. 7
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68.	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars 3573 (See "In the Cutting Room," May 16,'36.)	Gene Autry-Dorothy Dix	June 22,'36†		
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65.	Apr. 25,'36
Hitch Hike Lady (G) 3509 (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison	Dec. 28†	76.	Dec. 21
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59.	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p .76.)	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68.	Jan. 11,'36
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,'36.)	John Wayne-Ann Rutherford	May 25,'36†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60.	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65.	June 27,'36
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54.	
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59.	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60.	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58.	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54.	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52.	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73.	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69.	Nov. 9
Ticket to Paradise 3508 (See "In the Cutting Room," May 30,'36.)	Roger Pryor-Wendy Barrie	July 10,'36†		
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,36.)	John Wayne-Phyllis Fraser	July 6,'36†		

Coming

Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford	
Follow Your Heart	Marion Talley-Michael Bartlett	
Gentleman from Louisiana, The (See "In the Cutting Room," June 27,'36.)	Eddie Quillan-Charlotte Henry	
Hearts in Bondage (G)	James Dunn-Mae Clarke	Sept. 1,'36

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	68.	Nov. 23
Bride Walks Out, The 631 (See "Marry the Girl," "In the Cutting Room," May 30,'36.)	Barbara Stanwyck-G. Raymond	July 10,'36†	80.	
Bunker Bean 630 (See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June 26,'36†	67.	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68.	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22,'36†	85.	May 16,'36
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4,'36, p. 68.)	William Powell-Jean Arthur	May 15,'36†	81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: Feb. 22,'36, p. 96; June 13,'36, p. 127.)	Frank Buck	Dec. 20	74.	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67.	Mar. 14,'36
Follow the Fleet (G) 613 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.)	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110.	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68.	Oct. 5
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59.	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	95.	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov. 22†	87.	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 18	96.	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77.	Feb. 8,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78.	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68.	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61.	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G). 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65.	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64.	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Count Pete — Gene Raymond-Ann Sothern
(See "In the Cutting Room," July 4,'36.)
Grand Jury 633 — John Arledge-Louise Latimer — July 24,'36†
Mary of Scotland — Katharine Hepburn-Fredric March
(See production article, Apr. 11,'36, p. 16.)
M'Liss 632 — Anne Shirley-John Beal — July 17,'36†
(See "In the Cutting Room," May 23,'36.)
Mummy's Boys — Wheeler and Woolsey
(See "In the Cutting Room," June 20,'36)
Second Wife — Walter Abel-Gertrude Michael
Swing Time — Fred Astaire-Ginger Rogers
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	58	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Brand of the Outlaws — Bob Steele
Crooked Trail, The — Johnny Mack Brown
Everyman's Law — Johnny Mack Brown
Law Rides, The — Bob Steele

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3,'36†	*60.	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77.	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71.	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee, (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85.	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68.	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets-Jean Hersholt	Mar. 6,'36†	94.	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,36, p. 86 June 6,'36, p. 124; July 4,'36, p. 70.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75.	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36†	57.	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84.	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62.	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74.	Apr. 18,'36
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63.	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66.	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62.	Feb. 15,'36
Here's to Romance* (G) 600	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62.	June 20,'36
Human Cargo* (G). 652	Claire Trevor-Brian Donlevy	May 29,'36†	66.	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79.	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88.	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody" (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72.	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29†	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85.	Mar. 14,'36
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72.	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59.	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95.	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79.	May 30,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78.	Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Done Ameche	June 19,'36†	79.	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72.	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110.	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room," May 2,'36.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Across the Aisle* 656 — Brian Donlevy-Gloria Stuart — July 24,'36†
As You Like It — Eliz. Bergner-Laurence Olivier
(See production article, June 13,'36, p. 16.)
Bowery Princess, The* — Shirley Temple-Frank Morgan — Oct. 16,'36
(See "In the Cutting Room," June 27,'36.)
Charlie Chan at the Race Track* — Warner Oland-Helen Wood — Aug. 21,'36
(See "In the Cutting Room," June 27,'36.)
Girls' Dormitory — Ruth Chatterton-Herbert Marshall-Simone Simon — Aug. 7,'36
(See "In the Cutting Room," June 13,'36.)
Holy Lie, The — Jane Darwell-Claire Trevor — Aug. 28,'36
Pepper* — Jane Withers-Irvin S. Cobb — Sept. 18,'36
(See "In the Cutting Room," June 20,'36.)
Poor Little Rich Girl, The* (G) 657 — Shirley Temple-Alice Faye — July 24,'36† — 79. June 6,'36
Ramona — Loretta Young-Don Ameche — Sept. 11,'36
(See production article, July 4,'36, p. 16.)
Road to Glory, The (G) — Fredric March-Warner Baxter-Lionel Barrymore-June Lang — Sept. 4,'36 — 101. June 6,'36
See America First — Jed Prouty-Spring Byington
Sing, Baby, Sing — Alice Faye-Adolphe Menjou — Aug. 14,'36
(See "In the Cutting Room," July 4,'36.)
To Mary—With Love — Warner Baxter-Myrna Loy — Aug. 1,'36
(See "In the Cutting Room," June 20,'36.)

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100.	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85.	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102.	Feb. 29,'36
(Explitaotion: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87.	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36 p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 84; May 16,'36, p. 82; May 30,'36; pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75.	May 2,'36
(Exploitation: June 13,'36, p. 122.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100.	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93.	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99.	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132.)				

Coming

Come and Get It — Edward Arnold-Frances Farmer
Dodsworth — Walter Huston-Ruth Chatterton
Garden of Allah, The — Marlene Dietrich-Charles Boyer
(See production article, June 6,'36, p. 14.)
Last of the Mohicans, The — Randolph Scott-Heather Angel. Bruce Cabot-Binnie Barnes
(Exploitation: June 27,'36, p. 80.)
Man Who Could Work Miracles, The — Roland Young
World Is Mine, The — Nino Martini-Ida Lupino

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan 9031	Jack Holt-Nan Gray	July 12,'36†		
(See "In the Cutting Room," May 30,'36.)				
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	70	May 9,'36
(Exploitation: June 20,'36, p. 120.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 9006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 9004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036	Ann Preston-Henry Hunter	June 14,'36†	65	July 4,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 9001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 9002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct. 28†	90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans			
Fool for Blondes, A	Victor McLaglen-Binnie Barnes			
My Man Godfrey (G)	William Powell-Carole Lombard	Aug. 30,'36†	*95	June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug. 2,'36†		
(See "In the Cutting Room," July 4,'36.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 13,'36†		
Two In a Crowd	Joel McCrea-Joan Bennett	Aug. 23,'36		
Yellowstone	Henry Hunter-Judith Barrett	Aug. 16,'36†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36†		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Manners	Nov. 2†	63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns (G) 911	Joe. E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	*138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Tiger, The	Barton MacLane-June Travis			
Cain and Mabel	Marion Davies-Clark Gable			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Down the Stretch	Patricia Ellis-Dennis Moore			
(See "Blood Lines" "In the Cutting Room," May 30,'36.)				
Draegerman Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Give Me Your Heart	Kay Francis-George Brent			
(See "I Give My Heart," "In the Cutting Room," June 13,'36.)				
Green Light	Errol Flynn-Anita Louise			
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Hot Money 926	Ross Alexander-Beverly Roberts	July 18,'36†	68	
(See "In the Cutting Room, May 2,'36.)				
Invitation to a Murder	Marguerite Churchill-Gale Sondergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 1,'36†	60	May 16,'36
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Make Way for a Pirate	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'36, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Mistress of Fashion	Kay Francis-Claude Rains			
Pony Express Rider	Dick Foran-Linda Perry			
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36†	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†		
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
Three Men on a Horse	Frank McHugh-Joan Blondell			
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lillian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)	Zionist Org. of America		Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tempo Massimo (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteeked in th' Hald"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Champ, The (All Star)	June 20,'36†	
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Mister Smarty Andy Clyde		
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)		
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Whoops, I'm an Indian (3 Stooges)		
Woo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms	June 24,'36†	
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Alajli"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	10
Jump, Horse, Jump	Sept. 27†	11
Speed Mad	Apr. 17,'36†	10
Stop, Look and Guess	Mar. 9,'36†	10
Thrills with Daredevils	Mar. 19,'36†	10
Sport Magic	June 13,'36†	9½
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics	June 27,'36†	
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Pony	Mar. 16,'36†	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36	11
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Going Native	Aug. 21,'36	11
Hillbilly Love	Oct. 11†	11
Queen's Birthday, The	Aug. 28,'36†	10
Ring Goes 'Round, The	Aug. 14,'36	10
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18
Gold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 2-,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Busy Bee, The	May 29,'36†	6
Circus Days	Sept. 6†	6
Farmer Al Falfa in the Hot Spell	July 10,'36†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko and the Honey Bears	Aug. 21,'36†	6
Kiko the Kangaroo	July 31,'36†	1 rl.
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	1 rl.
Rolling Stones	May 1,'36†	6
Sailors' Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	9
Feminine Form	Aug. 7,'36	1 rl.
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 14,'36	2 rls.
Happy Heels	Aug. 1,'36	2 rls.
It Happened All Right	May 15,'36†	19
Parked in Paree	Aug. 28,'36	2 rls.
Peaceful Relations	June 19,'36†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	2
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 2	Nov. 26†	1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Old Faithful Speaks	Nov. 15,'36	
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Sport of Flying	Aug. 1,'36	12
Carillon Makers	Aug. 15	14
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 6,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Neighborhood House	May 9,'36†	20
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	8
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING (Happy Harmonies)		
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
OUR GANG		
Arbor Day	May 2,'36†	8
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36†	20
Hill Billies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29'36†	20
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21
SPECIAL		
Audioscopiks		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan 31,'36†	7
Henry, The Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†	1 rl
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	1 rl
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls. Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm. Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Lucky Starlets. Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36†	10
Magic of Music, The. Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies. Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods. Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade. Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashions. Ina Ray Hutton and her Melodears	July 3,'36†	1 rl
Music in the Morgan Manner. Russ Morgan and Orch.	June 12,'36†	
Parade of the Maestros. Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Radio Rhapsdoy. Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The. Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody. Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody —Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds —Lake of Enchantment —Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10—Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—	June 19,'36†	
No. 13—	July 17,'36†	1 rl
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†	1 rl
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 1)	July 26	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Nature Speaks	July 12	10
Popular Science (Color)	May 31	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†	1 rl
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†	1 rl
Sinbad the Sailor. (Special)	Jan. 31,'36†	2 rls
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitality	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†	1 rl
SCREEN SONGS		
Hills of Old Wyomin', The. The Westerners	July 24,'36†	1 rl
I Don't Want to Make History. V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze. Jack Denny and Orchestra	Mar. 27,'36†	7
It's Easy to Remember. Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon. Abe Lyman and Orchestra	Sept. 20†	8
No Other One. Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Junmping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
No. 25	July 10,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Rad Medicine	May 22,'36†	15
No. 6—Sleepy Time	July 24,'36†	
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10,'36†	
Gasoloons	Jan. 3.'26†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me To Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
No. 2	June 5,'36†	
No. 3	July 3.'36†	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36.	21
No. 4	Apr. 17.'36†	21
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†	17
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Toonerville Trolley	Jan. 17,'36†	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	
SMART SET		
All Business	Feb. 14,'36†	18½
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†	16½
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Listen to Freezin'	July 31,'36†	
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTRE SERIES		
Quebec	Aug. 2	9½
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Venice of the North	May 15,'36	

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argesy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
21. Through the Mirror	June 18,'36†	9
22. Moving Day		9
23. Mickey's Rival		9
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36	
No. 25—Novelty	Aug. 10,'36	
No. 26—Novelty	Aug. 24,'36	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. COMEDIES		
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
BROADWAY BREVITIES		
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brandel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
LOONEY TUNES		
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	1 rl.
No. 22—Porky's Pet	July 11,'36†	
MELODY MASTERS		
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
MERRIE MELODIES (In Color)		
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	
No. 23—I Love to Singa	July 18,'36†	1 rl.
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
PEPPER POT		
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa Clyde Beatty (15 Episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The (15 episodes)	Aug. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams—Jean Rogers	Oct. 21†	20 (each)

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CHICAGOLAND HONORS JACK MILLER



More than 300 friends of Jack Miller, retiring as president of the Chicago Exhibitors Association, joined in the testimonial dinner in the Red Lacquer Room of the Palmer House, following his twelve years of active service in exhibitor organization.

FOUR of Hollywood's feminine screen stars gave Chicago's perspiring newspaper photographers a good workout over the weekend. Arriving from Hollywood and passing through on the way East were Katherine DeMille, Ruth Etting and Genevieve Tobin. On the City of Los Angeles came lovely young Kay Griffith, Chicago's own pride and joy, who got her start to stardom singing in a local night club.

▽

Arthur Dickinson of the Motion Picture Producers and Distributors of America in town for a discussion of practical application of the 2,000-foot reel.

▽

David Palfreyman was in Chicago following the convention of the Kansas-Missouri theatre owners.

▽

Harvey Miller, air-conditioning expert in the Chicago region, left for a week's vacation in New York State.

▽

Ben Elrod, country booker for the local Paramount office, has returned with his bride, the former Lucy Clark from their honeymoon in New York.

▽

Emma Abplanalp of the local Film Board of Trade, received a ruby glass cigaret box for her birthday. She doesn't smoke, but it's on her desk for visitors to her office to help themselves.

▽

Schoenstadt Theatre Company on Monday took over the New Regent Theatre, 69th and Halsted Streets, in Chicago from the Van Nomikos organization. No changes in personnel are contemplated.

▽

William F. Crouch and his bride took the vows Monday and left for a two weeks' honeymoon in a quiet retreat in Minnesota.

▽

Ollie Garver, in charge of production for National Screen Service, passed through Chicago on his way back to the Coast from a New York business trip.

▽

Fred Barrow of the local MGM office said that "The Great Ziegfeld" will close in Chicago on Saturday, after a 13 weeks' run at the Erlanger theatre. Barrow will beat the drums in advance of "San Francisco" for several weeks and then will leave for a well-earned vacation.

JACK GARBER
(Pinch-hitting for William F. Crouch)

Oldtime Films Shown As Regular Features

Starting last Tuesday, Flicker Frolics, oldtime pictures of the "came-the-dawn" era, are being shown at Tudor City Open Air theatre in New York. Miss Dorothy Stone, sponsor of the showings, is the head of a film library comprising an extensive collection of pictures from nickeldeon days. The Frolics will continue through the summer and will comprise a four-reel feature, a two-reel comedy, one-reel novelties and newsreels, all of ancient vintage. The program will change weekly.

Sabath To Continue Theatre Lease Study

The Sabath Congressional committee is now engaged in a study of reasons behind the disaffirmance of theatre leases by companies in bankruptcy or reorganization and the methods employed by companies in obtaining reductions under leases which were renewed.

RKO officials were questioned on theatre lease changes during the past week and officials of other companies may be called in the near future. A. H. McCausland, trustee's representative in RKO was one of those called for questioning by the committee's counsel recently.

Court Decision Asked On Securities Plan

A federal court in St. Louis will decide shortly on the problem of disposition of the $110,000 par value preferred stock and $110,000 par value in debentures of Paramount Pictures, Inc., which the voting trustees of the reorganized Missouri Theatre Building Corporation received on a rent claim against Paramount. A petition for a ruling was filed by Boatmen's National Bank, as trustee under the $2,000,000 income mortgage bond issue which the holders of the original bonds received in the reorganization. The bank asked that these assets be turned over to it. The trustees, in answer, requested authorization of an exchange whereby the Paramount securities would be used to retire some of the new bond issues.

Seeks Reorganization

The Coney Island Theatre Corporation filed a petition to reorganize under Section 77-B of the Bankruptcy Law in Federal court at Brooklyn last week. The company operates the Coney Island theatre and leases an office building in connection with the theatre. The company's petition said that its gross receipts had declined from $360,000 in 1930 to $272,000 in 1935 and that rental on the office space had declined proportionately.

Weiss to Aid Benefit

Joseph M. Weiss, motion picture and radio composer and arranger, heads the Motion Picture Division of the Community Councils of New York for the benefit performance of "Aida" to be given on August 1st in the George Washington Stadium, New York. Proceeds of the benefit will be used to provide additional swimming pools and hydrotherapy service for physically handicapped children of the city.

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TERRY-TOONS
"KIKO AND THE HONEY BEARS"
Featuring "Kiko the Kangaroo"

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TREASURE CHEST
"FEMININE FORM"
Story and narration by Ed Thorgersen

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SONG AND COMEDY HITS

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with
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with
Miriam Verne Bill Bailey
Don Alberto and his orchestra

"THE RING GOES 'ROUND"
with
Henry King and his orchestra
Phyllis Claire Dario and Diane

"THE QUEEN'S BIRTHDAY"
with
Mary Lou Sugar Nichols
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Coming: "The Cabin Kids"

. . . with Stars that Are Sure Fun
Names That Are News



Educational Pictures opens the new season with the strongest summer featurettes in many years . . . a star-studded group of two-reel comedies and one-reel cartoons and novelties that spell news, entertainment and box-office profits.

Here is showmanship in the production of short subjects . . . and a big opportunity for showmanship in the exhibition of short subjects, too. Just look over these August releases. Then book them . . . and **Sell Them.** That's showmanship in shorts.



PAT ROONEY JR. and HERMAN TIMBERG JR.
in
"BASHFUL BUDDIES"
Rollicking debut of a promising new team



Coming

TIM AND IRENE
with Irene's funny family

JEFFERSON MACHAMER
in his first "Gags and Gals" picture

NIELA GOODELLE
in a musical comedy



Presented by
E. W. HAMMONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
20TH Century-Fox Film Corporation

Turn to pages 19 to 62
and get a load of those great
Box-Office pictures Paramount
has lined up for 1936-1937.



MOTION PICTURE HERALD

THE NEW DEAL ON THE SCREEN

"BULLETS OR BALLOTS" JUNE BOX OFFICE CHAMPION

BINGHAM PRESENTS QUIGLEY AWARD TO LONDON SHOWMAN

VOL. 124, NO. 3 JULY 18, 1936

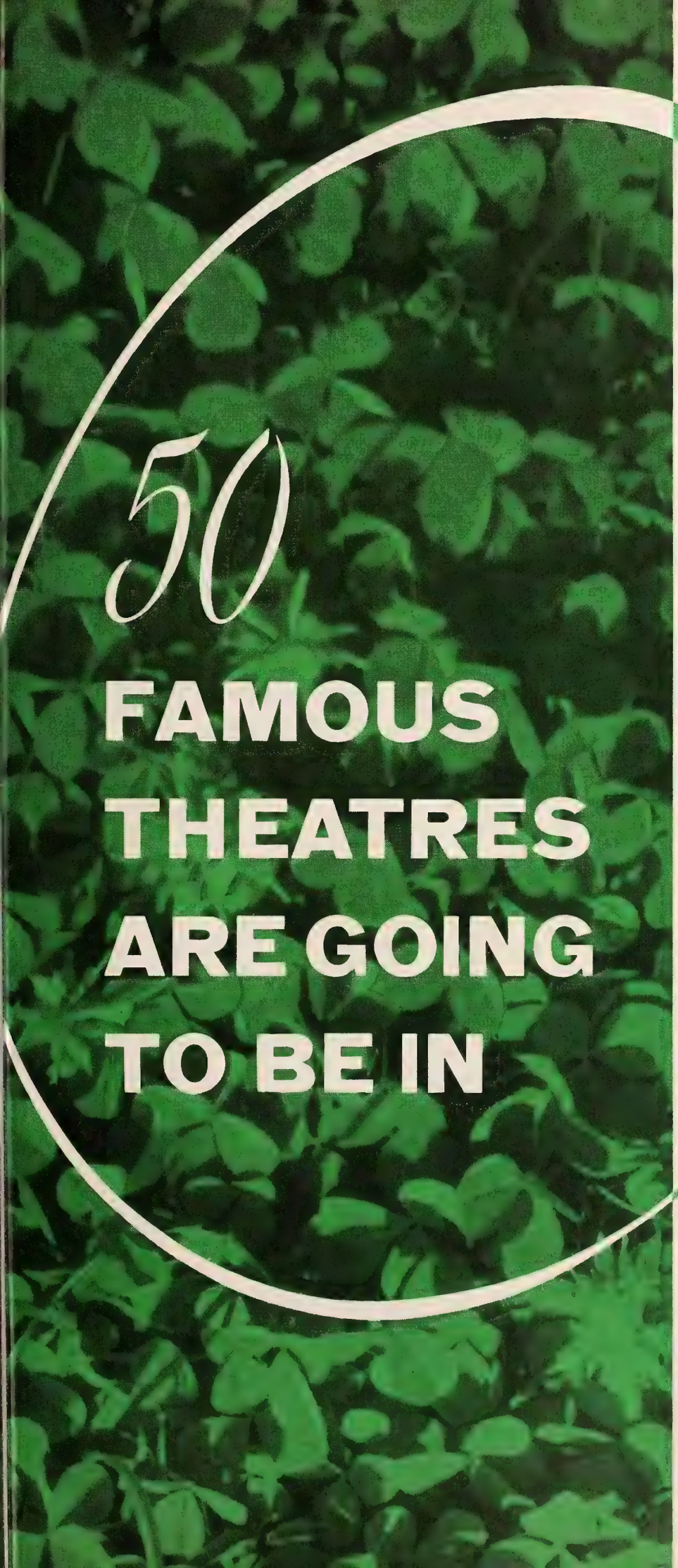
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PICTURE OF A PEN RARIN' TO GO!

It belongs to JOHN P. EXHIBITOR and it's headed for M-G-M's DOTTED LINE!

Even without "SAN FRANCISCO" it was a foregone conclusion that M-G-M in 1936-37 was the intelligent buy. "SAN FRANCISCO", in midsummer actually outgrossing "Mutiny On The Bounty," settles the matter definitely for thousands of showmen. There is no secret in the trade about the success of M-G-M productions. M-G-M makes BIG HITS because it shoots the bankroll, takes chances, puts heavy dough on big-winning possibilities. The M-G-M Studio is clicking with a success-stride unprecedented in history! BIG current-season productions are still to follow "San Francisco" this hot summer! Many of the BIG BUDGET HITS of the NEW SEASON are completed. A *landslide* for M-G-M in 1936-37! We think so. And we feel, with pardonable pride, that it's *justified!*



50 FAMOUS THEATRES ARE GOING TO BE IN

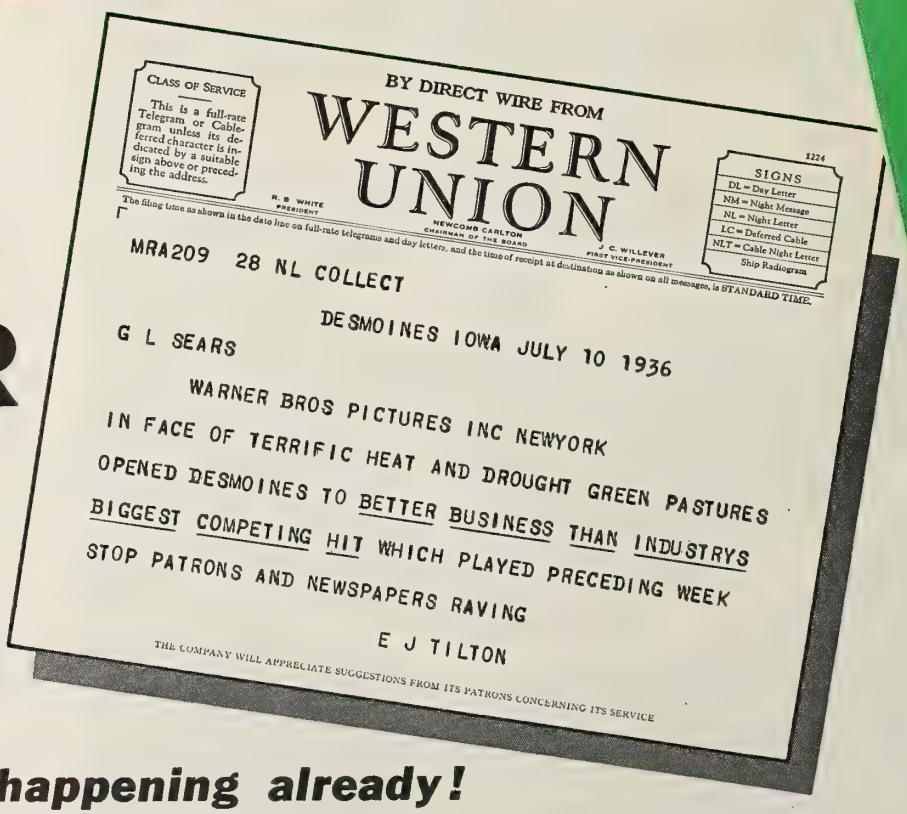
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A smash opening on the hottest day of the summer in the hottest city in the country!

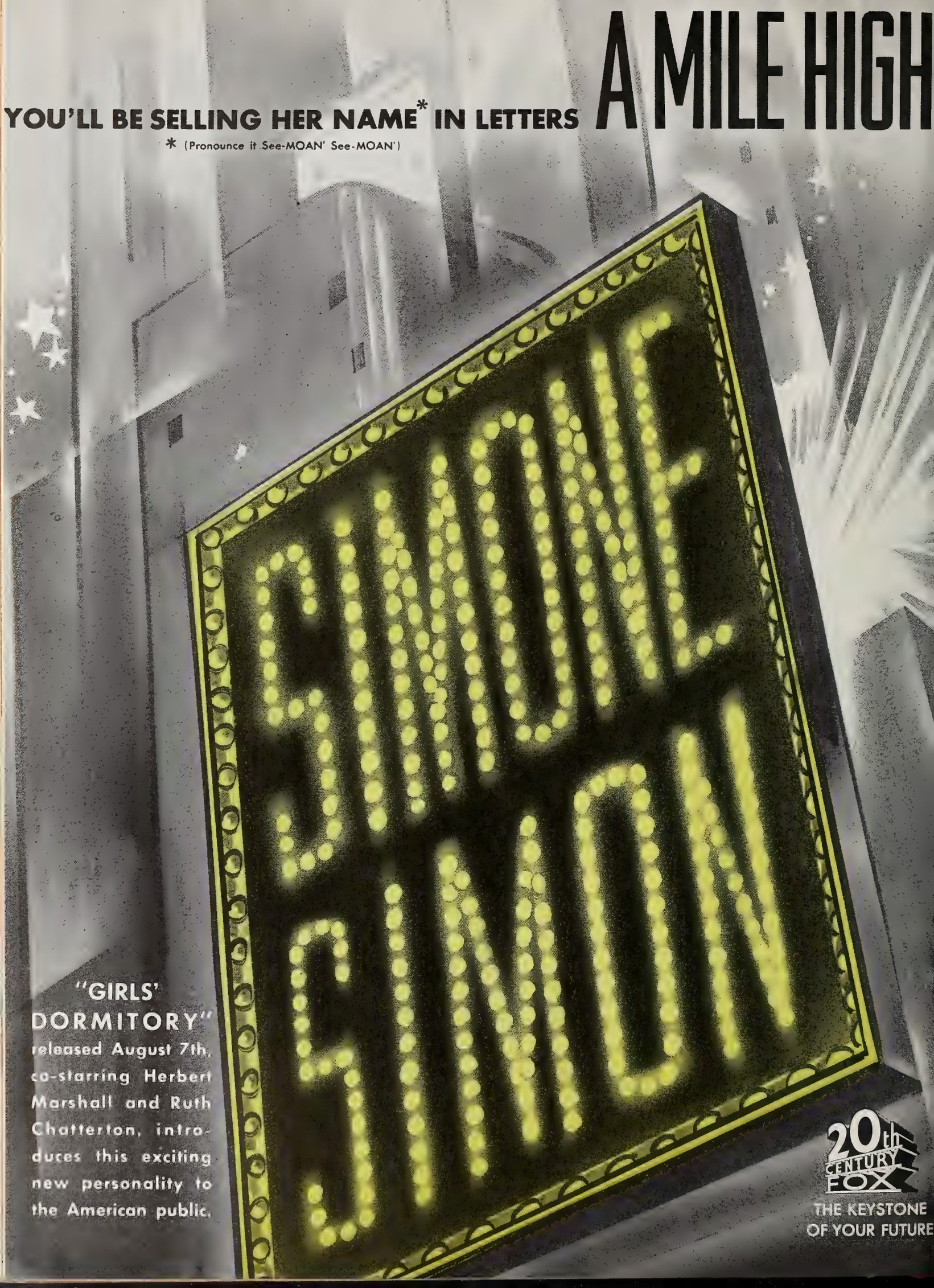
RADIO CITY MUSIC HALL, N. Y. JULY 16
UNITED ARTISTS, DETROIT . . JULY 16
PARAMOUNT, SALT LAKE CITY . JULY 23
MAJESTIC, HOUSTON . . . . JULY 10
EARLE, WASHINGTON . . . . JULY 31
MAJESTIC, SAN ANTONIO . . JULY 31
MAJESTIC, PROVIDENCE . . . JULY 31
ORPHEUM, OMAHA . . . . . JULY 16
BOYD, PHILADELPHIA . . . . JULY 22
NEWMAN, KANSAS CITY . . . JULY 17
ALABAMA, BIRMINGHAM . . . JULY 31
GARDEN, CHARLESTON . . . JULY 13
STATE, SPOKANE . . . . . JULY 24
WARNER, WORCESTER . . . . JULY 30
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LUCAS, SAVANNAH . . . . . JULY 16
SUNSHINE, ALBUQUERQUE . . JULY 24
ELLANAY, EL PASO . . . . . JULY 17
STRAND, PORT ARTHUR . . . JULY 12
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PENN, PITTSBURGH . . . . . JULY 24
HOLLYWOOD, FT. WORTH. . . JULY 10
DES MOINES, DES MOINES . . JULY 9
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WARNER, MEMPHIS . . . . . JULY 18
MIDWEST, OKLAHOMA CITY . . JULY 16
FOX, ATLANTA . . . . . JULY 10
BROADWAY, CHARLOTTE . . . JULY 13
WARNER, MILWAUKEE . . . JULY 24
KEITH'S PALACE, ROCHESTER . JULY 31
CAPITAL, SPRINGFIELD, MASS. JULY 30
WARNER, ATLANTIC CITY . . JULY 24
CAPITOL, LITTLE ROCK . . . JULY 12
CAPITOL, JEFFERSON CITY . . JULY 12
TENNESSEE, KNOXVILLE . . . JULY 25
PALACE, LAKE PLACID . . . . JULY 19
PARAMOUNT, AUSTIN . . . . JULY 18
JEFFERSON, BEAUMONT . . . JULY 12
SPRECKLES, SAN DIEGO . . . JULY 22
FOX, BILLINGS . . . . . JULY 12
ALHAMBRA, CANTON . . . . JULY 31
STATE, RALEIGH . . . . . JULY 12

ASTURES

YOU'LL BE SELLING HER NAME* IN LETTERS A MILE HIGH

* (Pronounce it See-MOAN' See-MOAN')



"GIRLS' DORMITORY" released August 7th, co-starring Herbert Marshall and Ruth Chatterton, introduces this exciting new personality to the American public.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 3 July 18, 1936

TIME TWITTERS ON

THE cock sparrow journalism of Time dressed in the pomp of a drum major and tancying its adolescent strut to be a grand march of omniscient authority, last week gave demonstration of its skill, judgment and intent with respect to both the printed word and the screen.

This revealing occasion was Time's attention to the Encyclical letter of Pius XI on the subject of the motion picture, its moral and social responsibilities as a world art.

Since Time is both a publisher and a producer of pictures, seeking to extend its scope across the theatre's screens, its policies and methods become a matter of interest, perhaps concern, to all showmen.

TIME, it must be understood, is a re-write newsmagazine, gathering its materials, raw materials, from the press, mainly the newspapers, using the technique of the twittering sparrows, hunting the pages of the world press for tasty bits of shockery which have eluded the decencies of editors, even as the birds of the pavement find nourishment in the grains that have escaped the digestive functions of the horse.

This process inevitably makes available, for those who seek, everything printed that is not fit to print. By assembling the week's editorial indiscretions and infractions of civilized taste the world around it is possible to arrange an aromatic bouquet of great appeal to the coprophagous.

SUCH a viewpoint not unnaturally is accompanied by some of that editorial perspective which considers good news as no news. In that school of thought it takes trouble, vehemence, innuendo, grief and pain to make headlines.

Devastating exemplification of the method and taste, in another item, in the same issue may be gathered at a glance. One of America's most eminent, and incidentally wealthy, citizens is ill of neuritis. After regaling its audience with a tedious account of his sick bed movements, Time's rewriter, obviously turning to a medical reference work, finds it necessary to enumerate the many causes of neuritis, and, taking pains the while to include syphilis and gonorrhea. The relevancy is in the mind of the writer.

So it has come that Time, publisher and producer, has been able to find in the Encyclical from Pius XI reproach for the American screen. Time sees the Roman Church officially imposing a censorship extraordinary on the motion picture to the surprise and confusion of the "cinema producers" who were thereby "undeceived" in a prior assumption that "their wares matched the highest standard of Christian morality."

THE fact that Pius XI substantially held up as a world example the present system of operation of the American industry under the attentions of the Production Code Administration, was not found available by the sparrow doing the rewrite job appearing under the title of "Cinema" and "Hollywood Encyclical" in the issue of Time of July 13, page 50.

Time found Hollywood mystified and "undeceived" in spite of the fact that the Pope in addressing the American Bishops said:

> *You . . . of the United States will be able to insist with justice that the industry in your country has recognized and accepted its responsibility before society.*

It takes a cock-eyed sparrow to see a note of mystery, rebuke and disaster in those words. So, readily enough, the method is not to see them, positively not to see them. Time has officially declined to set that portion of the Encyclical and matters thereunto related, before its readers. Who was it boasted "Curt, Concise, Complete"?

IN simplest terms, Time would hold up to its public a representation that the motion picture industry and Hollywood are in trouble with the Church—this despite the existence of the most complete adjustment of relations that the industry has seen in all its history.

Just incidentally, this "curt, concise, complete" account in Time takes equally accurate measure of the Legion of Decency and its operations, including also the statement that the "prime mover" of the Legion has been Cardinal Daugherty of Philadelphia, whereas the movement took its rise in St. Louis and has all the while been conducted under the express supervision of Archbishop John T. McNicholas of Cincinnati.

And in passing, a straw to denote Time's motion picture attitude, it remarked: "the humble U. S. trade press was expressing, in its own way, thanks for the compliment of so much attention from the Vatican."

IT is just possible that Time is slightly confused about the quality and nature of humility, too. Time's goose-stepping march, ballyhooing as the news of the world its potpourri of

[*Continued on page 9*]

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

New Deal on Screen

Screen activities of agencies under the New Deal came under trade scrutiny this week with announcement that the Works Progress Administration is planning to produce and distribute 30 pictures at a cost of $6,000 each and word that the Resettlement Administration is ready to accept bids for foreign rights to its "The Plough That Broke the Plains."

A detailed news discussion of these and other developments starts on page 13.

Paramount Plans

Indications that Paramount Pictures, Inc., plans to extend simplification of its corporate structure, begun some time ago, were stronger than ever this week with the revelation that the company shortly will dissolve Paramount Productions, Inc., now that Adolph Zukor is in complete charge of production.

These and other Paramount matters such as action toward settlement of the contract of John E. Otterson and payment to Joseph P. Kennedy for services rendered, are to be found in the story on page 29.

51 Stories Bought

There was a sharp decline in the story buying activities of various Hollywood studios during the month of June, with only 51 purchases being made, including 25 originals, 21 books and five plays. Twentieth Century-Fox and Metro-Goldwyn-Mayer led all other studios in purchases, with a total of eight buys each, with Paramount, Columbia, Radio and other following.

Titles of the purchases together with all available filming credits, are to be found in the story on page 31.

Net Profits

The net profit of Twentieth Century-Fox Film Corporation for the 13 weeks ended June 27, 1936, amounted to approximately $1,500,000, Joseph M. Schenck revealed this week prior to his departure from Hollywood for New York. At the same time it was shown that the earnings of Columbia Pictures Corporation and RKO were ahead of corresponding periods past.

For details, see page 27.

Shopping Public

The end of the first year of resumption of American distribution in the Czechoslovakian market finds Hollywood product predominating but the public had learned to shop for its entertainment, and no longer will it accept everything and anything on the screen, writes Harry Knopf, HERALD correspondent at Prague.

Further details on page 70.

Delayed

The reported three-cornered deal under which Loew's, Inc., would acquire a 25 per cent interest in Gaumont British Pictures with the cooperation of Twentieth Century-Fox, owner of 48 per cent of the British stock, was still in the rumor stage early in the week following a delay of conferences between Joseph and Nicholas Schenck and Isidor Ostrer, president of Gaumont. Mr. Ostrer conferred with Joseph Schenck in Hollywood last week and was scheduled to continue the conversations with the two brothers in New York but stopped over in Chicago on his way east.

Present stage of the negotiations and the possible setup are outlined on page 28.

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Music Problem

Canadian commercial users of copyrighted music owned by members of the American Society of Composers, Authors and Publishers will have to conduct their own individual negotiations with the copyright owners for the use of the music as a result of the impending withdrawal of ASCAP from the Canadian Performing Rights Society, it was pointed out in New York this week. At the same time it was revealed that the Society sent out dividend checks to members totaling $1,050,000, the largest quarterly payment in the history of the organization.

The story is on page 70.

Upheld

The circuit court of appeals at St. Paul, Minn., has upheld the right of Judge Albert L. Reeves of the federal district court at Kansas City to decline to assume jurisdiction of the suit of Jacob Smith and other General Theatres Equipment bondholders against the Chase National Bank, Fox Film Corporation, Fox Midland and Fox Rocky Mountain last spring. At the same time it was revealed in New York that the Stock Exchange will strike from trading on August 7th the General Theatres Equipment, Inc., 6's, 1940, debentures.

For details, turn to the story on page 29.

Profits in Australia

The total number of theatre tickets sold in a year to patrons of the cinemas of General Theatres Corporation and Hoyts Theatre, Ltd., in Australia exceeded twenty-six millions, or more than four times the entire population of Australia. And speaking of statistics, the Hoyts circuit in six years has paid out in taxes, including the entertainments tax, almost as much as it has shown in net profit.

The business picture cinematic in Australia, as reported by Cliff Holt, appears on page 18.

Deadlocked

The deadlock resulting from establishment of a Cuban board of censorship in New York continues with Senor Roberto Hernandez, head of the new organization, scheduled to go to Havana this week to confer with Secretary of the Interior Carlos Pelaez. Major distributing companies are unalterably opposed to the board and are refusing to submit their product to it for review. A shortage of American product in Cuba looms unless the matter is settled shortly.

Senor Hernandez' statements and the distributors' stand on the matter are detailed on page 39.

St. Louis Legion Board

Announcement that a board of review to supplement the work of the National Legion of Decency will be established in St. Louis was made by His Grace John J. Glennon, archbishop of the diocese, following publication of the encyclical on motion pictures by Pope Pius XI. The group will give attention to motion picture theatre advertising, watch that pictures which have been cut by censors elsewhere are not shown in their original version, and make weekly reports on its progress to the national headquarters of the Legion in New York.

The announcement is quoted on page 32.

Social Values

Increasing public interest in the social importance of the motion picture was cited by F. W. Allport, of the Motion Picture Producers and Distributors of America, as basis for the prediction of rapidly increasing success for the efforts of the film industry to solve the problem of what effect, if any, pictures produced solely for entertainment have on the characters of theatre patrons, in an address before the Institute of Public Affairs at the University of Virginia.

The address is abstracted on page 33.

March of Time Birthday

The magazine newsreel, March of Time, has issued an anniversary booklet in which the editors candidly relate "confidential" sales and financial data for the company for its first year, an unusual procedure in the film industry. The portfolio, illustrated with extraordinary news pictures from *Time* Magazine, the related *Fortune* magazine, and the March of Time film productions, also takes occasion to make some frank criticisms of the regular newsreels.

The booklet is reviewed on page 67.

Producers Divided

Dissent of Associated British Pictures and Gaumont-British from the application for a more stringent quota put forward by the Film Group of the Federation of British Industries is causing considerable commotion in Wardour Street.

What it is all about is discussed on page 69.

Chance Game Suits

Chance game activities this week concerned themselves with suits in three states, and two of the three actions concerned insurance of prizes rather than the games themselves. However, in Ashland, Ky., the commonwealth attorney is seeking to have all the games declared lotteries and illegal.

For details, see page 64.

TIME TWITTERS ON

[*Continued from page 7*]

sadisms, rapes, lynchings, nudists, infantile genitalia, candid caesarian operations, and executions, would not indicate it as an authority on the subject of humility or any of the related qualities.

So it is the humble opinion of this editor that Time, and its policies being what they are, and Time, the while declaring its periodical topical two reel release to be in fact, with Fortune, its "third major publication," it may be well to consider a moment who the publisher of a motion picture really is.

A considerable experience and observation, not too humbling in their effect, confirm the contention that the motion picture pertains, in the consumer mind, considerably more to the theatre which shows it than to the producer who makes it.

The theatre of the screen has not been reduced to the status of a newsboy.

The motion picture exhibitor is the publisher and with the publisher's final responsibility, legally and socially, of that which he spreads upon his screen.

The publisher of the printed page can hunt out, please and serve one reader at a time, and he who is offended may cast the page away. But the publisher of the motion picture, the exhibitor, must please and serve thousands at a time, offend none. Let even a few protest and ask for their money back and there is trouble, alarm—and action.

Just for instance Monday of this week a storm of protests against the treatment of the Dominican Republic in the March of Time was made to the management of the nation's greatest theatre, the Music Hall in New York. Forthwith the subject was cut, by the Music Hall, without argument. The point is the protest went to the Music Hall, the publisher, and the editing by deletion was done there too.

The exhibitor must inevitably be interested, mayhap concerned, with the policies, viewpoints and tastes revealed by the publisher who as a producer seeks the screen, the attention of the exhibitor's public and audience—and who would share with the exhibitor the making of the name and repute of his theatre.

"The editors of Time" in a recent brochure state that the March of Time exists "under rules quite different from those which ordinarily govern journalism. . . ."

It is the customers who make the rules for journalism, and the motion picture, too. That has been demonstrated.

Production Spurt

In keeping with custom, the production colony dawdled through the week ending in celebration of Independence Day, then plunged seriously into the important business of making pictures.

Gus McCarthy's complete report of productions started and finished during the fortnight is published on page 58.

Refusal

Two major developments featured the bankruptcy trial of William Fox in Atlantic City, N. J., this week. The first was the refusal of Mrs. Fox to submit her All-Continent Corporation books for examination by creditor attorneys and the second was the attempt by the same attorneys to ascertain from Herbert Leitsteen, Fox family bookkeeper since 1909, the method of dispersing more than $20,000,000 which Mr. Fox had in 1930.

Details of the hearings are to be found on page 57.

Rebound

Rebounding from the effects of a trade sanction applied to eight major American distributors during the year preceding, business in Mexico last year silenced a spreading belief that stage theatres were on the way toward replacing cinemas as entertainment leaders. These, in common with bull rings, experienced a sharp decline in popularity.

James Lockhart supplies the statistics for all three forms of entertainment on page 34.

Meighan's Death

Death overtook Thomas Meighan last week at his home at Great Neck, L. I., following a lingering illness of over a year. Mr. Meighan contracted pneumonia approximately 12 months ago while in Hollywood. Star of stage and film, Mr. Meighan rose to his greatest triumphs on the silent screen a decade ago.

For details of his career see page 66.

This Week in Pictures



READY FOR THE SEASON. Warner Theatres' men of the Philadelphia Zone, in annual meeting, hear plans propounded by (l. to r.) J. Ellis Shipman; Lester Kreiger; D. E. Weshner; Ted Schlanger; Joseph Bernhard, general manager; Leonard Schlesinger; Samuel Schwartz and Harry Goldberg.



BRITISH THEATRE ROYALTY. Sir Cedric Hardwicke, star of the English screen as well as the stage on the other side of the Atlantic, arrives on the SS. Queen Mary to play a leading role in "The Green Light" at the Warner studio.

ACROSS THE SEA. (Right) James J. Walker (left) and Mrs. Walker (third from left) with Mr. and Mrs. Louis Sterling, at a trade screening of RKO's "Dancing Pirate" in London. Mr. Sterling is head of Electric and Musical Industries, Ltd.



DASHING. Carol Hughes as a senorita at a Hollywood masquerade. She has been cast for Warner's forthcoming "Stage Struck."



RADIANCE AND RADIUM. Irene Dunne returns from Europe where she visited Eve Curie, who has written a book on the life of her mother, subject of Universal's forthcoming "Madam Curie."





DOWN TO THE SEA ON SURF BOARD. Betty Grable, starlet of rapidly widening recognition, will be seen in "Swing Time," a new Fred Astaire-Ginger Rogers film musical for RKO.



TO THE VICTOR. Ken Hodkinson, formerly GB's San Francisco manager, now assistant to George Weeks, is honored for winning a company drive. (L. to r.) Arthur A. Lee, C. M. White, A. Greenblatt, C. E. Schwengeler, Ken Hodkinson, G. W. Weeks, R. McGrath, C. Macgowan, Al Selig, Irving Jacobs.



DARING. Jean Rogers of the serials, recently in "Flash Gordon," co-stars with John King in "Ace Drummond" for Universal.



AS THE IMMORTAL LOVERS, Romeo and Juliet, in the balcony scene of MGM's screen production of the Shakespearean play. Norma Shearer and Leslie Howard are starred. Gus McCarthy's review appears in the "Showmen's Reviews" department of this issue on page 48. George Cukor directed.



ANOTHER KIND OF LAUNCHING. (Left) When Sammy Cohen, foreign publicity director of United Artists, made his first visit to Hollywood, Merle Oberon greeted him this way, while Monroe Greenthal, Jock Lawrence, Al Vaughn and Morris Helprin showed their approbation.



AT BARCELONA CONVENTION. United Artists' staff at the center of film activity in Spain during a sales meeting. Seated (l. to r.): Angel Romo, Enrique Arias, Luis Clot, W. B. Morgan, C. W. H. Fenn, Francisco Garcia. Standing: Jose Calderon, Miguel Lopez, Emilio Betran, Evaristo Laguna, Gregorio Tomas, Augusto Nobregas, Emilio Miralles, Fernando O'Shanahan, Enrique Arias, Jr., Jaime Bonastre.



HAPPY RETURN. Helen Vinson, who has just completed a picture tentatively entitled "His Majesty's Pyjamas" for Gaumont British, arrives in New York from Shepherd's Bush, outside London, on the Normandie.



CURLS. Anita Louise, as she appears in the role of Maria, in Warner's production of "Anthony Adverse," scheduled to open soon at the Strand theatre on New York's Broadway.



VACATION FLIGHT. Bert Wheeler of Wheeler and Woolsey, and Owen Davis, Jr., one of RKO's Leading men, arrive at Newark Airport. Here their holiday paths diverge, Wheeler to idle in Europe, Davis to appear in his father's Pulitzer Prize play, "Icebound."



TO WALTER WANGER, LEGIONNAIRE. Members of the S. Rakin Drew Post of the American Legion were hosts to Walter Wanger, producer, at the Hotel Astor in New York on Friday, with a number of film folk in attendance. Mr. Wanger, honorary member of the post, home from Italy, contrasted conditions with those when he was a war flier.

NEW DEAL SCREEN ACTIVITY SCRUTINIZED BY INDUSTRY

Note WPA Plan to Make and Distribute 30 Films and Sell Foreign Rights to "Plough That Broke the Plains"

Governmental production of motion pictures portraying activities of agencies set up under the New Deal came under trade scrutiny this week as Washington dispatches revealed new and elaborate plans for dissemination of information through the medium of the screen.

Principal interest attached to announcement of 30 pictures to be produced and distributed by the Works Progress Administration at a cost of $6,000 each.

Simultaneously came the news that the WPA is to accept bids from commercial distributors for the foreign rights to its much discussed documentary film, "The Plough That Broke the Plains", demand for which having developed in other countries as a result of general interest in the prolonged American drought.

Recently quiescent apprehension on the score of possible governmental invasion of the screen, long predicted by New Deal antagonists, flared in home offices of the major film companies and stirred newsreel executives. New Deal policies and views had been regarded as revealed to the organized industry in the printed forms distributed among the newsreels by the Federal Housing Administration under date of March 17, 1936. These included the stipulation that:

"Producer must undertake at his expense but at the election of the Federal Housing Administration to photograph with sound at such points within the United States as might be selected by the Administration at least five events of Better Housing News importance and secure release in national newsreels — other than in Better Housing newsreels — prior to June 30, 1936."

Here, said all but one of the newsreel companies circularized, was invasion tantamount to an attempt to take over the theatre screen, and that one, Pathe News, interpreted "release" and "national" to its own satisfaction. FHA films were made and obtained a limited distribution. No invitations to bid on the forthcoming WPA pictures have been received to date.

Quotable persons in the motion picture industry, in New York and Washington, are currently not to be quoted, what with the industry's endeavor at neutralities on matters that may be political, and what with the notion that maybe November's election will "like as not" find the New Deal still dominant. Meanwhile the New York *Sun*, certainly no partisan of the Administration, has been having some of its industrious young men looking into what might be called some of the cinema aspects of the current government. A special article by that newspaper's Patrick Lee in its July 8th edition trace activities of the Motion Picture Record Division of the WPA from its acquisition of Sydney H. MacKean as Director in June, 1935, to the present.

Mr. McKean, formerly identified with various standard newsreels, was summoned to Washington and instructed to set up machinery necessary to "keep the American people informed of the status and value of projects upon which funds of the Works Progress Administration are being expended" and to do this "objectively by means of motion pictures." He was given an operating budget of $81,000 and he employed 22 persons, including five camera men, former employees of commercial newsreels.

It was Mr. McKean's assignment to photograph WPA projects and submit the footage thus obtained to the standard newsreels. It was hoped that some fifty items could be put into exhibition each year by this method. The newsreel editors didn't care much for the idea. They consented to receive and screen the footage offered them. About a dozen bits were used in one or more reels during the first year. For the most part, it appeared that the material just didn't fit in with current needs. Mr. MacKean's men shot a little less than 200,000 feet during the period.

"Smacked of Propaganda"

To Mr. MacKean himself, a veteran of commercial newsreel experience, Reporter Lee imputes the admission that the material submitted "smacked too much of propaganda." In February of this year he and his department were transferred to the control of Colonel Laurence Westbrook, whose job it had become to coordinate WPA publicity units, and Col. Westbrook showed Mr. MacKean a picture entitled "Making a Better Indiana" which had been produced by Pathe News on contract and exhibited in the state named. WPA Administrator Harry L. Hopkins also saw the picture and asked Mr. MacKean whether the WPA staff, as constituted, could produce 20 of like character within sixty days. (National election in November.)

Mr. MacKean replied to Mr. Hopkins that it might be possible to produce 10 such pictures in the specified time. To do more would require more men and money. A few days later he was informed that the number had been raised to 30 and that the work could be let out on contract to commercial companies.

Republicans Protest

The contract provision roused a storm of protest from Republican quarters. Representative Bertrand H. Snell publicly charged the Administration with political purposes and misuse of PWA funds. "Whatever this project costs," he declared, "the amount represents a direct diversion of funds from the WPA appropriation to the campaign chest of the Democratic National Committee. I, for one, vigorously protest this shocking distortion of the relief program to the direct services of the New Deal presidential campaign."

Administrator Hopkins' reply to Representative Snell was to the effect that "The War Department has a record of the world war. They have in pictures Vimy Ridge, the Argonne and all that. Anyone can see them. Why shouldn't we have one? Anyone can see ours who wants to." To Representative Snell's charge that newsreel scenes of local WPA projects would be captioned in such a manner as to include the names of local Democratic congressmen Mr. Hopkins did not reply directly.

Nevertheless, the Motion Picture Record Division of WPA had obtained authority to let contracts to private concerns for the production of agency films. According to Reporter Lee this had come about in somewhat unusual manner.

For some eight months the Motion Picture Record had been in operation at a total expense of approximately $90,000 and Comptroller General McCarl had declined to approve vouchers covering this outlay. To Mr. McCarl's inquiry as to the authority on which the expense had been incurred, Mr. MacKean quoted Administrator Hopkins. Mr. McCarl said he knew of no authority given Mr. Hopkins to expend monies for the production of motion pictures and continued to withhold approval.

Mr. MacKean's subsequent search for

(Continued on following page)

TEST CASE CLEARS WAY FOR SUNDAY SHOWING

Theatres in Charlottesville, Va., can legally exhibit pictures on Sundays as the result of the acquittal of R. A. Eason, manager of the Paramount theatre, by a jury of five in a test case in the corporation court in that city. Mr. Eason who was arrested for opening his theatre on Sunday, had appealed his case from the police court where he had been fined.

Senator John S. Battle, defense attorney, based his plea for a reversal on the ground that conditions have changed since the passage in 1779 of the state statute against "unnecessary" labor on Sunday. He pointed out that golf, baseball and similar activities are permitted. The prosecution called the police chief, school superintendents and ministers who testified that Sunday shows, in their opinion, were not absolute necessities.

NEW DEAL SCREEN ACTIVITY STUDIED

(Continued from preceding page)
authority covering the point led him to a study of the executive order whereby President Roosevelt had established the Works Progress Administration and he found therein a provision granting Administrator Hopkins authority to "formulate and, with the approval of the President, to require uniform periodic reports of progress on all projects; and, where any avoidable delay occurs, forthwith to recommend to the President appropriate measures for eliminating such delay."

Letter Quoted

On February 3rd, according to Mr. Lee, Mr. MacKean disclosed this paragraph to his superiors. On February 6th, likewise according to Mr. Lee, the following letter was signed by President Roosevelt, addressed to Administrator Hopkins, with photostatic copies sent to Comptroller McCarl's office:

"This will confirm verbal authority given you in July, 1935, relative to Executive Order 7034, paragraph 1, section C-a, to formulate the permanent record of periodic progress on works progress by means of motion picture recordation.

"The above instruction was given to you by virtue of and pursuant to the authority vested in me under the Emergency Relief Act of 1935, approved April 8, 1935 (Public Resolution No. 11, Seventy-fourth Congress)."

On this authority Comptroller McCarl okayed the accumulated vouchers.

Although criticism of New Deal activities in the motion picture field has centered chiefly about the various WPA enterprises, on the ground that WPA funds were obtained from the Congress for the prime purpose of providing productive employment for the unemployed, other agencies have been more or less steadily engaged in the manufacture and release of screen material. Outstanding among these productions, in point of publicity given it and criticism offered, is "Commerce Around the Coffee Cup", produced by Pathe for the Department of Commerce and exhibited at the Capitol theatre, New York, to a mixed reaction.

"Commerce Around the Coffee Cup" is a nine-minute production featuring Lowell Thomas as narrator. By means of charts, graphs and scenic exhibits Mr. Thomas, seated at coffee and so giving the picture its title, explained various intricacies of commerce in a manner showing the operations of the governmental department sponsoring the subject. Patrons attending the theatre were supplied with response cards and invited to indicate whether they enjoyed the picture, whether they learned anything from it, and whether they would care to see more of the same general kind. Partially because of this provision, critics were prompt to label the subject a "trial balloon."

Less comment was aroused by the Department of Agriculture's three-reel silent film, "Norris Dam," detailing construction progress of the TVA project, although the picture, like others from this department, was made available in both 35mm and 16mm prints for distribution to schools and other non-theatrical outlets. Prints in both measures were supplied likewise for the Department of Agriculture's "Stop Forest Fires," another three-reel subject, and "The Life of Plants," in one reel.

A Picture With a History

It is to the Resettlement Administration's "The Plough That Broke the Plains," now suddenly become an at least theoretically salable asset through force of climactic circumstance, that critics of the New Deal point with most alarm as a precedent susceptible of extensive development. The RA itself somewhat proudly describes the pictures as "the first real film produced by the United States Government." It is by way of becoming a picture with a history.

The story was written by Pare Lorentz, motion picture critic, and location shots in the Great Plains were made by Ralph Steiner and Paul Strand, cameramen, with Leo Hurwitz. The musical score was composed by Virgil Thomson and was recorded by musicians from the Metropolitan Opera and New York Philharmonic orchestras with Alexander Smallens, conductor, wielding the baton.

Field Force Aids Bookings

Following production, Mr. Lorentz went to Hollywood in an attempt to interest the major producers in taking over distribution, but without success. Following tentative showings in Washington, and reports of imminent drought, requests for the picture began to come into the Resettlement Administration from independent exhibitors.

Without distribution organization or personnel in the RA with motion picture distribution background, the Tugwell agency utilized its field force to help with showings and bookings, copies being sent to each of its 12 regional offices for "preview" before administration employees. Each of the regional offices has an experienced publicity man in charge of information work, and these agents were instructed to seek bookings wherever possible.

In Texas, two circuits, Interstate and Griffith, took over distribution for their area, which includes more than 100 theatres in key cities in that state and New Mexico.

But not all was rosy in Texas for the Tugwell film. A Texan state representative threatened to "punch Tugwell in the nose" if he permitted the film to be distributed. Although that remark was said to have been made for its re-election campaign publicity value, the threat was picked up and used from coast to coast—good publicity from the RA point of view, as was the Texan's further threat at the Democratic national convention in Philadelphia to introduce a resolution condemning the film.

The Resettlement officials believe their cleverest achievement was the zoning of the United States into four principal areas. The New York-New England sector was placed under the jurisdiction of George C. Gercke, regional information adviser at New Haven, Conn. The mid-states area, including the Mississippi Valley, was placed under Dean S. Jennings, Chicago, who was the central figure in the famous case back in the NRA era when the San Francisco *Examiner* mixed with the American Newspaper Guild, in which Jennings was active.

Distribution in the West was placed under Paul H. Jordan, another guild member, at Lincoln, Neb., and the Southeastern area was placed under the Washington headquarters. All the work of exploitation and booking was done by the regular staff of the administration.

Publicity on "The Plough" exceeded all expectations and RA press agents capitalized to the fullest extent the Hollywood attitude toward handling distribution. They also made the utmost possible use of reviews in such publications as "The Nation", "Survey Graphic", and magazines like "Time" and "The Literary Digest", but one of the answers to a press agent's prayer came with the June issue of the "National Board of Review Magazine", which played up the picture.

The picture had its Broadway opening at the Rialto and since has played at the Casino de Paris and Cameo.

So unexpectedly favorable was the response that the Resettlement Administration was caught with an insufficient number of prints to supply the demand, and a contract recently was made with DeLuxe for an additional supply. The disastrous drought in the Northwest brought the picture in for a lot of attention and resulted in numerous bookings, the tieup of drought and dust with the Tugwell film making top flight exploitation.

COOLING PLANTS, FILMS KEPT GOING ALL NIGHT

Twenty-four Essaness theatres in Chicago remained open all one night last weekend to accommodate city residents seeking escape from the heat. The refrigerated air plants and the films were kept going all night, as long as patrons came in. An announcement had been made in the press and people thronged to the theatres until the early hours of the morning. Rules of silence were suspended and patrons were permitted to bring lunches and move about freely. The circuit plans to continue the innovation as long as there is heat and public response.

Permit Sunday Matinees

The Board of Selectmen of Westport, Conn., have granted George Comden permission to operate the Fine Arts theatre on Sunday afternoons. Previously performances had been allowed only on Sunday nights.

RKO Schedules Golf

Committees have been named for the annual RKO golf tournament July 21st at the Westchester Biltmore Country Club, Rye, N. Y.

MOTION PICTURE ALMANAC FOR 1936-37 SHOWS TRADE GAINS

New Edition, Published This Week, Is International in Scope; 66 Text Divisions Purvey Vital Trade Facts

Fat with facts, heavy with significance and broad in coverage as the calendar with which it coincides to a split second, the International Motion Picture Almanac for 1936-37 came from the press this week. A year in preparation for a year of service as the prime reference book of the motion picture industry, the volume is international in scope and infinite in detail. In more than 1,350 data-loaded pages it makes available all there is to know about the motion picture to all who wish to know it.

The Almanac contains, among 66 others, the following topical subdivisions:

The Founding of the Screen, by Terry Ramsaye.
Biographies of more than 13,000 film personalities.
Box Office Champions of the Year, with review of each.
Money-making Stars of the Year.
All-time Best Sellers.
Corporate Personnel.
Financial Statements of the Year—summarized.
Product for 1935 and early 1936.
Production Staffs on Both Coasts.
Exchanges and Bookers.
Exhibitor Organizations.
Circuits and Independents.
Stories and Plays Bought for Production.
Company Officers.
The Year in England. A special section devoted to the industry in the United Kingdom.
The Foreign Market, covering all centers of the world. Special articles on Australia, Canada, Argentina, Austria, Brazil, China, Latvia, Bulgaria, France, Germany, Hungary, Japan, Mexico, Spain.
Theatre Equipment Organizations
Supply Dealers.
Pictures for 1935-36.
Screen Organizations.
Digest of Publications.
New York Companies and Addresses.
The License Agreement.
Pertinent Statistics.

Subdivisions range from 6 to 50 pages each and each is broken down into sub-subdivisions pregnant with information pertaining directly to the operation of the industry. Under the general heading of "The Foreign Market," for instance, an American exhibitor may discover with a modicum of perverse satisfaction that in several other countries the tax collector pays his initial attention to the box office, where he takes 40 per cent of the gross, proceeding thence to assessment of the seats, the hours of operation, the length of the various films constituting a program and a number of other neat devices not yet invoked in the United States. Just how exhibitors in certain of those countries manage to buy bread and butter not even the Almanac makes altogether clear.

Under the heading of Pertinent Statistics the Almanac supplies in quick-figure form a mass of vital information well to have at tongue's end when asked questions or invited to address the Kiwanis. Here it is disclosed, for instance, that the weekly Hollywood payroll touches the handsome total of $1,500,000, which is divided among 28,000 persons regularly employed in production, plus 10,000 others, extras and casuals, who work now and then. This tidy little company of payrollers compares with a total of 236,500 employed by the nation's 15,378 operating theatres and with 8,000 engaged in the distribution of product.

Attendance Has Increased

That attendance has increased, as has been no secret within the trade save in the matter of degree, is borne out by the Almanac's statement of the range for the year as from 80,000,000 to 85,000,000 ticket sales weekly. There are 11 seats to a citizen in the country. The United States supplies 65 per cent of the world's films, by volume, and 85 per cent by value.

Whom to call up or write to when something happens, or doesn't, is a monotonously recurrent and irksome question answered for any and all occasions by the various listings of film company executives, officers and personnel. Be he of Hollywood, New York, Shanghai or Amsterdam, the man who can do something about the matter so urgently at hand is named and his address given. Be he company president, exchange manager, director or equipment distributor, he is of record in the Almanac and available for proper purpose.

Player Data Given

In this edition of the Almanac, as in preceding numbers, the section devoted to biographies contains a vast amount of essential and sometimes entertaining information about players whose press agents don't always tell all. It is to be learned from this section of the volume, for instance, that Boris Karloff's real name is the not at all fearsome Charles Edward Pratt and that the Frederich Ernest McIntyre Bickel nobody ever heard of is the Fredric March known to millions. Lyle Talbot was born Lysle Hollywood and Rosita Delmar was Rosita De Los Angeles before both of them changed their names to escape being accused of having changed their names. Marlene Dietrich was Mary Magdalene Von Losch, Ginger Rogers was Virginia Katherine McMath, Ford Sterling was George Stitch, Frank Morgan traded in Wupperman to get that name—the list is interminable.

The average age of feminine players is 29 years and that of the men is 41, with the grand average 34. The geographical center of stellar nativity is Richmond, Va., as to men, and Pottsville, Pa., for women. Women average 5 feet 2½ inches tall and weight 111 pounds. The men are 8 inches taller over all and weigh 169.

Biographies of 13,112 Personalities in the Industry; Special Section Covers British Market Distinct from Foreign

Poignant, hot with fervour of living

And the loom of the great Metro-Goldwyn-Mayer studios, with its array of creative personalities, has brought forth a work of expression embellished with elements of appeal, with mingled charm and thrill, that demonstrate again the motion picture as the dominant art—the best medium of narration, re-creation that has yet evolved.

"The perennial modernity of the love theme, and the curious capacity of the screen to make all that ever was in any yesterday a living event of today and now, has never been more acutely exemplified than in this 'Romeo and Juliet.'

"That relentless hate and feud of Montague against Capulet, and Capulet against Montague, classic of the long ago, is on the screen of 'Romeo and Juliet' a strife of today.

"Yesterday of the centuries ago is, for the hour of the screening, alive, poignant, immediate, hot with the fervour of living and the desperation of dying . . ."
—from Gus McCarthy's Hollywood preview review of Irving Thalberg's "Romeo and Juliet," on page 48.

Committees for Exhibitor Merger

Committees were named in New York Wednesday by Charles L. O'Reilly, head of the Theatre Owners' Chamber of Commerce, and Harry Brandt, president of the Independent Theatre Owners' Association, to work out details for merging the two exhibitor organizations, a formal announcement of which was made at a special meeting which was called at the Hotel Astor on Broadway.

Edward Rugoff is chairman of the T.O.C.C. group, which comprises Irving Lesser, Harry Shiffman, Louis Geller and Charles Steiner. The I.T.O.A. committee is headed by Bernard S. Barr and includes Arthur Rapf, John Benas, Maurice L. Fleischman and Louis Shiffman.

"MOHICANS" AN AMERICAN





JAMES FENIMORE COOPER'S "The Last of the Mohicans," a blend of historical fact and imaginative fiction, has endured as a classic of early America. Entertaining as the novel is in the printed original, it does not lend itself readily to adaptation for screen purposes. As a matter of fact, neither did "The Count of Monte Cristo," which the same organization produced with more than usual success, look any too promising when preliminary work was begun. "The Last of the Mohicans" was produced once before, about fifteen years ago, and it is not recalled that its release worked any great motion picture miracle.

But an inspection of this production reveals many interesting facts. During the many months the story was in preparation, the large group of writers employed by Reliance advised that the job of translating Cooper's narrative to script form would not be simple. They were instructed to make an intensive study of the characters and incidents dealt with and shape them to screen realism in a manner that would accentuate in forceful, convincing fashion all the appeal of danger-menaced love interest, stark melodrama, stirring personal and martial conflict, suspense and action that make up the substance of the original.

The screen currently is glorifying many American characters. The ones heroized in this film, the Indians of New York State, Hurons and Mohicans, French and British colonial soldiers, the men and women who by their courage and sacrifice marked the first frontiers, familiar to all, carry a universal appeal. The story, generally known, needs no detailing. Necessarily condensed, yet embracing all the qualities that have made excellent reading, it is romance drama told against the realism of French-Indian-British warfare. Two white girls are hurled by circumstance into the fury of savage warfare. They are protected by scout Hawkeye and his Indian friends, Chincochook and Uncus, and menaced by the treacherous Magua. One finds death in the wilderness, the other love in the heart of Hawkeye.

The producers have let it be understood that they consider the story a matter of more importance than any cast they could procure to interpret it. Naturally they would have been pleased if they could have had a lot of sure-fire box office stars in it. Yet they went about making their cast selections with the same care that marked the story's preparation. The girls in the story, Alice and Cora, were English. They are being portrayed by two English actresses, Binnie Barnes and Heather Angel, who met with success in British films prior to coming to America. Their father is the English Henry Wilcoxon. Likewise the British colonial, Colonel Munro, is played by an Englishman, Hugh Buckler. The American scout, Hawkeye, is played by a typical American, Randolph Scott. Indians

CLASSIC

by GUS McCARTHY
in Hollywood

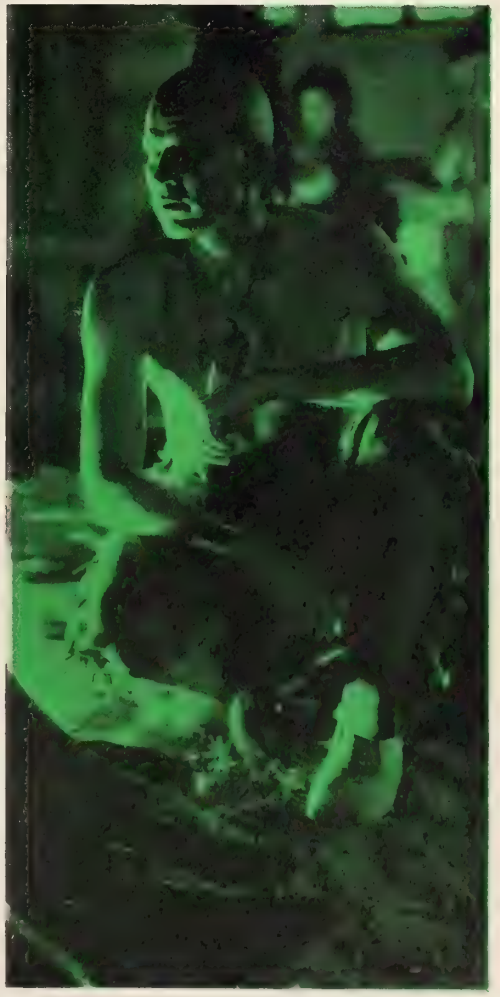
being unavailable, Bruce Cabot, who has demonstrated his ability to handle heavy roles in many past pictures, was selected to be the treacherous, murderous Magua. Robert Barrat is Chincachook and Phillip Reed the heroic Uncas, martyred by Magua's treachery.

There are no smash names in that cast. It is, rather, a group hand picked for fitness in the particular role performed. While all have a certain prestige, it is interesting, in watching them working, to note that all seem to have in mind the fortune that befell Robert Donat, raised to stardom in "The Count of Monte Cristo."

Aimed at being a notable addition to the current crop of outstanding attractions, the competency of the producers, writers, director, George B. Seitz, players and technical crew in accounting for desirable entertaining and commercial screen merchandise is a matter of record. The prestige of James Fenimore Cooper, anniversary of whose death will fall about the time of the picture's release, is also well established. It is upon these that the success or failure of the United Artists production must rest.







TWO AUSTRALIAN CIRCUITS' TICKET SALES IN YEAR 4 TIMES POPULATION

Patrons of General Theatres Corporation and Hoyts Buy 26,152,000 Admissions Despite Increase of Independents

by CLIFF HOLT
in Melbourne

Despite an increasing number of radio licenses and independently owned theatres, audited figures show that attendances over the General Theatres Corporation circuit increased in 1935 compared with the corresponding period in the previous year, the combined number of tickets sold being 127,000 greater. Over the Hoyts circuit, attendances improved by 379,812; and the total number of tickets sold by both General Theatres Corporation and Hoyts Theatres, Ltd., reached the total of 26,152,986, or more than four times the total population of Australia.

The statistics in relation to GTC were disclosed in the annual report of Wests, Ltd., which showed that the company made a profit of £3,980 ($19,940), comparing with £3,679 in the preceding year.

Presenting the report to shareholders, the chairman, W. E. Smith, said that perhaps the most important deal consummated in the year was the acquisition, by British Empire Films, Ltd., of the distributing rights for Australasia of the C. M. Woolf franchises.

Many advantages were expected to accrue, he said, from the trip abroad of Stuart F. Doyle, "who was overseas at a very opportune time, for certain very important developments took place shortly after his arrival in London which will have a bearing on the future of our distributing and exhibiting."

Planning New Theatres

Discussing the increased attendances over the GTC and Hoyts circuits, Charles E. Munro, managing director, said that while there was still a long way to go before a return to pre-depression business could be anticipated, the additional opposition which the two circuits faced was far from having a detrimental effect upon the returns of either company; and Hoyts already had completed plans for the erection of several theatres for the purpose of strengthening the circuit still further.

This confident expression from the Hoyts chief will no doubt have its effect on intending investors, who may have been contemplating the operation of theatres in competition to Hoyts. With the unassailable advantage of being able to select from every service except Paramount and Metro-Goldwyn-Mayer, Hoyts is no easy victim for independent competitors these days, as many an independent has found out to his cost.

▽

Taxes Parallel Profit

Further interesting figures concerning Hoyts Theatres, Ltd., and tabled in the House of Representatives, show that in the six years ended June 30, 1935, the company returned a net profit of £173,313, yet in that period paid in direct taxation, consisting of federal land, federal income and state land and state income taxes, an amount of £149,196. In addition to this it collected in behalf of the Commonwealth and state governments the sum of £450,000 in entertainment tax, making a total of £599,197. Over the same period the preference shareholders contributed nearly £1,000,000 of capital and received only £96,407 in dividends. The ordinary shareholders received nothing.

The figures were presented in the House as the basis of an argument for a reduction of taxation on leaseholders of theatres, the speaker pointing out that the money spent by leaseholders on improving their properties was not an allowable deduction for taxation purposes by way of depreciation.

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Fox Handling Gaumont

The completion of negotiations by which the physical distribution of Gaumont-British will be handled by Fox in Australia for a further term of years puts to an end rumors that have intrigued the industry here for some weeks. Apart from outlining the bare facts, Stanley S. Crick, managing director of Fox in Australia, has no comment to make on the transaction, which, however, washes up the story that Associated Distributors would get the franchise. Associated is the company formed by Stuart F. Doyle to handle the C. M. Woolf product; and it was freely tipped here that if Mr. Doyle succeeded in obtaining the Gaumont-British product, he also would have every chance of landing the Universal output for Australasia, by reason of Mr. Woolf's negotiations with that company.

The release of Gaumont-British in the Commonwealth and New Zealand will be distinct from the release of the Twentieth Century-Fox product in that it will go through the newly formed Dominion Film Distributors, of which it is reported that Stanley Crick will be chairman of directors, Ernest Turnbull managing director, and Alan Williamson, local representative of G-B, a director. Besides handling Gaumont-British and Gainsborough, the company will release Twickenham, British Lion, and probably Fox's British output. Although previously mentioned in the negotiations, Hoyts is not likely to be directly connected with the organization, but because of the Fox influence it will no doubt provide a very valuable releasing channel.

Ernest Turnbull, who has figured so prominently in the deal, and who made a rush trip to London on what proved a successful mission, formerly had charge of the distribution on this market of the British and Dominions Films product.

▽

Extensive Advertisers

Australian city theatres always have been noted for their extensive newspaper advertisements, and taken at large, 65 per cent of a theatre's advertising expenditure goes into this medium. In the past, various attempts have been made to place a limitation on the spaces used; but whereas, around the conference table, competing interests have agreed upon such limitations, it has never been very long before someone or other has broken the pact.

Newspaper rates here in the leading dailies range from 10/- a single column inch to 22/6, and while full pages of 176 inches are not uncommon, half-pages and full three-column advertisements are the routine thing. These large spaces frequently have given rise to charges of extravagance by shareholders and others, but many showmen still maintain that they are necessary and payable investments.

Indeed, when compared with the spaces taken by the leading retail stores, they appear to be decidedly conservative. As an example of this, on a recent Friday evening (the night on which the theatres advertise most heavily) Melbourne's leading metropolitan daily carried two and a half pages of picture and legitimate theatre advertising, representing both Melbourne's city and suburban theatre interests. Yet on the following night, in the same newspaper, Melbourne's biggest retail store took no less than 10 full pages, an investment of £1,144 without the cost of cuts and art work, to advertise its winter sale.

A decision to limit spaces to a maximum of 16 inches over three columns has now been undertaken by General Theatres Corporation, which controls the majority of the leading theatres (and biggest advertisers) in the five Australian capitals. Some of GTC's competitors have agreed to fall in line with the company's policy, but on this occasion GTC is proceeding with the plan irrespective of what the opposition does.

Outlining the arrangement, Charles E. Munro, managing director of both GTC and Hoyts, says that the idea is to spread the expenditure over the season of the picture, rather than throw the bulk of it into preliminary activity, as is now the practice. His comment here is significant, and indicates a gradual or eventual reduction of advertising expenditures if business does not decline as a result of these economies, for he continues: "That, of course, will lead us to a more sane use of the space we buy,

Taxes Paid Out by Hoyts Circuit in Six Years, Including Entertainments Levy, Almost Equal Net Profit

AGED SISTERS SEE FIRST PICTURE SHOW

Miss Mollie Graham, 96, and her sister, Mrs. G. W. Rumbaugh, octogenarian, of Willard, Ohio, have attended their first motion picture show.

H. L. Tracy, manager of the Temple, was host at their introduction to the screen.



20TH CENTURY-FOX drives ahead! "Grab the lead . . . keep the lead . . . lengthen the d"—that's the word sending 20th off to a fly- getaway. And the same buoyant, winning nfidence fills 20th Century-Fox exhibitors.

Naturally! . . . for right off the bat . . . in the first three weeks...come three of the strongest releases any showman could hope for. These were *planned* and made to give your theatre the jump on all competition right at the opening of the new season!


THE STARS OF "BROADWAY BILL" AND "PENTHOUSE"
in the best love story The Saturday Evening Post ever printed!
Are the boys at 20th smart! The Baxter-Loy combine *alone* spells marquee magic. The story (most talked-about in years) *alone* would be a knockout draw. But 20th Century-Fox doubles them up. And you double (*or triple*) your gross!
To



WARNER
BAXTER • MYRNA
LOY

in

To Mary-with Love

with

IAN HUNTER · CLAIRE TREVOR

JEAN DIXON

Directed by John Cromwell

Associate Producer Kenneth Macgowan. Screen play by Richard Sherman and Howard Ellis Smith. From the story by Richard Sherman.



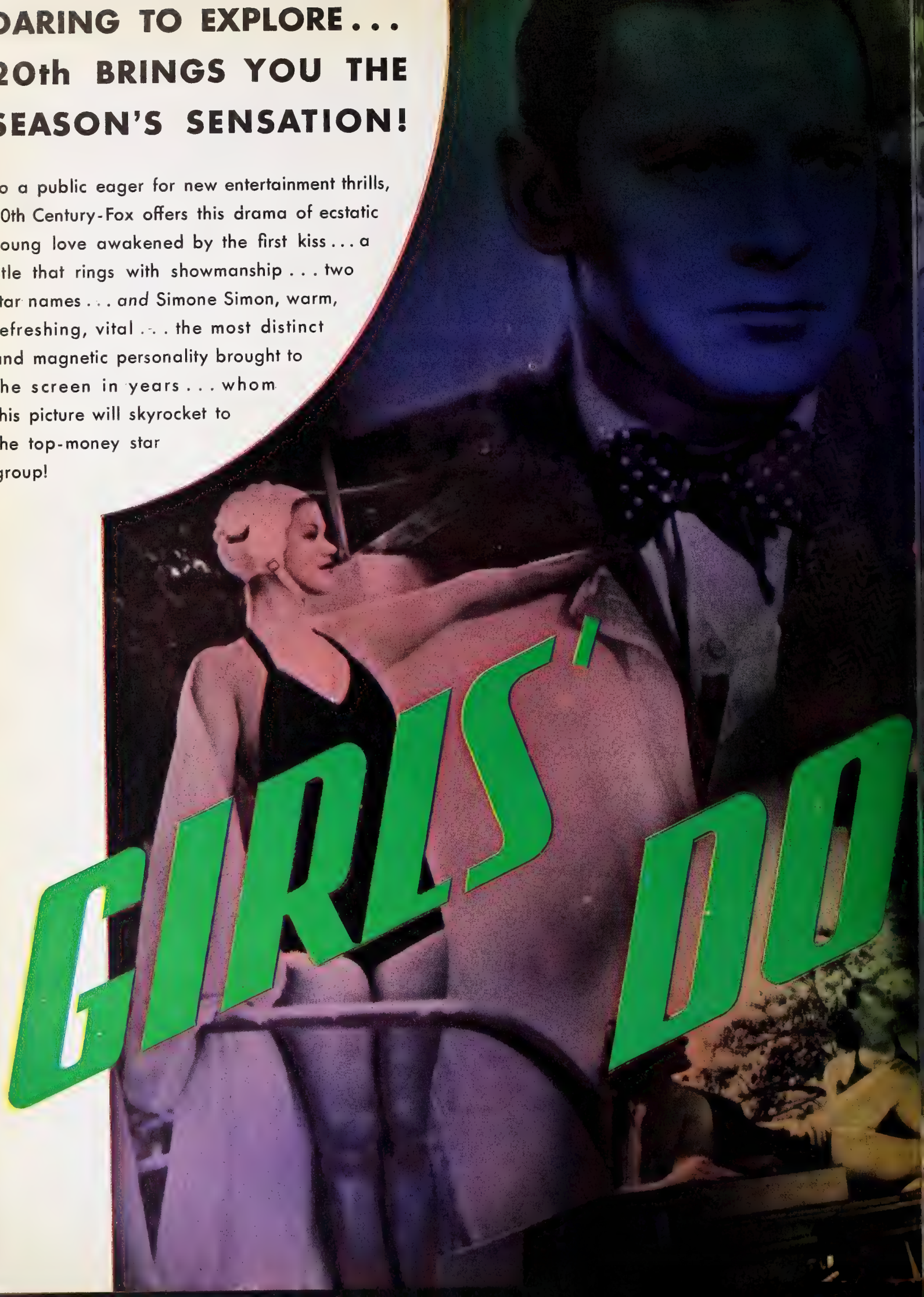
Released AUGUST 1st

20th CENTURY FOX

Darryl F. Zanuck
in charge of production

DARING TO EXPLORE... 20th BRINGS YOU THE SEASON'S SENSATION!

To a public eager for new entertainment thrills, 20th Century-Fox offers this drama of ecstatic young love awakened by the first kiss... a title that rings with showmanship... two star names... *and* Simone Simon, warm, refreshing, vital... the most distinct and magnetic personality brought to the screen in years... whom this picture will skyrocket to the top-money star group!





HERBERT MARSHALL • RUTH CHATTERTON

in

GIRLS' DORMITORY

introducing the star discovery of 1936

SIMONE SIMON

with

CONSTANCE COLLIER • J. EDWARD BROMBERG
DIXIE DUNBAR • JOHN QUALEN • SHIRLEY DEANE

Directed by Irving Cummings

Associate Producer Raymond Griffith.
Screen play by Gene Markey. From a play by Ladislaus Fodor

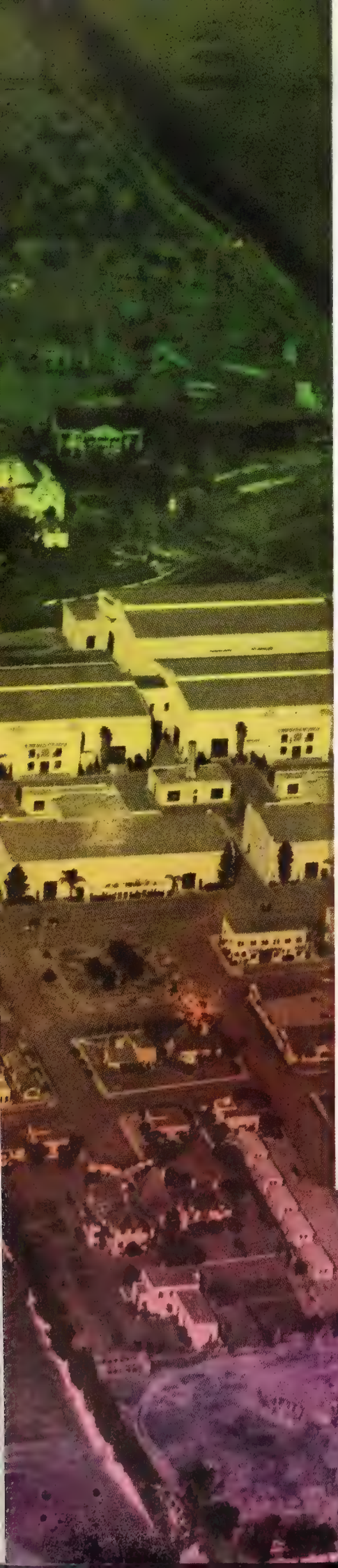
Released AUGUST 7th

20th CENTURY FOX

Darryl F. Zanuck
in charge of production


BIGGER THAN
'THANKS A MILLION'!
More laughs than you can shake your ribs at . . . more hit songs than you can shake a baton at . . . more bright-light names than you can crowd your marquee with . . . and 20th Century-Fox gives it all the glitter and pace that spells showmanship—and dough!
SING
BA


SING
SING BABY SING
with
ALICE FAYE • ADOLPHE MENJOU
GREGORY RATOFF • TED HEALY
PATSY KELLY • MICHAEL WHALEN
RITZ BROTHERS
Directed by Sidney Lanfield
Associate Producer B. G. DeSylva. Screen play by Milton Sperling, Jack Yellen and Harry Tugend. Original story by: Milton Sperling and Jack Yellen. Music and Lyrics: "Love Will Tell", "Sing, Baby, Sing" by Lew Pollack and Jack Yellen. "You Turned the Tables on Me" by Louis Alter and Sidney D. Mitchell. "When Did You Leave Heaven?" by Richard A. Whiting and Walter Bullock.
Released AUGUST 14th
20th CENTURY FOX
Darryl F. Zanuck in charge of production



—AND 20th CENTURY-FOX IS SET TO FOLLOW THROUGH WITH PRODUCT JUST AS POWERFUL

Only the world's largest and best-equipped studio... staffed by the industry's keenest and most alert show minds... could keep up the pace we've started. That 20th Century-Fox can do it, nobody knows better than you.

Coming up, for instance: Fredric March, Warner Baxter, Lionel Barrymore in "THE ROAD TO GLORY" with June Lang, Gregory Ratoff; "PIGSKIN PARADE" smash football musical; Janet Gaynor and two more great stars in "LADIES IN LOVE"; Loretta Young in "RAMONA" with Don Ameche (and in 100% Technicolor to heighten its spectacular drama); Shirley Temple in "THE BOWERY PRINCESS"; another DIONNE QUINTUPLETS box-office sensation; Irving Berlin's musical knockout, "ON THE AVENUE." And plenty more.

Surprises, too...remember how "The Country Doctor" was dropped in your lap? 20th's quick-thinking producers, alert to the newest shift in public fancy, will time your screen to today's swift tempo.

That's why we're saying . . .

DRIVE AHEAD WITH 20th CENTURY-FOX

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

$1,500,000 20th CENTURY-FOX NET ESTIMATED FOR QUARTERLY RECORD

Columbia's Net for Quarter Exceeding Total for 1935; RKO's Six Months Better Than All of Last Year

The net profit of Twentieth Century-Fox Film Corporation for the 13 weeks ended June 27, 1936, amounted to approximately $1,500,000 after all charges, but not including any dividends from affiliated companies, according to Joseph M. Schenck, chairman of the board, in the *Wall Street Journal* this week. This was the most profitable quarter since the present corporation was formed last year and more than 20 per cent better than the first quarter of 1936.

At the same time it was revealed that Columbia Pictures' net earnings for the final quarter of the fiscal year ending in June are running well ahead of the preceding three months and are above 1935. It is predicted that they will run to about $1 a share, which would compare with $177,306, or 45 cents a share in the March quarter and approximately $242,000 in the June quarter of a year ago.

RKO's consolidated net profit for the first six months of 1936 will approximate the company's earnings for the entire year of 1935, when a profit of $695,000 was shown, it was estimated this week.

Twentieth Century-Fox's net profit of $1,500,000 for the second quarter will be equal after preferred dividend requirements for the period to about 80 cents a share on the 1,226,529 shares of common. This compares with $1,239,760 or 60 cents a common share in the previous quarter.

On this estimated basis, net profits for the first 26 weeks of this year will approximate $2,740,000, equal after preferred dividends to $1.40 a common share. This is substantially above results for the 39 weeks ended Sept. 28, 1935 (the first consolidated report after the merger), when the net amounted to $1,996,325, equal after preferred dividends to 38 cents a common share.

$48,000,000 Seen 1936 Gross

Calculated on the improved business to date and indications for the remainder of year, Mr. Schenck estimates that the company will show a gross income from sales and rentals of films and literature of approximately $48,000,000 for 1936. Last year the gross amounted to $42,447,609. The gross for the last week of June was $860,000, well ahead of the like week of 1935.

Mr. Schenck has continued in Hollywood conversations begun last spring in England with Isidore Ostrer, president of Gaumont British Picture Corp., looking toward either sale of Twentieth Century-Fox's 42 per cent interest in Gaumont to the Ostrer interests or the purchase by the American company of the Ostrer 58 per cent interest. Mr. Schenck left Hollywood over the weekend and Mr. Ostrer is leaving this week for New York, where they will join Sidney R. Kent, president of Twentieth Century-Fox and continue negotiations.

Negotiations started late last year whereby Twentieth Century-Fox would acquire Chase National Bank's 58 per cent interest in National Theatres Corp. are being held in abeyance until settlement of litigation involving Fox West Coast Theatres, a subsidiary of National Theatres. Twentieth Century-Fox now owns the other 42 per cent interest and acquisition of the Chase holding would give the company complete ownership of a profitable theatre chain.

There is a possibility that the litigation will be settled by September and negotiations resumed.

Mr. Schenck said the company has no need of doing any financing at the present time.

RKO Cash Position

In line with the net profit for the first six months of 1936, RKO's cash position as of June 30 is believed to be the best in the company's history. Consolidated cash in May amounted to $6,600,000 and June operations are known to have ended well above those for the same month last year. RKO's June theatre business was unusually good for the month and distribution receipts, in addition, are believed to be ahead of those for June, 1935.

Even with the possibility of certain reserves being set up out of earnings for the first half of this year the six months' net, it is believed, will exceed $600,000. RKO's net profit for the first half of 1935 was $245,000.

The improving financial position of the company is regarded as increasing the likelihood of a plan of reorganization for the company being concluded by next winter, as predicted by Leo Spitz, RKO president, at the company's recent annual sales convention here.

Ambassador Bingham Presents Quigley Award to Armstrong

Robert W. Bingham, United States Ambassador to England, presented to John Armstrong last week at the American Embassy in Grosvenor Gardens, London, the 1935 Quigley Silver Grand Award. Armstrong, now publicity director for Radio Pictures, Ltd., was voted his Award for his campaign on "Lives of a Bengal Lancer" at the Carlton theatre, while serving as advertising director of the Paramount London Theatres.

Others at the ceremony, held on July 10th, were Ralph Hanbury, managing director; G. W. Dawson, secretary; J. J. Kennedy, director, and Jack Griggs, press manager, all of Radio Pictures; M. Neville Kearney, secretary of the Film Group of the Federation of British Industries; T. H. Fliegelstone, president of the Cinematograph Exhibitors Association; Arthur Taylor, secretary of the London branch, CEA; D. C. Dobie, sales manager of First National, representing D. E. Griffiths, president of the Kinematograph Renters Society; Red Kann, editor of *Motion Picture Daily;* Bruce Allan and Hope Williams of the London offices of *Quigley Publications;* and representatives of all trade papers.

Luncheon was held after the presentation at the Park Lane hotel, additional guests being Frank Hill, secretary of the KRS; Simon Rowson, Percy Phillipson, Eddie Klein and Mrs. Armstrong. (Picture of the presentation and further details in the Managers' Round Table department in a forthcoming issue.)

Westinghouse Sues RCA on Television

Westinghouse Electric and Manufacturing Company has filed suit in the United States district court at Wilmington, Del., against Radio Corporation of America, seeking exclusive rights to television inventions perfected by Vladimir K. Zworykin.

The plaintiff asks the court to direct United States Commissioner of Patents to issue patents on television systems for which Westinghouse has made application. The bill alleges the commissioner had not issued patents to Mr. Zworykin because several inventors had filed applications on the same principles after Mr. Zworykin had applied.

Westinghouse further claims it holds full rights to Mr. Zworykin's inventions and asks that he be declared the original inventor. The court is asked to assign the entire rights to the inventions to Westinghouse and to direct the commissioner to issue the patents.

Quebec Association Elects B. E. Norrish

B. E. Norrish of Montreal, president of Associated Screen News, Ltd., has been elected president of the Quebec Allied Theatrical Industries. D. A. Burpee was re-elected secretary at the annual meeting. Exhibitors at the meeting agreed to carry on their campaign against increasing taxes and efforts will be continued to have the age limit of 16 for child theatre patrons lowered.

GAINS CITED IN FIGHT AGAINST CENSORSHIP

Civil Liberties Union Finds Improvement in Fields of Pictures, Stage and Radio

More gains than losses in the fight against legislative and political censorship in the fields of motion pictures, radio and theatres are claimed by the American Civil Liberties Union in a survey of its year's work from July 1935 to June 1936. The censorship activities of the Union are handled by its affiliate, the National Council on Freedom from Censorship.

The most significant victories cited by the report are in the theatre field. They include the decision of the court of appeals in New York State holding that the License Commissioner of New York City cannot revoke a license on his own personal findings of obscenity but must wait for a conviction in the courts; amendment to the Massachusetts theatre law under which no play in Boston will be banned on moral grounds until it has had a hearing before a board of three persons, and effective contesting of censorship threats against "Tobacco Road" in a number of cities. This play was banned outright, the report said, only in Chicago and St. Paul.

The anti-censorship program of the Union includes, as one of its three main points, opposition to any federal censorship of motion pictures and abolition of censorship boards in all states, leaving sole control of motion pictures to public opinion and, in extreme cases, criminal prosecution. Other objectives are greater freedom of the air for radio programs by the setting aside of time for public discussion free of station managers' control and by the requiring of equal facilities for all sides of controversial topics; and a change in post office regulations by requiring trial by jury for excluded matter.

Motion picture censorship cases which arose in several states during the year were reviewed by the survey. In New York the Hungarian film "Marie" was banned by the censors and the distributors' appeal to the state Board of Regents was unsuccessful. In Ohio, a ban on the "Amateur Fire Brigade," a film attacking the New Deal and put out by the Sentinels of the Republic, was modified and the film released when the Ohio League for Constitutional Rights intervened at the suggestion of the American Civil Liberties Union. The suit over the "Youth of Maxim" brought by the Cinema Guild of Detroit when it was banned in that city as "indecent and immoral," is still pending before the state supreme court.

Listed under the heading of censorship by the Union was the refusal of Metro-Goldwyn-Mayer to produce Sinclair Lewis' "It Can't Happen Here" and the fact that "several other films were allegedly emasculated or refused production on the ground that they would be offensive either to foreign countries or to powerful home interests."

A state motion picture censorship board bill was enacted in Louisiana as one of the last acts under the late Senator Huey Long, bringing the total number of states having such laws to seven. A censorship bill introduced in New Jersey was defeated and federal censorship proposals were killed in Congress, the Union reported.

In the theatre for 1935-36, the Union noted the censorship in the WPA's "Living Newspaper" of references to the heads of foreign governments which led to the resignation of the New York director, Elmer Rice. "No censorship of domestic issues has been exercised over WPA theatres," the Union declared. Court cases relating to the unsuccessful suit in Boston over "The Children's Hour" in which the Union participated and the fight over "Tobacco Road" in Chicago were reported.

The survey also reported that there were comparatively few instances of "known radio censorship" in the year. The National Broadcasting Company was praised for presenting its "Town Hall of the Air," a program "singularly free from control and thoroughly representative of all political viewpoints."

Officers of the National Council on Freedom from Censorship are Hatcher Hughes, playwright, chairman; Barrett H. Clark, playwright and publisher, Fannie Hurst, author, and Elmer Rice, playwright, vice-chairmen; Harry Elmer Barnes, journalist, treasurer; and Clifton Read, secretary.

Fanny Rice Dies; On Stage 50 Years

Fanny Rice, who played important roles in many comedies and musical shows in her half-century on the American stage, died this week at the age of 77 in the Home for Incurables, the Bronx, N. Y. She last appeared on the stage in the Belasco Theatre, Los Angeles, in "The Barker," and in November, 1930 she entered the Actors Fund Home at Englewood, N. J.

Harry Madison Dead

Harry Madison, vaudeville actor, who trouped with Eddie Foy and later acted in films with Wallace Beery, died last weekend at his home in Los Angeles. He was 59 years old.

Manager's Daughter Killed

Funeral services were held this week for Betty Anstead, 15-year-old daughter of Joe Anstead, manager of the Elm Street theatre in Worcester, Mass. Miss Anstead was killed last week in an automobile accident.

Noted Negro Actress Dies

Miss Rose McClendon, Negro actress, a leader in the organization of the Negro People's Theatre, died this week at her home in Harlem. Miss McClendon, who was 51 years old, retired last December from the cast of "Mulatto," her last Broadway engagement.

Harry Madison Passes

Harry Madison, old-time vaudeville actor, who appeared in films with Wallace Beery and others, is dead in Hollywood. He was 59.

G-B-Loew Deal Sessions Delayed

Final conferences on the reported purchase by Loew's-MGM of a 25 per cent interest in Gaumont British Pictures, scheduled for early this week in New York, were delayed when Isidor Ostrer, president of the British company, who has been in Hollywood conferring with Joseph M. Schenck on the deal, stopped over in Chicago on his way east.

Latest reports on the negotiations, which originally had Twentieth Century-Fox augmenting its 48 per cent interest in the company by purchase of part or all of the Ostrer brothers' 51 per cent stock majority, indicated that the deal will be three-cornered, with Loew's acquiring 25 per cent of the Ostrer brothers interest and the Fox company cooperating in the stock transfer. Mr. Schenck has confirmed the fact that a transfer of control in the British company is being discussed but has refused to give details. He conferred with his brother Nicholas M. Schenck, president of Loew's, Inc., at the latter's home in Great Neck, L. I., over the weekend, while awaiting the arrival of Mr. Ostrer.

When Mr. Ostrer and Mr. Schenck first were reported conferring in Hollywood it was said that Twentieth Century-Fox was prepared to buy out the Ostrer interests for $10,000,000. On this basis it is now inferred that Loew's would have to pay about $5,000,000 for a 25 per cent stake.

While it is rumored that the two American companies plan to pool their resources to operate the English unit, it is understood that when the deal is completed Mr. Ostrer will remain the head of the company, as under British law it is necessary that the controlling interest be held by Englishmen.

Acquisition of Gaumont by the two American comanies would make the combine one of the most powerful in the motion picture world. In addition to the production of pictures they would control 450 theatres throughout the United Kingdom, a vast newsreel organization, and interests in vaudeville, legitimate production, radio broadcasting, the manufacture and distribution of motion picture equipment, professional and amateur, and other endeavors.

The combine also would be the first American unit to engage in television broadcasting, a plan announced some months ago by Gaumont.

Results of negotiations between Mr. Schenck and Mr. Ostrer, if any, have not been presented to the board of directors of Twentieth Century-Fox as yet, nor has Nicholas Schenck presented the plan for Loew participation to the board of that company.

Dinner To Be Given Doyle

Stuart F. Doyle, managing director of Greater Union Theatres, Sydney, Australia, will be given a welcoming dinner in the Hotel Waldorf Astoria, New York, on his arrival there next week.

Wilby-Kincey Takes Bijou

The Wilby-Kincey circuit has taken possession of the Bijou theatre in Chattanooga, Tenn., ending a year-long court fight with Dixie Operating Company.

Sustains Decision in GTE Court Action

The circuit court of appeals at St. Paul, Minn., this week upheld the right of Judge Albert L. Reeves of the federal district court at Kansas City to decline to assume jurisdiction of the suit of Jacob Smith and other General Theatres Equipment bondholders against the Chase National Bank, Fox Film Corporation, Fox Rocky Mountain, Fox Midland and others.

Shortly before the court approved the sale to National Theatres Corporation of the bankrupt theatre properties of Fox Midland and Fox Rocky Mountain last spring, Mr. Smith, Lee Hamlin and William Snower filed in Judge Reeve's court a suit dependent on the bankruptcy proceedings. They asked that the adjudications of bankruptcy be vacated, charged fraud, and sought a lien on the properties of the bankrupts in favor of themselves as General Theatre Equipment bondholders. Later Ray D. Jones, Anna Kupper and Katherine K. Mosher joined them in the action. Judge Reeves declined to assume jurisdiction in his bankruptcy court, and the bondholders appealed.

However, the appeals court did not pass on the merits of the bondholders' petition. It simply stated that the fraud alleged to have been perpetuated by Chase National on the appellants did not and could not deprive the court of its jurisdiction of these estates or of its right to terminate the bankruptcy proceedings in the regular way if it saw fit.

The opinion left the way open for the bondholders to proceed against Chase National, et al., in some other court when it said the federal district court did not authorize the sale of the assets of the bankrupts free of liens, but authorized only the sale of the interest of the bankrupts in the assets, "which the purchaser takes, subject to any rights, equities, or liens the appellants may have."

C. A. Randolph, one of the attorneys for the bondholders, said that they have not determined their next step.

Meanwhile, it was revealed in Manhattan that General Theatres Equipment, Inc.'s, convertible 6's, 1940, bonds will be stricken from trading on the New York Stock Exchange on August 7. The exchange called the attention to holders of the undeposited debentures to the fact that the company is in equity receivership and therefore only debentures deposited with the reorganization committee will share in the securities allotted under the reorganization plan approved by the Delaware court recently.

Harris Gives a Party

State Senator Frank J. Harris of Pennsylvania entertained more than 200 newspapermen, sports figures, business associates and friends in the swimming pool of his home at Pittsburgh last weekend in honor of the 38th birthday of his nephew, John H. Harris, active head of the Harris Amusement Company.

Reisman Sails July 23

Phil Reisman, vice-president of RKO Export Corporation, has booked passage on the *Ile de France*, sailing July 23, for a European tour of inspection of key centers.

PARAMOUNT PLANNING FURTHER SIMPLIFYING

Consolidations of Producing Subsidiary Into Parent Company Reported Contemplated

Paramount Productions, Inc., the producing subsidiary of Paramount Pictures, Inc., will be dissolved and its operations and assets consolidated with the parent company under plans for further simplification of Paramount's corporate structure, it was learned in New York this week.

Adolph Zukor, having been placed in charge of Paramount production, will administer executive authority in that field of the company's operations while continuing as chairman of the board of directors of the parent company. The earlier plan had been to elect Mr. Zukor president of Paramount Productions, Inc.

A possibility exists that other subsidiaries of the company, such as Famous Theatres Corporation and Paramount Pictures Distributing Corporation, may also be dissolved and their operations consolidated under the parent company.

In addition to simplification of the Paramount corporate setup, the objective would be to effect appreciable tax economies for the company. The move would be in line with the new Federal tax law which provides for tax-free consolidations of corporate structures.

Warner Brothers availed itself of the new tax law late last week when stockholders of First National Pictures voted to dissolve that Warner subsidiary to gain the benefits of the new tax-free consolidation provisions.

Might Be Added to Board

In the event that other subsidiaries of Paramount are dissolved and their functions consolidated with those of the parent company, it is believed likely that the heads of the subsidiaries, who are already vice-presidents of the parent company, would be elected to that company's board of directors as vacancies appear. Neil F. Agnew, vice-president of Paramount Pictures in charge of distribution, is already a member of the parent company's board. Y. Frank Freeman is vice-president in charge of theatre operations, but is not a member of the parent company's board.

Paramount began simplification of its corporate setup last fall when five subsidiary companies were dissolved and their functions absorbed by the parent company or other subsidiaries. The largest of the subsidiaries dissolved at that time was Paramount International Corporation, which embraced the company's foreign operations. John Hicks, Jr., head of International, was elected a vice-president of the parent company shortly thereafter.

On Tuesday, following a meeting of the company's board of directors, it was announced that the contract between the corporation and Mr. Otterson had been cancelled by the board.

Meanwhile, a committee of three Paramount directors had been appointed to discuss a settlement of John E. Otterson's contract with the company. The move was seen as lessening the likelihood of a legal contest between the company and its former president.

The committee consists of Stanton Griffis, Harry O. King and Harvey D. Gibson. A first meeting is reported to have been held already with Louis Frohlich, of Schwartz and Frohlich, Mr. Otterson's attorneys. Nothing decisive in connection with a settlement or the abandonment of efforts to settle has developed as yet, it was stated authoritatively. Mr. Otterson on Wednesday vacated his office in the Paramount Building, which he had continued to occupy, obviously to fulfill his contract, awaiting the move by Paramount.

Kennedy Action Delayed

Joseph P. Kennedy has requested the board of directors to distribute copies of his reports to all security holders of the company "in order to correct an impression" that recommendations contained in the reports "may be the basis of Paramount policies." Paramount officials stated there were no secrets attached to the report and that it can be seen by stockholders at the company offices. Within Paramount, however, it was indicated that the amount of Mr. Kennedy's compensation was $50,000, plus $5,000 for expenses. Other payments for the survey were $10,000 to James A. Fayne, $2,000 to J. R. Sheehan, $3,500 to P. Scollard, $1,500 to J. E. Ford, $1,500 to Lucius P. Ordway, $2,000 to Isidor J. Kresel and $3,500 to Arthur Poole.

Russell Holman has been appointed head of all production activities of the company in the east, under Mr. Zukor, including the Paramount News and short subjects departments.

The Sabath Congressional Committee is continuing its observation of Paramount developments and does not expect to complete its current work in connection with the company for another week or 10 days, Murray W. Garsson, director of investigation for the committee, revealed this week.

Court Schedules Hearing On Goelet Theatre

A hearing was scheduled in the New York supreme court on Friday in a suit instituted by Robert W. Goelet to compel License Commissioner Paul Moss of New York City to permit the erection of a theatre building at 53rd Street near Park Avenue.

Name Maryland Censor

Mrs. Harry T. Phoebus, wife of the Republican senator from Somerset County, has been appointed a member of the Maryland censor board by Governor Harry W. Nice to replace Asa C. Sharp.

Barney Briskin in New Post

Barney Briskin heads the newly-created sales distribution division in the Sol Lesser organization in Hollywood.

COURT REFUSES TO BAR USE OF ZIEGFELD NAME

Justice Patterson of the supreme court at White Plains, N. Y., Tuesday refused to grant the application for an injunction on the part of the estate of the late Florenz Ziegfeld to prevent Metro-Goldwyn-Meyer from exhibiting the picture, "The Great Ziegfeld". The estate claimed that the "good will" of the name "Ziegfeld" belonged to the estate and therefore should be paid for if used by others for profit.

The court pointed out that the estate has sold the name "Ziegfeld Follies" to Billie Burke, and that any good will attached to the name went with it. It further pointed out that MGM had spent some $2,600,000 on the film and the granting of the requested injunction would jeopardize this investment.

RCA Consents to NLRB Ballot

Approximately 80 per cent of the factory's employees needed for a "revised production program" have returned to work at the RCA Manufacturing Corporation's plant at Camden, N. J., where motion picture sound recording and reproducing equipment, radio tubes and sets are manufactured, according to E. T. Hamilton, vice-president. This statement came during the third week of the United Electrical and Radio Workers' Union strike.

The company, on Wednesday, agreed to the demands of workers for an election sponsored by the National Labor Relations board to determine the collective bargaining agency of a majority of the employes of the Camden plant provided the strikers renounce their demands for higher pay.

Eight persons were arrested for fresh disorders outside the factory where fighting took place over a five-block front as some employees, leaving work, were bombarded with eggs and paint. Police riot squads had some difficulty restoring order; an order prevented them from using their nightsticks.

Picketing, however, has continued in front of the factory and has even been extended to New York, where strikers and sympathizers were parading this week before the RCA Building in Rockefeller Center.

Delay Akron Buying To Set Dual Policy

Members of the Akron Independent Theatre Owners Association have agreed to delay booking of next season's films for 30 days pending a decision on the double feature policy.

Corporation Taxes Raised

The Senate Finance Committee of the Pennsylvania state legislature has voted an increase of the state 6 per cent levy on the net income of corporations to 8 per cent and an increase in the state one mil tax on personal property to four mils.

W. Virginia Unit Plans Convention

The second annual convention of the Exhibitors and Managers Association of West Virginia has been set for August 12-13 at the Greenbrier Hotel, White Sulphur Springs. J. C. Shanklin of Charleston is chairman of the convention arrangements committee.

At the same time it was revealed that plans for expansion of the Independent Theatre Owners, Inc., were advanced at a meeting Tuesday in Philadelphia, when a substantial fund is reported to have been pledged for the work. Conferences have been held between the local unit and R. F. Woodhull, former head of the Motion Picture Theatre Owners of America, and, according to Charles Segall, president of the Independent Theatre Owners, the negotiations are still under way.

In New York, this week, directors of the Independent Theatre Owners of America held a discussion of the product of all major companies but no action was taken. The regular membership meeting was to be held this Wednesday at the Hotel Astor when the topic was again scheduled to be discussed.

Damage Suits Filed As Result of Strike

As an echo of the motion picture operators' strike in Cincinnati in 1932 which lasted 11 months, damage suits totalling $54,000 have been filed in common pleas court in that city by former officials and members of the old Cincinnati Operators Local 165 against William C. Elliott, then president of the International Alliance of Theatrical and Stage Employees, 18 members and their counsel.

Motion Picture Academy Organizes New Section

A fifth section of the Academy of Motion Picture Arts and Sciences, Technicians branch, has been authorized, to be made up of technicians affiliated with the motion picture supply, service, and development companies in the industry. The section will function similarly to the Art Directors, Film Editors, Photographic and Sound Sections of the Branch.

Receiver for Theatre Asked

Appointment of a receiver to operate the Rialto, Cincinnati subsequent run house, has been asked by Jack S. Jossey, Republic franchise holder, of Cleveland, and David W. Levy, Cincinnati attorney, in a suit filed against Thomas Reilly, operator of the theatre.

Theatre Owners Plan Show

Mrs. Abe Maier of the Lindbergh and Joe Green of W. D. Fulton's theatres in Kansas City have been named by the Independent Theatre Owners to arrange for a midnight party late in August.

Sparks Adds Two Theatres

Leases on two motion picture houses in New Smyrna, Fla., have been acquired by the E. J. Sparks interests.

FILMS STOP MURDERS, SOCIOLOGIST CLAIMS

America would have fewer murders if more people attended the motion picture theatre. That observation was made in New York this week by Dr. Harold D. Meyer, professor of sociology at the University of North Carolina and regional representative of the Community Organization for Leisure.

Dr. Meyer said he based his statement on the results of visits he made to 41 capital offense prisoners in the "death rows" of three Southern penitentiaries.

"I asked each of the prisoners the question: 'Are you a movie fan?'

"Only two of the prisoners said they could qualify as fans, while the other 39 said they seldom if ever went to a movie."

Former Film Star Drowning Victim

James Murray, motion picture actor who rose to success from a job as an extra and disappeared from Hollywood after a brief career, was drowned Friday night off a North River pier in New York City. Identification was made this week by his mother, Mrs. Christopher J. Murray.

The actor, once a theatre doorman in New York, achieved success after he was picked for stardom by King Vidor in "The Crowd" in 1928. He then played in "Rose Marie" and "The Big City" but in 1930 he disappeared from the studios. Little was heard of him until this year when he attempted a comeback on the vaudeville stage. Last March he played at Loew's State in New York during a "Spring Festival."

Walter Hampden Signs For Film Appearance

Walter Hampden, veteran stage star who has steadfastly refused proposals to appear on the screen, has signed a flexible contract with Maxson F. Judell under which Mr. Judell will either produce features starring Mr. Hampden or contract him to other producers. His first production may be "Cyrano de Bergerac" in which the actor has achieved repeated successes over a period of years.

Twelve Features Included In Hoffberg Schedule

Twelve feature pictures of the exploitation variety, plus 24 short subjects and six foreign language films are included in the 1936-37 schedule for release by J. H. Hoffberg.

Named to Film Council

Ethel W. Tileston, vice-president of the New Haven Council of Theatre Patrons, has been invited to serve as a member of the Board of Directors of the Metropolitan Motion Picture Council of New York.

51 STORIES BOUGHT; STUDIOS ROUND OUT PROGRAMS

Only Five Plays Purchased in Month, Half the Total of Each of Two Previous Months

Story buying activity of the Hollywood producers shows a sharp letdown during the past few weeks, particularly during the month of June. Only 51 purchases were made to round out the production schedules of this year and to lay the groundwork for pictures promised early next year. The months of April and May saw some 327 manuscripts acquired by the various studios, the largest period of buying in some time, so it may be assumed that the drop in purchases was caused by complete, or nearly complete, programs already in prospect for the 1936-37 season.

The stage of Broadway appears to be growing less and less important to Hollywood as a source of story supply, Hollywood having taken only five plays in June, as compared to the 10 in May and 12 in April, and none of the five is a current Manhattan success.

The June purchases numbered 25 originals, 21 books, one cartoon strip and one radio script, as compared with 86 originals and 74 books the previous month. Ten plays also were purchased in May, as compared to the five of last month.

Twentieth Century-Fox and Metro-Goldwyn-Mayer participated more heavily in acquiring new properties for screen vehicles than any of the other companies, each making eight purchases. Paramount, following the heavy pace it set the last two months, is right up with the leaders with a total of seven new acquisitions. Columbia and Radio follow and then come Warner, United Artists, First National, Universal, Selznick-International, Imperial Distributing Corporation and I. E. Chadwick.

Titles of the 51 original stories, magazine yarns, books and plays bought by Hollywood producers for their committments of this season or for release during 1936-37, together with all available filming credits, are as follows:

ADVENTURES OF TOM SAWYER, novel by Mark Twain, purchased by David O. Selznick of Selznick-International. William H. Wright has been appointed production assistant.

ALL SCARLET, original by Damon Runyon, purchased by Radio. Heather Angel will be featured with direction by William Sistrom. Cortland Fitzimmons is writing the screen play.

ARM OF THE LAW, original by Bert Glennon, cameraman under contract to Twentieth Century-Fox. Purchased by same company for production by Darryl F. Zanuck during the fall.

BARELY A LADY, original by Lawrence Saunders, purchased by Paramount.

BELOVED, novel by Gasoir Owski, purchased by MGM, to star Greta Garbo and Charles Boyer. Irving G. Thalberg will produce, with work scheduled to start late this summer.

BORDER PATROLMAN, original by Dan Jarett and Ben Cohn, purchased by Columbia.

BY THE DAWN'S EARLY LIGHT, by Stephen Roberts, purchased by Radio to star Fred Stone.

CAVALIER OF TENNESSEE, by Meredith Nicholson, bought by Columbia.

CASE OF THE CARETAKER'S CAT, by Erle Stanley Gardner, acquired by First National. Ricardo Cortez will be starred as Perry Mason, detective.

DAVY CROCKETT, original based on the life of Davy Crockett, acquired by Sol Lesser for release through Twentieth Century-Fox. Richard Arlen to be starred under the direction of Howard Bretherton.

Cartoon Strip Purchased

DICK TRACY, cartoon strip, acquired by Republic Pictures for production as a 15-chapter serial.

DREAMING LIPS, starring Elisabeth Bergner, to be produced in England under the direction of Paul Czinner for release by United Artists.

ENCHANTED VOYAGE, novel by Robert Nathanson, acquired by Twentieth Century-Fox.

FIFTEEN MAIDEN LANE, original story by Paul Burger, bought by Twentieth Century-Fox. Constance Bennett to be starred.

FLYING HOSTESS, story by George Sayre, acquired by Universal for direction by Ralph Murphy as an Edmund Grainger production. Doris Nolan, Broadway star of "The Night of January 16," to have the lead.

GREEN GROW THE LILACS, play by Lynn Riggs, acquired by MGM from Radio to star Franchot Tone.

Zane Grey Story

KING OF THE ROYAL MOUNTED, story by Zane Grey, acquired by Twentieth Century Fox. Robert Kent will be starred.

KNIGHT WITHOUT ARMOUR, story based on the novel by James Hilton, acquired by Alexander Korda to star Marlene Dietrich.

LADY OF SONG, original by Houston Branch and Gene Markey, acquired by MGM.

LIVES OF A TEXAS RANGER, by Bernard McConville, for Republic Pictures under the direction of Joseph Kane.

LOVE ON THE RUN, magazine story by Alan Green and Julian Brodie, bought by MGM for production by Joseph Mankiewicz. Victor Fleming is to direct and Robert Montgomery and Jean Harlow are to be starred.

MAN WITH A YOUNG WIFE, original story by Oliver H. P. Garrett, acquired by Selznick-International with Edward Arnold in the starring role.

MARIE WALEWSKA, novel by Gasior Owski, acquired by MGM.

MEN BEHIND, original by Warners.

MURDER ON THE MISSISSIPPI, original by Arthur Fred MacIsaac, acquired by Universal.

OFF COLOR, *Saturday Evening Post* story, acquired by I. E. Chadwick for Buster Keaton.

ONE MAN'S FAMILY, NBC radio script by Carleton Morse, bought by Paramount.

OVER THE WALL, original by Warden Lewis E. Lawes of Sing Sing Prison, acquired by First National to star Ross Alexander.

PIGSKIN PARADE, original by Mark Kelly, acquired by Twentieth Century-Fox.

Mark Twain Novel

PRINCE AND THE PAUPER, novel by Mark Twain, bought by Warners to star the Mauch twins.

QUEEN OF THE JUNGLE, original story by Max Marcin, bought by Paramount.

RIVALS, THE, comedy by Richard Brinsley Sheridan, bought by Warners for Hugh Herbert.

ROAD TO NOWHERE, original, acquired by Columbia to star Jack Holt.

'ROUND THE TOWN, musical by Lew Brown, Rian James and Paul Yawitz, acquired by Radio to star Joe Penner.

SALLY, IRENE and MARY, Broadway musical hit of seasons back, acquired by Twentieth Century-Fox.

SECOND WIFE, based on the play "All the

(Continued on following page, column 1)

20th Century-Fox and MGM Lead with Eight Purchases Each; Cartoon Strip and Radio Script Bought

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
January, 1936	14	18(d)	5	37
February	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	157
May	86	74(h)	10	170
June	25	21(i)	5	51
TOTALS FOR 12 MONTHS	503	390(j)	91	964

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 21 published magazine stories.
(j) Including 63 published magazine stories.

51 Stories Bought; Studios Wind Up Program Plans

(Continued from preceding page)

King's Men," acquired by Radio to star Walter Abel and Gertrude Michael.

SECRET GARDEN, based on Frances Hodgson Burnett's original story, bought by Paramount to star Virginia Weidler.

SILENT KNIGHT, play by Jeno Heltai, acquired by MGM.

SOLDIER OF FORTUNE, by George Atwill, purchased by Imperial Distributing Corporation.

SOULS AT SEA, original by Ed Hale, bought by Paramount, to star Carole Lombard and Gary Cooper.

SPARKENBROKE, novel by Charles Morgan, optioned by MGM.

Haines Novel Purchased

SLIM, novel by William Wister Haines, purchased by Warner to star Pat O'Brien and Henry Fonda.

THERE GOES THE BRIDE, original by Octavus Roy Cohen, purchased by Columbia for Chester Morris and Fay Wray.

TIME OUT OF MIND, novel by Rachel Field, bought by Universal.

TOINETTE'S PHILIP, from the estate of the late Mrs. C. V. Jamison, by Sol Lesser for Bobby Breen for release through RKO Radio.

VOGUES OF 1937, purchased by Walter Wanger to star Joan Bennet for release through United Artists.

WEDDING PRESENT, original by Paul Gallico, bought by B. P. Schulberg from Columbia for Paramount release.

WHISPERING WINDOW, mystery story by Cortland Fitzsimmons, acquired by MGM.

WITH BANNERS BLOWING, novel by Barry Benefield, acquired by Paramount.

WOODEN KIMONA, mystery by John Floyd, acquired by Imperial Distributing Corporation.

YEARS ARE SO LONG, THE, novel by Margaret Lawrence, acquired by Paramount.

Orpheum Theatre Company Files Bankruptcy Plea

A voluntary petition in bankruptcy has been filed in the federal court of New York by the Orpheum Theatre Company, which at one time operated the St. Louis, Orpheum and Missouri theatres in St. Louis. It was explained that the houses have long since been taken over by landlords and mortgage holders.

RKO guaranteed some of the debts of the company, and they are listed among the claims against RKO, which is now being reorganized under Section 77-B. A referee in bankruptcy will be appointed, and a trustee elected. Six months will be allowed for the filing of claims. The Orpheum company in its petition stated its assets consisted of cash in the Irving Trust Company, accounts receivable from the Grand Opera House Company, the Vandervanter National Bank of St. Louis and Mary Hart Casey. Other assets include real estate and theatre equipment, none of which is in the petitioneers' possession.

$300,000 ROCKEFELLER AID TO THEATRE, RADIO

More than $300,000 was appropriated for the advancement of the theatre, radio and motion pictures during the year 1935 by the Rockefeller Foundation, according to the annual report released this week.

The largest single item was the appropriation of $120,000 for the motion picture department of the Museum of Modern Art.

St. Louis to Have Legion of Decency Board of Review

Establishment in St. Louis of a local motion picture review board for the Legion of Decency has been announced by His Grace, John J. Glennon, Archbishop of St. Louis, following publication of the encyclical letter of Pope Pius XI in which continance and amplification of the Legion's campaign was urged.

The new board is to be incorporated in the diocesan organization and, according to the announcement, will "promote the activities of the Legion and do everything within its power to promote and insist upon decency and morality in motion pictures." The group, which will include laymen, will not attempt to censor pictures first hand, but is to supplement the work of the National Legion of Decency, which issues nationwide lists of classified pictures from its New York City headquarters each week.

One important function of the board is expected to be vigilance against any effort to show scenes or other parts that have been deleted by censors elsewhere. The Archbishop also indicated that the board will give attention to motion picture theatre advertising text and illustrations. Weekly reports are to be made to the national headquarters.

The Legion of Decency activity in St. Louis started on June 3, 1934, when Archbishop Glennon addressed a letter to the pastors of all churches under his jurisdiction. Pledge cards were distributed to a reported 300,000 men, women and children who promised to remain away from motion pictures that "offend decency and Christian morality."

200 Pages of Data in Argentine Year Book

The 1936 edition of the Annuario Cinematografico Argentino has been issued in Buenos Aires by Argos. The book contains nearly 200 pages of data covering distributing companies, films released in the country, native production activity and other trade information.

Warner Officers in Scranton

Major Albert Warner, Andy Smith, Charles Einfeld and Bob Mochrie of Warner Brothers, are in Scranton attending a meeting of the Comerford Circuit.

Fox Theatres Claims Pared By 18 Millions

Claims against Fox Theatres Corporation aggregating approximately $18,750,000 have been disallowed by special master Courtland Palmer following hearings held during the six months ended June 30, according to a receiver's report for the period filed with Federal Judge Martin T. Manton in New York by Milton C. Weisman, receiver for the theatre company.

The special master held hearings on claims totaling $24,285,000 during the half-year period. The largest of the approximately $5,500,000 of claims allowed against the theatre company were those of the Union Guardian Trust Company, $2,532,819, and St. Louis Union Trust Company, $764,845. A new claim for $1,074,028 was filed for rent on the Fox Theatre and Office Building, St. Louis, making a total of $9,711,206 in claims still pending against Fox Theatres Corporation. The company estimates its own claim against William Fox at $17,000,000.

The receiver's report indicates that Fox Theatres neither gained nor lost anything as a result of a recent report made by Referee Sol Stroock after hearings lasting more than a year on the liability involved in defaults on Roxy Theatre stock which had been guaranteed up to $1,000,000 by William Fox. Commenting on the Stroock report, the Fox Theatres' receiver says "the referee found that Fox Theatres was entitled to judgment against William Fox in the sum of $1,000,000, interest and costs, and that William Fox was entitled to a judgment over against Fox Theatres for such sums as he should pay to it pursuant to its judgment. Accordingly, the judgment against Fox Theatres was provisional only and not collectible until William Fox should have paid the company, and then collectible only to the extent of such payments as he might make."

The receiver reports consolidated cash on hand of $767,248 as of June 30, a decrease of about $13,000 in the cash position of the receivership estate since Jan. 1. Receipts during the six-month period amounted to $107,998 and disbursements, $164,792.

Judge Manton approved an extension of the receivership for another six months.

Fight Atlantic City Lease for "Ecstasy"

Atlantic City amusement men are rallying to arms as a result of the leasing of the ballroom of the Municipal Convention Hall to Eureka Pictures for an eight-week summer run of the Czechoslovakian film, "Ecstasy," and exhibitors are considering a protest to Mayor Charles D. White.

The ballroom, seating 5,000, is equipped for film projection, but never has been used. The protesting group declares the lease violates a gentlemen's agreement with the city authorities. They claim there are too many theatres in the city already, but the city is anxious to realize as much income as possible from the $15,000,000 hall.

Production Code Cited as Factor in Films' Social Place

Intelligent interest in the social importance of the motion picture is more in evidence today than ever before and a critical appraisal of the social influence of the film industry, however difficult it may be to formulate, will be a welcome development from the standpoint of the industry itself, F. W. Allport of the Motion Picture Producers and Distributors of America, said this week in an address before the Institute of Public Affairs at the University of Virginia.

A broader understanding and consequently greater success for the effort that the industry is making to anticipate and meet the obligations imposed by its position in the social order is foreshadowed by this increasing interest, Mr. Allport continued. Pointing out that he was referring to entertainment films, the major part of motion picture output, as opposed to purely educational films, the speaker emphasized that the primary object of such pictures is to divert and amuse rather than to instruct.

The formation of the MPPDA under the presidency of Will H. Hays was reviewed by Mr. Allport in citing the efforts of the industry to meet this social problem. Before explaining the aims of the association he emphasized that its fundamental principle is self-regulation. "It holds that the futility of statutory ethics has been abundantly demonstrated and that self-discipline is the only effective form of social control," he said.

"It was determined at the outset that within the framework of self-regulation a conscious effort would be made at all times to improve the standards of motion picture production, for ethical reasons and as a means of avoiding possible adverse influences on human behavior, which were as difficult to isolate and identify then as now," he continued.

After reviewing the drafting of the Production Code "to insure the uniform reflection of the improvement in motion picture production" and to set forth "specific standards of content and treatment," Mr. Allport declared: "The gradual evolution of a workable Production Code and of a highly effective administrative procedure is reflected today in an uninterrupted flow of entertainment pictures of a higher quality, socially, morally and artistically than at any time in the history of the motion picture industry."

The speaker touched on the varying opinions among scientists of the social effect of motion pictures and related the difficulties attendant upon the obtaining of any satisfactory data on the problem.

"Great headway has already been made toward higher standards of film production and appreciation," the speaker said. "The outlines of the problem are well known and experience has indicated successful and unsuccessful methods of dealing with it. With the help of men and women of broad social vision the industry is moving steadily forward toward better forms of motion picture entertainment."

Dr. A. H. Giannini Assumes United Artists Leadership



TO the presidency and board chairmanship of United Artists corporation seasoned, stocky, staccato Attilio Henry Giannini, M.D., brought on July 10th, when he presided at his first directors' meeting, sixty-two years of experience ripened by close, constant application to banking, motion picture and human values. Born March 2, 1874, at Alviso, Cal, the man elected by Samuel Goldwyn, Douglas Fairbanks, Charles Chaplin, Mary Pickford and Murray Silverstone (proxy for Alexander Korda) to direct the affairs of their jointly owned distributing organization was graduated from the University of San Francisco in 1894 and completed his professional education at the University of California two years later.

In 1908 Dr. Giannini became vice-president of the Bank of Italy, founded four years previously by his brother, Amadeo Peter Giannini, a like number of years his senior, and he continued in that post until 1919. In that year he came to New York to assume the presidency and board chairmanship of the East River National Bank, the National Commercial Trust Company and the Bank of America. In 1931 he returned west as chairman of the executive committee of Bank of America, National Association.

He is a director of Selznick International, of Fox West Coast, and a voting trustee of Universal corporation and Columbia Pictures.

CINEMA ATTENDANCE UP IN MEXICO CITY

Stage Theatres, Bull Fights, Trail Screen in Popularity, Official Statistics Reveal

by JAMES LOCKHART
in Mexico City

The contention of Mexico City exhibitors that it is much easier for a Chinese laundryman to get his name in the Blue Book than for the theatre, bull fighting or any other paid public amusement to topple the popularity of the cinema is proven by the report of the National Statistics Department showing that 1935 was the biggest year in the Mexican capital's film industry. Last year, the cinema was far ahead of any competitor in public favor.

Mexico City cinemas sold 21,861,831 tickets to 29,111 shows given by the 58 houses that functioned all during last year and looked to a rather small percentage of a population of some 1,300,000 for patronage. That was a very good showing in view of the fact that the strike of employees against the eight major American distributors in this field crippled business during the last quarter of 1935. In 1934, 55 cinemas sold 21,138,358 tickets to 22,930 performances; the previous year there was a paid attendance of 18,123,748 at 20,061 shows given by 52 cinemas. Mexico City has 63 cinemas in the running at this writing.

Hopes of those die hards who think that the stage theatre is bound to shove the cinema off the public popularity map in these parts received scant nourishment last year. Only eight stage theatres were functioning in the city in 1935. They gave 3,712 shows (attendances are not reported by the Department, presumably because they were pathetically small). Stage houses in 1935 gave 310 more shows than the 11 that functioned in 1934, but 313 less than the ten that operated in 1933.

Bull fighting, supposed to be this land's greatest amusement, only attracted 555,644 cash customers to 120 fights, somewhat of an improvement over the 393,215 paid admittances to 97 performances in 1934, due in a considerable extent to the upset movie situation last fall, but far behind the business the cinemas did.

▽

Strike Closes Three Theatres

Three large neighborhood houses in Mexico City have been closed by striking employees who are demanding higher wages under the new collective work contracts which afford them numerous concessions and which operators say they cannot grant owing to slow business. Film circles are discounting reports that the strike has spread to other theatres.

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The Mexican government likes being a movie producer. Having gotten its program for making tourist-attracting pictures depicting Mexico's scenic beauties, folklore, regional singing, music and dancing and ruins under way, the administration is giving attention to the production of films, many with English version, showing public works that have been accomplished by the Revolutionary governments which have functioned during the past quarter of a century.

The first of the latter series, designed to inform the world of the works of the Revolution, is "Irrigation in Mexico." It cinematographically reports water fertilization works accomplished and in progress. The English version of this picture was exhibited at the convention of the American Society of Mechanical Engineers in Dallas, Tex., and is to be shown at the international meet of lands and irrigation experts Harvard University is to hold in Cambridge, Mass., late this month.

The government has assigned a pilot and a cameraman to make a movie of small irrigation works that are progressing in Michoacan and Jalisco states. These work pictures are being exhibited at people's centers and country fairs throughout Mexico.

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Stageshow Revival Urged

Theatres have been encouraged to revive stage shows as a result of the reduction in the gross receipts tax from 13 to eight per cent by the Government. The objective of the cut is to afford jobs for vaudeville and revue players who were thrown out of work when the film houses dropped orchestras and stage shows. Under the terms of the reduction order, theatres not using stage shows will continue to pay the 13 per cent tax, and those dropping them later must resume payment of the higher rate.

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The first local exclusive downtown theatre, the Cine Rex, seating 1,500, has been opened. It is operated by a Mexican syndicate. Modernly equipped in every respect, and comparing favorably with the better theatres in the United States, it is attracting many American residents and tourists, directing its atention to a class patronage.

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Arrangements are being completed in Chihuahua state by Miguel Contreras Torres, Mexican actor-director, for the production during the summer of "El Apostol" ("The Apostle"), a story of Mexico's armed revolutionary period. Torres has gathered his cast in Mexico City.

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Rowland Picture Finished

The first Richard A. Rowland Production, "I'd Give My Life," has been completed for Paramount release. The cast includes Sir Guy Standing, Frances Drake, Tom Brown, Janet Beecher and Robert Gleckler.

Gillham on West Coast

Robert Gillham, director of advertising and publicity for Paramount, will be on the coast for several weeks lining up campaigns for the new product.

Alaskan Theatres Profit by Distance

Certain factors in Alaska make for greater theatre attendance there than in corresponding centers of population in the states, according to a survey made by the Ross Federal Service, Inc., in connection with the establishment of a theatre checking field force in the territory. The factors include the lack of competition from other sources of entertainment, the relatively poor radio reception and the fact that the element of distance is not prohibitive since the residents are accustomed to driving long distances for supplies.

The survey covers 12 theatres in Douglas, Haines, Petersburg, Sitka, Juneau, Ketchikan, Skagway and Wrangell. Exhibitors are the Gross Circuit, Alaska Empire Theatre Company, B. F. Shearer and James A. Tropea. One of two houses in Haines is maintained by the Chilkoot Barracks of the United States Army.

The two largest theatres, with capacities of 800 and 680, according to the survey, are in Juneau and both are operated by Mr. Shearer, who also owns two houses in Ketchikan and buys product for the single theatre in Wrangell, owned by the Empire company. The Gross circuit operates houses in Douglas, Haines, Petersburg and Sitka, and the theatre in Skagway is owned by Mr. Tropea.

The survey also reports that "Bank Night" is held weekly by the Capitol in Juneau and a "Silver Night" is held twice weekly by the Coliseum in Wrangell.

Jack Warner Confirms Bette Davis Suspension

Suspension of Bette Davis by the Warner studio for refusing to report for work in the picture "God's Country and the Woman," to which she had been assigned, was confirmed this week in a statement by Jack L. Warner, vice-president in charge of production.

"The dispute," said Mr. Warner, "involves the principle of whether or not Bette Davis or any other player can snap their fingers at their moral and legal obligations to the studio to which they are bound by contract.

"Warner Brothers have lived up to the terms of their contract with Bette Davis and we intend to make her live up to her obligation to the studio. It is high time that something was done to make people under contract to the studio realize that a contract is not a mere scrap of paper, to be thrown aside because they happen to make a good picture or two."

Ohio Censors See 390 Reels

Of a total of 390 reels of films reviewed in June, the Ohio censors ordered eliminations in 15. This is the smallest number of reels submitted in a single month this year. For the first six months of 1936 the censors reviewed a total of 3,148 reels and ordered 165 eliminations.

Woman Lawyers Resign

Gertrude Rosenstein and Anne Rosenthal, members of the Paramount legal staff, have resigned.

BING'S NOT THROWING ANY BULL..



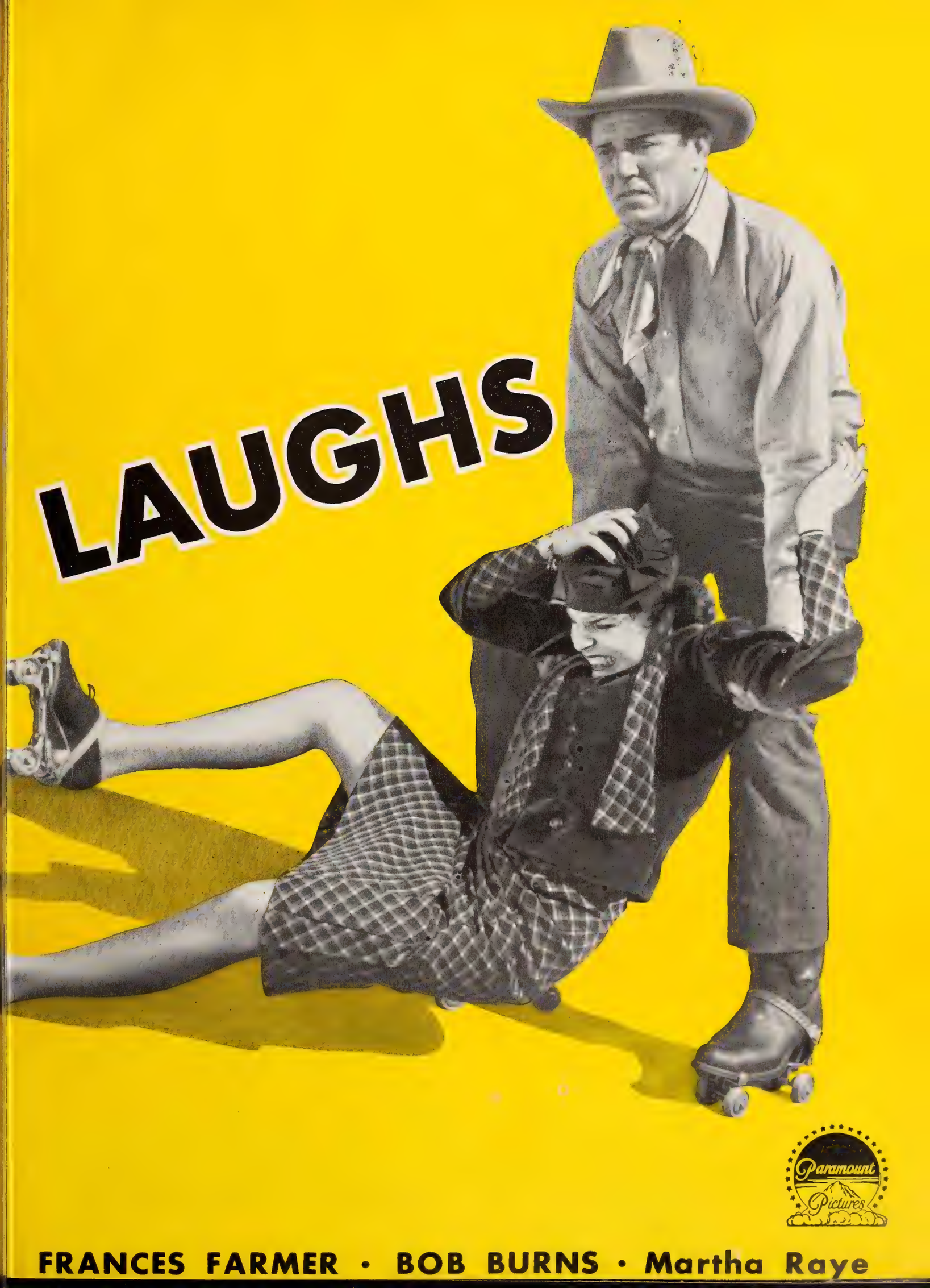
TURN PLEASE

He's handing you one big round-up of...



ROMANCE

"RHYTHM ON THE RANGE" with BING CROSBY


LAUGHS
Paramount Pictures
FRANCES FARMER • BOB BURNS • Martha Raye



Seven Ringing Swinging Song Hits
"Empty Saddles"..."I'm an Old Cowhand"
"Round-Up Lullaby"...."I Can't Escape From You"....."The House Jack Built for Jill"
"You'll Have to Swing It"..."Drink It Down"

"RHYTHM ON THE RANGE"

BING CROSBY • FRANCES FARMER • BOB BURNS

Martha Raye • A Paramount Picture • Directed by Norman Taurog

REVENUE INCREASES FOR CENSOR BOARD

An increase of 11 per cent in the receipts of the State Division of Motion Picture Censorship in Virginia for the fiscal year ended June 30 has been announced by Mrs. Elizabeth Churchill Chalkley, director of the division. Receipts totaled $33,051.50. More than 5,000,000 feet of film were examined during the 12 months. Only four or five films were rejected and fewer deletions were made than in previous years.

Cooling Plants Keep New York Theatres Near Normal Gross

Air conditioning plants in leading motion picture theatres of New York proved their box office value last week during the record heat wave which seared the city, according to a survey made by the *Motion Picture Daily*. While thermometers climbed above the 100-degree mark, the cooling waves of chilled air radiating from the lobbies of the theatres to the sidewalks attracted many pedestrians and were instrumental in holding grosses at or close to normal, according to the check-up.

Over the week-end, business dropped slightly owing to cooler weather and the pull of beaches and resorts but receipts held up well on Wednesday, Thursday and Friday, the three days which marked the peak of the hot spell.

Other cities in the country were seriously affected by the heat, only outstanding pictures returning respectable figures. A notable exception in most of the cities in the path of the heat wave was "San Francisco."

In New York, Loew executives decided to hold the picture at the Capitol for the fourth week after it recorded $48,000 in its second period. The theatre reported record business Sunday afternoon and Sunday evening and theatre heads attributed part of the success to the cooling plant. Many people, according to the ushers, remained to see the picture for a second and third time and others remained for long periods in the lounges.

Most other large houses in the city reported normal or better than normal business in spite of the heat.

National Decency Legion Reviews 9 New Pictures

Nine new pictures were reviewed and classified in the list for the current week of the National Legion of Decency, with seven classed as unobjectionable for general patronage and two noted as objectionable in part. The new films and their classification follow:

Class A-1, "Unobjectionable for General Patronage": "Border Patrolman," "The Bride Walks Out," "Meet Nero Wolfe," "M'Liss," "Private Secretary," "Three Cheers for Love," "Trailin' West." Class B, "Objectionable in part: "La Porteuse du Pain," "Spendthrift."

DROPPING OF CUBAN CENSOR PLAN SEEN

Abandoning of New York Board Indicated After U. S. Embassy Protest, But Hernandez Differs

While action was awaited on a formal protest filed by the United States Embassy in Havana with the Cuban Government, large distributors this week continued to withhold pictures from the Cuban board of censorship set up in New York City under Roberto Hernandez.

The formal protest, said to be unusual in such matters, declared that establishment of an office in New York for the censoring of American product destined for Cuba would be in violation of the Cuban-American reciprocal trade treaty and would result in discrimination against American films. It was further pointed out that no such censorship has been established by Cuba in any other country.

Reports from Cuba after the protest was filed indicated that the Government of the island will abandon the plan. Senor Hernandez, who announced last week that he would leave for Cuba "within the next day or two," but was still in New York on Tuesday, said that he has received no official word from Carlos Pelaez, Cuban Secretary of the Interior, concerning the possibility of abandoning the plan. He declared last week that he was told by telephone to settle all disputes on his own authority.

The head of the new but as yet inactive board insisted when the announcement was first made that the move was purely "a convenience to American distributors. Executives of distributing companies, however, have observed that if their convenience is the sole issue, they prefer having their films reviewed by the Havana censor board, as has been done in the past.

Sees Dangerous Precedent

Major Frederick L. Herron of the Motion Picture Producers and Distributors of America declared that the American companies are unalterably opposed to the establishment of the board in New York not only because of the $10 per reel fee to be charged for the privilege of having their pictures censored, but because it would initiate a dangerous precedent for other countries. Major Herron also denied that he has refused to confer with Senor Hernandez. The Cuban official had complained last week that the MPPDA executive "refused to see me or discuss the matter at all," and had declared, "I am willing to 'play ball' with him if he will be reasonable, and if he could convince me that Havana is the proper place for the censor board I could stop the whole thing in 24 hours."

Surplus for Propaganda Films

Surplus funds collected by the board in New York, which distributors have estimated would be about $50,000 annually, would be used for production of propaganda films for Cuban consumption, Senor Hernandez later said. He added that he personally would be in charge of the making of the pictures. He denied that establishment of the board was a political "plum," as had been suggested by distributors, and said that the reviewing fee of $10 a reel is not arbitrary, but would be subject to adjustment if the distributors or their representatives could convince him that it is unreasonable.

Asked how much more costly the new arrangement might be for American distributors than the old plan, Senor Hernandez replied that he did not know how much American companies formerly paid members of the Havana censor board. He said he was certain that payments were made to members of the old board, although not required under the law.

Aims to "Clean Out" Old Board

Announcing his scheduled trip to Hanava, Senor Hernandez said that one of the first things he would do on his arrival would be to "clean out" the old Havana censor board. He plans to appoint five women to replace the five men of the board, he said. The Havana board, under the new arrangement, reviews only foreign product.

Senorita Maria Garrido and I. M. Benoliel have been appointed to the New York board and Senor Hernandez said he will ask that Pablo Suarez and Joze Bosch be appointed while he is in Havana.

Meanwhile major distributors are not sending pictures to Cuba because the Government there has refused to license them for exhibition unless they have been approved by the New York board. The supply of American films in Cuba accepted there before establishment of the New York board on July 1st is said to be running low.

Ban on "Pastures" Lifted in Ontario

In deference to the views of Canadian clergymen who had protested the ban on the showing of the Warner picture version of Marc Connelly's fable, "The Green Pastures," in the Province of Ontario, Prime Minister Mitchell Hepburn this week lifted the proscription against its public showing. In removing the ban the Premier said:

"I have not altered my opinion one iota. I still think the picture is a burlesque of the Scriptures, but in the face of opinions expressed by prominent clergymen I am not going to be arbitrary in the matter and pit my judgment against theirs. I am prepared to let the public judge whether my views or theirs were right."

Louisiana Measures Killed

The majority of legislation threatening theatres and films in Louisiana is automatically dead as the legislature adjourned this week. Among other bills left unapproved are the chain theatre tax, definition of Bank Night as a lottery, anti-standing room and seat sale measures. The censorship bill is expected to remain inoperative.

BOX OFFICE CHAMPIONS for June



BULLETS OR BALLOTS First National



THE GREAT ZIEGFELD MGM

(1) Bullets or Ballots: Directed by William Keighley. Assistant director, Chuck Hanson. Photographed by Hal Mohr. Art director, Carl Jules Weyl. Film editor, Jack Killifer. Supervisor, Lou Edelman. Screen play by Seton I. Miller. From a story by Martin Mooney and Seton I. Miller. Cast: Edward G. Robinson, Joan Blondell, Barton MacLane, Humphrey Bogart, Frank McHugh, Joseph King, Richard Purcell, George E. Stone, Joseph Crehan, Henry O'Neill, Henry Kolker, Gilbert Emery, Herbert Rawlinson, Louise Beavers. Released June 6, 1936.

(2) The King Steps Out: Directed by Josef von Sternberg. Associate director, Wilhelm Thiele. Screen play by Sidney Buchanan. Story by Gustav Holm, Ernst Decsey, Hubert Marischka and Ernest Marischka. Music by Fritz Kreisler. Lyrics by Dorothy Fields. Ballet by Albertina Rasch. Photographed by Lucien Ballard. Film editor, Viola Lawrence. Art director, Stephen Goosson. Cast: Grace Moore, Franchot Tone, Walter Connolly, Victor Jory, Raymond Walburn, Elizabeth Risdon, Nana Briant, Frieda Inescourt. Released May 28, 1936.

(2) Showboat: Produced by Carl Laemmle, Jr. Directed by James Whale. Stage play, screen play and lyrics by Oscar Hammerstein II. Cinematographer, John J. Mescall. Art director, harles D. Hall. Film editors, Bernard Burton and Ted Kent. Dance numbers staged by Le Roy Prinz. Sound supervisor, Gilbert Kurland. Music by Jerome Kern. Special cinematography, John P. Fulton. Musical director, Victor Baravelle. Assistant director, Joseph A. McDonough. Sound recorders, Mike McLaughlin (music) and William Hedgecock (production). Cast: Irene Dunne, Allan Jones, Paul Robeson, Helen Westley, Sammy White, Hattie McDaniel, Patricia Barry, Marilyn Knowlden, Arthur Hohl, J. Farrell MacDonald, Charles Wilson, Charles Winninger, Helen Morgan, Queenie Smith, Donald Cook. Released May 17, 1936.

(3) The Great Ziegfeld: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Ballet lyrics by Herb Magidson. Musical direction by Arthur Lange. Orchestrations by Frank Skinner. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fanny Brice, Virginia Bruce, Reginald Owen, Ray Bolger, Ernest Cossart, Joseph Cawthorne, Nat Pendleton, Harriet Hoctor.

(4) Private Number: Directed by Roy Del Ruth. Associate producer, Raymond Griffith. Screen play by Gene Markey and William Conselman. Based on a play by Cleves Kinkead. Photographed by Peverell Marley. Art director, Mark-Lee Kirk. Settings by Thomas Little. Assistant director, William J. Scully. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Eugene Grossman, Roger Heman. Musical director, Louis Silvers. Cast: Robert Taylor, Loretta Young, Basil Rathbone, Patsy Kelly, Joe Lewis, Marjorie Gateson, Paul Harvey, Jane Darwell, Paul Stanton, John Miljan, Monroe Owsley, Billy Bevan, Frank Dawson, George Irving, May Beatty, Alex Pollard, Jack Pennick, John Van Eyck, Kane Richmond, Lilyan Irene, Maxine Hicks, Betty Morris. Released June 5, 1936.

(5) Fury: Produced by Joseph L. Mankiewicz. Directed by Fritz Lang. Screen play by Bartlett Cormack and Fitz Lang. Based on a story by Norman Krasna. Musical score by Franz Waxman. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, William A. Horning, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Joseph Ruttenberg. Film editor, Frank Sullivan. Assistant director, Horace Hough. Cast: Sylvia Sidney, Spencer Tracy, Walter Abel, Bruce Cabot, Edward Ellis, Walter Brennan, Frank Albertson, George Walcott, Arthur Stone, Morgan Wallace, George Chandler, Roger Gray, Edwin Maxwell, Howard Hickman, Jonathan Hale, Leila Bennett, Esther Dale, Helen Flint. Released June 5, 1936.



THE KING STEPS OUT — Columbia



SHOWBOAT — Universal



PRIVATE NUMBER — 20th Century-Fox



FURY — M G M



POPPY — Paramount



THE PRINCESS COMES ACROSS, Paramount

(5) Poppy: Produced by William LeBaron. Associate producer, Paul Jones. Directed by A. Edward Sutherland. Assistant director, Richard Harlan. Based on a play by Dorothy Donnelly. Screen play by Waldemar Young and Virginia Van Upp. Sound, Earl S. Hayman. Film editor, Stuart Heisler. Art directors, Hans Dreier and Bernard Herzbrun. Photographed by William Mellor. Cast: W. C. Fields, Rochelle Hudson, Richard Cromwell, Catharine Doucet, Lynne Overman, Granville Bates, Maude Eburne, Bill Wolfe, Adrian Morris. Released June 19.

(5) The Princess Comes Across: Produced by Arthur Hornblow, Jr. Directed by William K. Howard. Assistant director, Harry Scott. Screen play by Walter DeLeon, Francis Martin, Frank Butler and Don Hartman. Story by Philip MacDonald. Music and lyrics by Phil Boutelje and Jack Scholl. Sound, Harold Lewis. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Ernest Fegte. Photographed by Ted Tetzlaff. Cast: Carole Lombard, Fred MacMurray, Douglass Dumbrille, Alison Skipworth, William Frawley, Porter Hall. Released May 22.

NEW CONTRACT PLAN ADOPTED FOR SPAIN

Three Leading Exhibitors Commend MGM Plan to Protect First-Run Release Dates

by HARRY CHAPIN PLUMMER
in Barcelona

Anticipating the revision of distributor contracts that must result from the agreement to be concluded between the Cámara Cinematográfica Española and the Asociación de Empresarios de Espectáculos Públicos de Catalunya, Metro-Goldwyn-Mayer Iberica has incorporated a "release date clause" in its 1936-37 contracts. Corollary to the new clause is a second which stipulates that any reduction in admission price automatically will nullify the privileges and advantages accorded by the first clause which has a special applicability to cinemas in communities having no newspapers and the residents of which are readers of the major metropolitan dailies, such as "La Vanguardia," "La Humanitat" or "El Diluvio," of this city, or "El Heraldo de Madrid," "El Sol" or "A.B.C.," of the national capital.

The new contract has a particular value for both distributor and exhibitor, in that five prints each of a picture featured in Barcelona or Madrid may be simultaneously released — one for the "primer estreno" (first showing) and the other four for towns outside the metropolitan area of each major city but within the circulation reach of the large daily newspapers of both, which have carried the heavily expensive advertising and publicity incidental to the first showing within the city.

Two leading exhibitors of Barcelona and one operating two first-class cinemas in important agricultural and industrial centers near this city imparted to MOTION PICTURE HERALD their opinions as to the outstanding phases of the latest departure in contracts.

"While this clause tends to put the booking in the hands of the distributors," said Don Bartolomé Lafarga Carbonell, proprietor of the big Kursaal Cine, in the heart of Barcelona's fashionable Gracia section, "I believe in other respects it will prove to be helpful to us, for it is my understanding that the Metro people have undertaken to include the clause in all their contracts in this city and region. Naturally I could not accept the same clause from all distributors, as it would bring about many simultaneous bookings on the same date, but as I consider Metro to be the basic product in our operation here, I have accepted it."

Finds Provision a Protection

E. Marcé, who heads the Cines Goya and Iris Park, both centrally located in Barcelona, declared: "I am fully in accord with the Metro effort to standardize bookings and to maintain admission price levels. Indeed, I regard the new contract as a definite protection against houses subsequent to mine in picture runs.

"I find it neither inconvenient nor inconsistent with my business policies to have my theatres at Badalona and Mataró included in the Metro automatic booking plan," said Joaquín Nicolau, proprietor of the Cine Zorilla, of Badalona, and the Cinema Moderno, of Mataró, "for I realize that the revenue from a picture is in direct relation to its release. This is due to the fact that in the provincial areas outside of Barcelona the press of the metropolis is the only means of sustaining the interest of patrons in a given picture. Therefore, the contract which enables me to show a picture right after its *primer estreno* in the capital (of Catalunya) affords me a distinct advantage. Naturally, I hope, and I have the fullest confidence, that Metro will not abuse the controlling element this clause allows them. Only by the allotment of the best dates will the clause work to my advantage and continue to do so through seasons to come."

Text of Binding Clause

The binding clause covering release dates, as translated from the original Spanish, reads as follows:

"Metro-Goldwyn-Mayer Iberica will specify the date of each picture covered by this contract, the exhibitor binding himself to accept such specification. If, for any reason, the cinema fails to project the picture upon the date specified, Metro-Goldwyn-Mayer Iberica will be at liberty to allot the picture on the specified or the following dates to those houses to which protection or rotation of subsequent exhibition has been accorded; but it is mutually understood that this does not relieve the exhibitor of cinema . . . of the liability of payment for such retarded picture showing on the date specified by Metro-Goldwyn-Mayer Iberica.

"Considering that the nearer a date of release is to the release of a picture in Barcelona the greater will be the box-office results, and, on the other hand, in order to avoid the difficulties arising from the availability of prints, the contracting parties mutually agree that the booking of the pictures specified in this contract be made at a rate of—pictures per—counting from the date of —.

"Metro-Goldwyn-Mayer Iberica reserves to itself the absolute right to specify the titles and the dates, with the necessary preliminary advice covering release dates in Barcelona, the said provincial cinemas being obliged to accept such titles and dates without whatsoever reservation or limitation."

The new contract form is unique in motion picture annals in Spain and is regarded as establishing new standards of protection for the individual cinema nearest to the first showing of a feature.

Committee Named

Enrique Sáenz, president of the Asociación de Empresarios de Espactáculos Públicos de Catalunya, announced that organization's committee to work out with the Cámara Cinematográfica Española the terms of the new pact between the two bodies. The member exhibitors and their theatres are: D. Manual Masmitjá, Cine Angora de Calella; D. Fernando Pascual, Metropol de Barcelona; D. Modesto Castañé, Astoria, Avenida, Salon Victoria de Barcelona, and D. José Montolí, Casino Alianza, Provensals of Barcelona.

Señor Sáenz is chairman.

▽

Censors Move to Barcelona

Mutua, the organization of distributors in Spain has succeeded in obtaining a Government decree restoring the film censorship center to Barcelona. As a result of the move, distributors in the country are expected to realize substantial savings.

△

The Government arbitration board, acting in the mercantile strike, has denied the demand of theatre operators that they be relieved of all other work, but has granted them a 10 per cent wage increase. Film interests will appeal the grant, it is understood, when the increase is officially decreed. The appeal is expected to postpone a settlement by six months.

△

The National Cinematographic Week Committee has awarded first prize to Cifesa, for its production, "Morena Clara."

△

Columbia has contracted for distribution of the product of Actualities of France, which is maintaining a sound truck in Barcelona and will film at least 25 per cent of its newsreel material in Spain.

△

MGM bookings for the new season in Spain and Portugal are so nearly complete that the company has abandoned its scheduled sales convention.

△

Sound in Portugal

Statistics just compiled at Lisbon of motion picture theatres and their projection and sound equipment throughout the Republic of Portugal indicate that of a total of 42 first, second and third-run houses in Lisbon, the capital, and in Oporto, the second center in population, ten have American apparatus. Of 135 theatres elsewhere in the country, seventeen have equipment of United States patent or importation from that country.

Sound equipments installed and classified by trademarks in all Portuguese cinemas are as follows:

Western Electric	5
R.C.A.	22
Klang-Film	26
Zeiss-Ikon	3
Zeiss-Marconi	5
Phillips	25
Bauer	34
Nitzche	7
Imperial Sound System	5
Gravox	6
Kinofag	3
Universal	1
Gaumont	3
Ferm-Ton	1
Pratofone	2
Audak	8
De Bry	2
Royal Zenit	1
Selecton	4
Survox	1
Supra Ton-film	1

Out of the 26 Klang-Film equipments installed, only one is of the Europa type, en Figueira da Foz, the other ones being of the smaller type. The RCA equipments are all of the original type, none being of the last High Fidelity type. The three Zeiss Ikon equipments, however, are the latest models.

The Pratofone, Selectone and Audak equipments are of national manufacturing and are built with piece parts of different makes.

▽

34 from "U," 38 Columbias

Of a total of 34 features to be released in Spain by Universal the coming season, six will be westerns. Among the features will be "Show Boat," "Sutter's Gold" and "The Invisible Power." At least 12 of the 34 will be dubbed in Spanish.

Columbia will release 38 features the coming season, of which 10 will be westerns. One of the features will be an original Spanish film, "La Familia Dressel," made in Mexico. Seventeen of the features will be dubbed in Spanish. There will be 50 shorts.

Spanish language dubbing of Columbia product is done at La Voz de Espana studios in Barcelona.



These very charming people bring you another Metro-Goldwyn-Mayer hit!

THEY PLAY THRILLING ROLES IN M-G-M'S DRAMATIC ROMANCE "Suzy"



JEAN HARLOW

"I'm Suzy. I loved that guy and when they shot him I fled to France. Sure, I gave my lips to Andre—but I never knew...."



BENITA HUME

"I'm Madame Eyrelle. I get around. The spy racket is a cinch when you've got a figure like mine..."



CARY GRANT

"I'm Andre. Yes, I was weak. I loved that girl but somehow the night life of Paris got me—and those secret plans! That's how it happened!"



FRANCHOT TONE

"I'm Terry. I should have known that slinky dame spelled DANGER. And then Suzy walked out on me, too..



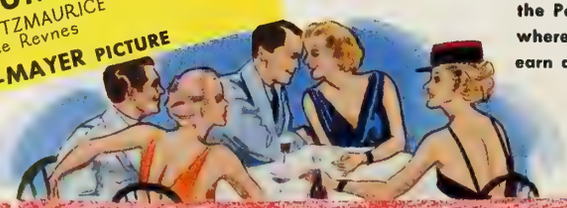


Jean HARLOW
Franchot ★ Cary
TONE ★ GRANT
IN
Suzy

LEWIS STONE
BENITA HUME

Directed by GEORGE FITZMAURICE
Produced by Maurice Revnes

A METRO-GOLDWYN-MAYER PICTURE



"Did I Remember?"

Here Jean is singing the tune that's sweeping the country. Incidentally, watch for the Parisian cabaret scenes where Suzy struggles to earn a living.

Aylesworth "On the Air" For Radio-Screen Understanding

Executive of NBC and RKO Proposes a Working Arrangement to Aid Both Industries

by JAMES P. CUNNINGHAM

A working arrangement between radio and the motion picture to enhance the business of both was proposed this week by Merlin Hall Aylesworth. After studying both mediums for some four years in the dual capacity of executive of National Broadcasting Company and of Radio-Keith-Orpheum Corporation, Mr. Aylesworth has concluded that radio is the motion picture's "best friend," and that the motion picture interests at once should recognize radio's potentialities for exploiting their films over the air to America's 125,000,000 inhabitants. That realization is dawning, he observed.

Mr. Aylesworth envisioned the following benefits for both industries by such an understanding:

Radio would gain a more friendly entry to the motion picture's great source of talent and would gain the aid and advice of the motion picture's greater technical experience, which would be invaluable in rounding that corner to commercial television.

The motion picture would be given a medium for publicizing its motion pictures far greater than any existing exploitation channel.

Mr. Aylesworth called on Will H. Hays and the Motion Picture Producers and Distributors of America, and on representatives of the organized exhibition industry, to sit in friendly round table discussion with the broadcasters to effect a tangible plan for bringing together America's two leading entertainment instruments.

Cooperation on Television Urged

Serving the Radio Corporation of America for ten years as an executive and policy-moulder of National Broadcasting, and for four years, first as president and now as board chairman, of Radio-Keith-Orpheum motion picture companies, in which RCA has has an important interest, Mr. Aylesworth has been preaching all the while the advisability of a communion of spirit of these arts. He declared frankly and with a vigor foreign to his usual placidness that he now was willing to stake his reputation on both the practicability and the advisability of creating a working arrangement between the two.

Mr. Aylesworth urged, too, that the motion picture cooperate now with television broadcasters and experimenters, lending talent and technical resources, so that when commercial television arrives, the motion picture's relation to the new medium will enable it so to guide and shape television's policies and destinies that eventually television will work for the screen, and not on its own and in competition to it.

He fancied a great television art covering the whole country with trailers advertising forthcoming motion pictures, if the motion picture has the "in."

> *"Television cannot be stopped, no more than we can stop progress. The motion picture stands today in regard to television in much the same position as the ice manufacturers who fought automatic refrigeration and the railroads who opposed interstate bus invasion. Both would now be in enviable positions if they had had the foresight to aid and encourage and cooperate with the new developments in their fields."*—M. H. AYLESWORTH.

"Television cannot be stopped," Mr. Aylesworth said, "no more than we can stop progress. The motion picture stands today in regard to television in much the same position as the ice manufacturers who fought automatic refrigeration and the railroads who opposed interstate bus invasion. Both would now be in enviable positions if they had had the foresight to aid and encourage and cooperate with the new developments in their fields.

"Television, however, is not for sale. The motion picture can neither buy television nor control it corporately. But they can cooperate."

Says Radio Helps Films

"The radio today is definitely not competition to the motion picture," Mr. Aylesworth declared flatly, "but rather is helping to build box office grosses even now."

Radio's invasion of the Hollywood talent field is, in Mr. Aylesworth's opinion, a natural development.

Films, he charged, have taken radio's important talent, so radio has been forced to move to Hollywood to be adjacent to the supply. "That is why the National Broadcasting Company recently constructed the modern broadcasting building at Hollywood," said Mr. Aylesworth. "The motion picture because of this has a moral obligation to cooperate," he added. Then, too, advertising sponsors are insisting on picking up the great names of the screen for their commercial broadcasts, for the entertainment values which they offer.

For the most part, the appearance of film stars on the air aids their own personal merchandising possibilities, and almost always is a direct "plug" for the box office through the mention by those stars of their current screen appearances or forthcoming film work. Mr. Aylesworth conceded that a few of Hollywood's players are hurt by the air, in the cases of those who lack "personality." "Hollywood's stars should remember that they must have 'personality' for radio work," he said, "and that radio cannot carry them unless they do." This has worried the Hollywood producers and on numerous occasions has caused the studios to effect general bans on broadcasting by their players.

However, the producers now are beginning to realize the importance of the radio connection and are about ready to admit that they cannot control the air appearances, it was pointed out. Aside from any values that the radio performances may have, for either star or for the box office, Mr. Aylesworth said that the stars themselves are eager for the new opportunity. "It appeals to their reputation, if not to their pocket books. They are jealous of each other's radio calls."

One important handicap blamed by Mr. Aylesworth on radio broadcasting by film celebrities is the amount of time taken from regular motion picture work by the preparations made by the stars for their radio appearances. He told of one of the biggest stars in Hollywood refusing to go near her studio for a week because she was rehearsing her part and writing the script for her radio debut.

"Radio today is paying film stars huge sums for their broadcasting appearances. This," Mr. Aylesworth believed, "will be a boon to the studios who heretofore have been confronted with the all too numerous financial demands of stars and featured players who feel that their income is insufficient and who have become dissatisfied generally as a result."

Denies "De-Glamoring" of Stars

Mr. Aylesworth refuted the charges, made principally by exhibitors, that commercial radio broadcasts "de-glamour" Hollywood's glamorous stars. The argument has been made that the motion picture spends millions to build up a personality and radio uses that romantic or glamorous personality to sell tin cans, toilet goods, gasoline, ice, groceries, hair tonics and whatnot.

The NBC-RKO executive explained, first, that public appearances do not necessarily hurt the star, citing the ambition of "every exhibitor in the country" to have stars make personal appearances at their theatres, if they could but afford to book them. "The objections, then, cannot be against the personal appearance."

"Secondly, none of the glamour of the star is lost, because not only is the star not tied in directly with the commercialities of the program, but, and more important, the public already has a definite impression of that star, and they visualize the star on the broadcast in accordance with their impression. That impression is so strong and the visualization so keen that there can be no influence such as that complained of from the mention of the sponsor's product."

On the other hand, Mr. Aylesworth continued, the national advertisers today are

(Continued on following page)

INSISTS RADIO HELPS THEATRE GROSS

(Continued from preceding page)

spending millions of dollars in direct aid to theatre box offices, not philanthropically, of course, but because they know the values of the stars. "But these advertisers do not complain of the constant reference of the stars to their studio work, to their current productions, to their forthcoming screen appearances, and, too, they are willing to permit the widespread use of music from pictures on their programs, with full credit being given the production."

"As a matter of fact," Mr. Aylesworth added, "the thought has been expressed that maybe the national advertisers should charge the motion pictures for some of the free advertising their pictures and people are now receiving on the sponsored programs at the expense of the advertisers.

"What greater attention can motion picture stars get than a radio build-up for their forthcoming productions?" asked Mr. Aylesworth. Answering the query himself, he said that several feature pictures of his own RKO company have been given stronger box office power by steady radio "plugging." The distributing executives of RKO, like most other executives in motion pictures, have not always agreed with Mr. Aylesworth. They, too, had felt that broadcasts injured box office ratings. But now, he explained, they have tangible proof, from certain pictures, of the benefits that can accrue from a radio-film understanding. "Radio today is RKO's greatest exploitation asset," Mr. Aylesworth declared, adding: "And if I'm wrong I might lose my job." He declared that "the radio can make people want to go to motion pictures."

Defends Free Broadcasts

Mr. Aylesworth deprecated the oft-made complaint that the admittance of the public to free radio broadcasts is unfair competition to the motion picture theatre box office. "The records show that theatre business is on the up, so, obviously, these so-called studio radio broadcasts with invited audiences have not injured the box office." To the contrary, he continued, "We of NBC-RKO recently spent a whole month observing persons coming from NBC's broadcasting studios to determine where they go from there, and in 50 per cent of the cases they walked directly to a motion picture theatre."

"The reasons," he explained, "are that most of the important radio broadcasts are over by 9:00, or 9:30 P. M., and the public attending the broadcasts find themselves downtown and with an entertainment appetite that has not been satisfied by a half-hour broadcast that cost them nothing. We bring them out of their homes."

Mr. Aylesworth arose from his deeply carved desk in RKO's offices at Rockefeller Center, walked meditatively to his window overlooking the International Gardens in full bloom, then abruptly declared that "the motion picture is grossly mistaken when it says that the radio keeps people in their homes, thereby cutting off potential theatre patronage."

"Remember," he advised, "people do not and can not go to the movies seven nights a week. They usually average two attendances weekly. So, the radio on the other five nights constantly hammers home exploitation and publicity aspects of the motion picture, its pictures and personalities, always reminding the public of the motion picture.

> *"The motion picture is grossly mistaken when it says that the radio keeps people in their homes, thereby cutting off potential theatre patronage. . . . Except in the summertime, Saturday and Sunday evenings are still the best days for box office grosses. Yet there are more good radio programs broadcast on those evenings than any other night."* — M. H. Aylesworth.

"Except in the summertime, Saturday and Sunday evenings are still the best days for box office grosses. Yet there are more good radio programs broadcast on these evenings than any other night. How can you explain that? The argument that radio keeps people away from theatres is pure bunk, and everyone will admit it in another year.

"Radio now gives the music, a synopsis, the cast and other exploitation expressions for and in behalf of a motion picture, and yet some of the boys in the film business are sitting around trying to figure out how they can stop it."

Theatre Slogans for Radio

Mr. Aylesworth returned to his idea of effecting a working understanding between the radio and the screen. He envisioned such a relationship eventually working to the point where a slogan such as "Attend the movies twice a week," will be commonly broadcast, in the manner of Amos 'n' Andy's "See your dentist twice a year," "Brush your teeth twice a day." He said that the Amos 'n' Andy slogans have done more for the toothpaste business and dental professions than any other medium in history.

"'Attend the movies twice a week,'" he continued, "should be the air slogan personifying the radio-film cooperative idea."

"The automobile is the motion picture's greatest competitor, not radio, except that in another year 5,000,000 cars on the road will have radios, and right there the competition of the car will be lessened considerably as the car radios start making the occupants 'movie conscious.'"

Calls Television Five Years Away

"Television still is in the laboratory," Mr. Aylesworth explained. "It will be another five years before it goes into the homes of America on a commercial basis. In advancing my idea for radio-film cooperation, I suggest that the motion picture business now turn their attention to television cooperatively. They could let the experimenters use old films, out of circulation, to televise. Motion pictures will be the first form of entertainment to be televised on any large scale.

"Television will never be a competitor to the regular theatre screen. They will not televise feature pictures produced expressly for the purpose of a single television broadcast because of the enormous sums required for production. Imagine any advertiser spending $500,000 to broadcast a production of 'Little Women'?

"The only way to get one industry to work with another is for both to work together."

In practically all other countries, Mr. Aylesworth continued, there is a definite cleavage between radio and the screen. There is almost no cooperation, each working independently of the other and in direct competition. It is impossible in Europe, for instance, for exhibitors and the film business to get the cooperation from their radio systems that is already being extended films by radio in this country.

"Let there be an understanding between us!"

Ecuador Theatres Reported Thriving

His friends warned him that "movies aren't a gentleman's business," when he entered the field in Ecuador 12 years ago, Jaime Puig Arosemena, representative of Universal, Metro-Goldwyn-Mayer and Warner Brothers in that country, recalled in New York this week.

In contrast with the state of the industry then, Senor Arosemena reported that the theatre business in South America today is in a very healthy condition, being the least affected of any business by economic or political upheavals. The Ecuadorean distributor, who also handles Universal product in Colombia, Venezuela, Curacao, Porto Rico, Santo Domingo and Cuba, is in New York for conferences with N. L. Manheim and other Universal officials on new season contracts.

Admissions in Ecuador range from $1.50 to $2.00, he said. About 90 per cent of the distributor's business done in that country is on percentage with first runs commanding 50 per cent and second runs 40 per cent. Ecuador has 29 theatres.

Utility Sale Seen In Odlum's Trip

Prospects for the sale of the British properties of the Utilities Power and Light Corporation, $405,000,000 utility-holding company, are linked, according to a report in the financial columns of the New York *Times,* to the imminent departure for England of Floyd B. Odlum, president of the Atlas Corporation. Mr. Odlum recently resigned as a director of Paramount Pictures, Inc.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 32.—(A) Name two types of "ground" and cite examples of each. (B) What action in the cell causes a storage battery to lose voltage in course of discharging?

Answers to Question No. 27

Bluebook School Question No. 27 was: (A) Name the important points with regards to commutator brushes. (B) Does an amplifier act to convert weak currents into strong ones?

Now that a "diploma" is to be issued upon completion of a full course by students, I will be obliged to tighten down some, so be careful. I want those diplomas really to mean something, to have value in the eyes of employers. The following made acceptable replies to Question No. 27:

S. Evans and C. Rau; D. Danielson; B. DeVietti; A. L. Cooper; W. C. Brown; J. R. Prater; W. Limmroth; W. H. Edmonds; H. B. Smith; P. and L. Felt; E. H. Toetde; C. L. Loft; K. and R. Wells; Thos. F. Bochert; C. Lonie; G. E. Doe; C. Champney; C. G. Jones; D. Pollock; G. Thompson; C. and S. E. Gay; L. A. Dodson and H. T. Todd; L. N. Morgan; M. Mitchel; H. K. Tompkins and H. K. Abernathy; G. N. Guiditti, F. L. and N. Savlor; F. Simms and O. L. Daris; M. and J. Devoy; F. T. Snell; L. D. Bolton; P. L. Smith; W. V. Cramer; H. B. Schontz, B. L. Brisac and L. C. Kent; G. W. Elvy; U. O. Banning; R. R. Robins and W. Winkle; A. L. Long and J. T. McGuire; R. T. Tomlinson, D. N. Richards and W. G. Mathews; J. N. Saperton; P. L. Lott; H. Burkhart and D. Bernhard; S. T. Lane and W. R. Cohn; J. Jensen and V. Sanders; W. N. Bolton; H. Snow and L. B. Smith; W. Burns and T. R. Fanning; J. Jones and R. B. Shephert; D. D. Lilly, O. Hunt and W. Morrison; B. M. Comeford, L. T. Davis and H. D. Lilly; R. R. Jacobs and B. B. Hornstein; H. B. Maulding; A. L. Leonard; T. Turk; F. Madden; D. Emmerson; D. Porter; G. A. Lomax; H. T. Appleton and M. F. Singleton; J. R. Price; R. W. Williams, J. Pracer and B. L. Jennings; H. J. Billingsworth; G. H. Daniels; G. V. Long; W. B. Maxwell and F. I. Daniels; H. W. Munroe and T. A. Hoffman; R. W. Robertson; D. L. Maxwell and K. R. Holt; G. H. Anderson; N. E. Olliver and D. McGee; H W. Morehouse; A. G. Thomas; S. G. Sanders and G. Sargent; P. N. Davis; H. W. Palmer.

The following are representative answers to Section A. Messers Evans and Rau say:

"Important points with regard to commutator brushes are: (1) They must be of sufficient size to carry the current output without overload. (2) They must fit their holders with sufficient snugness to prevent chatter, but not so tightly as to prevent proper movement of the brushes at all times. (3) Face of brush must make proper electrical contact with commutator over its entire surface. (4) They must be kept clean. (5) They must have sufficient tension to make good electrical contact with commutator without excessive friction. (6) Composition should be of type recommended by manufacturer—they must be neither too soft nor too hard. (7) Pig-tail contacts must be kept tight. (8) Position on commutator must be exactly right and yoke locked securely to maintain that position."

B. DeVietti says, "Use best grade of brush available. Commutator brushes may be regarded as a very cheap item for the reason that they need only be replaced at long intervals of time. It therefore is foolish to try to economize by purchasing cheap brushes, which will not only give inefficient service, but also affect the operating efficiency of the machine itself. If no specific type of brush be recommended by the manufacturer, get the best that can be had. Brushes must be of proper type, remembering that different makes of machine require brushes of different qualities. They must be of proper dimensions and current capacity. They must fit in holders, but without binding. Sufficient 'play' must be permitted to insure proper movement of brushes in order to obtain and maintain proper contact with commutator. All electrical contacts must be clean and firm. Face of brush must fit commutator, making firm electrical contact therewith at all points. In sanding-in the brush face for proper fit [or cleaning] it is wise to draw the sandpaper in the direction of rotation only since otherwise slight movement of brush in holder may prevent a perfect contact surface being formed. Brushes must receive periodical inspection and all points checked for proper condition and operation."

(B) J. R. Prater answers, "Strictly speaking, an amplifier does not convert weak currents into strong ones, though that is what it seems to do. Amplifiers do produce a strong current which is practically identical in wave form with the weaker sound current flowing through the input circuit, but the stronger or 'amplified' current is a different one, flowing through a circuit wholly separate from the input circuit. In fact, in large amplifiers there are several such circuits, one for each 'stage' of amplification, each one carrying a separate current which is made to practically duplicate the sound input current [Insofar as has to do with modulations that permit the reproduction of sound.—F. H. R.]. Amplifier tubes operate as valves by means of which a weak current is made to control the flow of a much stronger current [I hesitated over this. Seems to me the better way of expressing the action would be to say it is made to modulate a much stronger current. What do you sound engineers think about it?—F. H. R.], thus in effect producing a new current [It does not '*produce*' it. —F. H. R.] of greater strength, but having practically the same fluctuations as has the original, weaker one. In an amplifier the original sound current merely passes through the valve of the first tube [First stage.—F. H. R.] and returns to its source. The amplified duplicate then passes through the valve (tube) of the second stage and returns to its source, and so on through as many successive stages of amplification as may be employed."

W. Limroth says, "An amplifier does not convert a weak current into a strong one. Instead, it employs a weak input current to control or regulate a stronger one having a different source. Thus we see the output current is not the input current made stronger, but an entirely different one flowing in an entirely separate, different circuit. The output current of most amplifiers has almost exactly the input current wave form. The sound current flowing through the input circuit of an amplifier completes its circuit, flowing back to its source, just as does any other normal current. In the course of its path, it flows through a *valve* (tube) in which it is able to and does exercise a very delicate control over a current having much greater power. In practice, naming the input circuit *P*, and the stronger current circuit *Q*, if greater amplification be required, *Q* can be made to operate another valve, *R*, which controls another and still more powerful current, and so on, the process being often repeated as many as six or seven times."

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

ROMEO AND JULIET

MGM-Thalberg production of the Shakespearean drama

previewed in Hollywood
by
GUS McCARTHY

Stark tragedy, stiletto-sharp.
Young love, tender, fierce, all consuming, daring.
Intrigue, glamour, hate and strife.
Beauty, the poesy of old Verona.
All this suffused with the glow of historic tradition and the centuries' acceptance of the mastery of William Shakespeare.

That in sum is the rich, rare stuff of which Irving Thalberg has woven for the screen "Romeo and Juliet."

And the loom of the great Metro-Goldwyn-Mayer studios, with its array of creative personalities, has brought forth a work of expression embellished with elements of appeal, with mingled charm and thrill, that demonstrate again the motion picture as the dominant art—the best medium of narration, re-creation that has yet evolved.

The perennial modernity of the love theme, and the curious capacity of the screen to make all that ever was in any yesterday a living event of today and now, has never been more acutely exemplified than in this "Romeo and Juliet."

That relentless hate and feud of Montague against Capulet, and Capulet against Montague, classic of the long ago, is on the screen of Romeo and Juliet a strife of today.

Yesterday of the centuries ago is, for the hour of the screening, alive, poignant, immediate, hot with the fervour of living and the desperation of dying.

It seems that Mr. Thalberg has met with exceeding skill, and maybe good fortune, the problem of making this classic acceptable, appealing, significant to all manner of the folk who make audiences. It has been so contrived that the production can face the critical attentions of the erudite and still by the untrammeled manner of its telling deliver in full its large dramatic content to those who never heard of Shakespeare and who as often as not internally scorn all that is suspected of art and culture.

To be sure the decidedly contemporary significance of the personages of the extraordinary cast makes an important contribution to the strong elements of mass acceptance that every showman will find in this production.

This vibrant, vital, contemporary quality of the picture makes it an experience of adventure, a story of thrill and suspense no matter how familiar one may be with the faithfully recorded plot of the classic.

The achievement of Mr. Thalberg has been to deliver, enhanced with the emphasis and accent that only the camera can give, the timeless human drama of the piece, those intense interests of life that are born anew when every man is born.

For the common people, of whom the box office and Abraham Lincoln have said there are so many, it has the virtue of being a great motion picture.

Care and thought devoted to the production through long months of preparation and after the shooting started are reflected in every department. The music score by Herbert Stothart is rich, sympathetic and effective. The dialogue, departing only slightly and altogether judiciously from the text of the play, retains in full measure the deft imagery of the playwright. Settings, costumes and photography plainly manifest the time and money expended upon them.

Performances by the principals shoulder each other for mention. Norma Shearer's Juliet is warmly real and Leslie Howard's Romeo compares more than favorably with any of his justifiably famous previous portrayals. John Barrymore's Mercutio amply confirms advance reports of its excellence and Basil Rathbone's proud, ruthless Tybalt is a sound, dramatically powerful characterization. Ralph Forbes, C. Aubrey Smith, Violet Kemble Cooper, Edna May Oliver and Henry Kolker are others who distinguish themselves in the picture.

Among the love sequences five stand out as especially notable. They are the meeting of the ill-starred lovers, the balcony scene by which the play is most widely identified, the marriage chamber sequence, Juliet's soliloquy as she contemplates the death potion, and the memorable denouement in the tomb. Contrasted with these and shrewdly ranged between them are the duels, street clashes and personal conflicts which the production has in common with the most modern screen successes.

From the showmanship angle the picture looms as extraordinary. The title is among the half dozen of all time most widely and favorably known. The cast is laden with names of definitely calculable sales value.

A far reaching advance exploitation campaign, conducted by speakers before clubs and other bodies throughout the field, has put the English speaking world definitely on notice with respect to the magnitude and detail of the production.

By the nature of the work and the tradition it represents, it is reasonable to assume, doors not commonly open to motion picture exploitation will be wide to the exhibitor seeking cooperation.

The picture will support the exhibitor's best promises.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Irving Thalberg. Directed by George Cukor. Author, William Shakespeare. Screen adaptation, Talbot Jennings. Musical score, Herbert Stothart. Art director, Cedric Gibbons. Settings by Cedric Gibbons and Oliver Messel. Associates, Fredric Hope, Edwin B. Willis. Costumes by Oliver Messel and Adrian. Dance director, Agnes de Mille. Artistic consultant, Oliver Messel. Literary consultant, Professor William Strunk, Jr., of Cornell University. Photographed by William Daniels. Film editor, Margaret Booth. P. C. A. Certificate No. 2216. Release date to be determined. Running time, 124 minutes. General audience classification.

CAST

Juliet	Norma Shearer
Romeo	Leslie Howard
Mercutio	John Barrymore
Nurse	Edna May Oliver
Tybalt	Basil Rathbone
Lord Capulet	C. Aubrey Smith
Peter	Andy Devine
Paris	Ralph Forbes
Benvolio	Reginald Denny
Balthasar	Maurice Murphy
Prince of Verona	Conway Tearle
Friar Laurence	Henry Kolker
Lord Montague	Robert Warwick
Lady Montague	Virginia Hammond
Lady Capulet	Violet Kemble Cooper

(*Reviews continued on page 52*)



A man of steel meets a woman of fire . . . in the epic romance of the queen who dared to follow the call of her heart, though it led through storm and strife and crimson conflict!

KATHARINE HEPBURN ✦ FREDRIC MARCH

"MARY OF SCOTLAND"

with

FLORENCE ELDRIDGE · DOUGLAS WALTON · JOHN CARRADINE

AND A TREMENDOUS CAST OF FAMOUS STARS

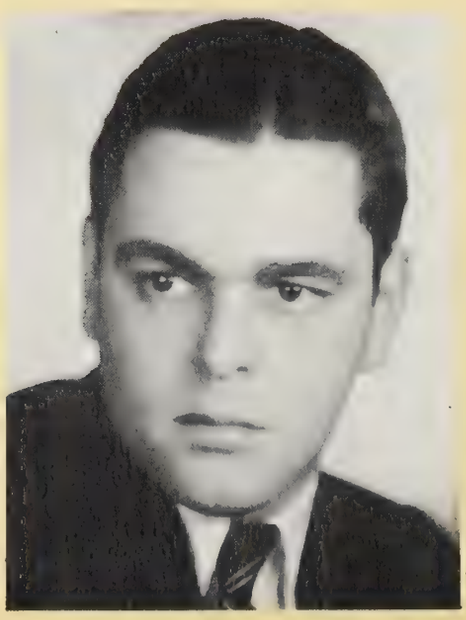
From the play by Maxwell Anderson · *Directed by JOHN FORD*

RKO-RADIO PICTURE

Produced by Pandro S. Berman



HISTORY'S GREATEST LOVE STORY . . . told on a screen athrill with pageantry and drama! . . . Two nations tremble as two women clash . . . and a fighting son of Scotland goes to war! . . . in the sweeping human story of the virgin queen whose passion was her greed for power . . . and of the fiery queen who threw away her throne for love!



PANDRO S. BERMAN, Producer . . . the man whose solid business sense and keen box-office mind have given this industry some of the biggest money pictures on record. . . He was the producer behind such tremendous attractions as "Roberta", "Top Hat", "Alice Adams", "Follow the Fleet", "The Gay Divorcee", "Of Human Bondage", "The Little Minister", "I Dream Too Much", etc. . . "Mary of Scotland" is his most ambitious undertaking.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

MANY a motion picture or theatrical press agent in this era and before have repeatedly credited the humorous performances of a picture or client with standing the customers on their heads and laying them in the aisles. Always they spoke in the figurative manner of expression, for not once has any tangible evidence of such an accomplishment ever been presented, that is, until Clyde de Vinna, Hollywood cameraman and accomplished member of the American Society of Cinematographers, came forward this week with the sworn statement that he actually witnessed such an experience.

"We were filming 'Trader Horn' for Metro-Goldwyn-Mayer in Africa, in 1931," relates Mr. de Vinna. "Our laboratory and general field base was in the pleasant community of Nairobi. Some four miles distant, in a clearing adjacent to desirable locations, was our camp. We had portable electrical equipment, projector and screen. In the balmy cool of early evening, the screen would be suspended from nearby trees and we had a perfect air-conditioned projection room.

"In due course, our first rushes came through and all hands gathered about to inspect them. Word of the impending event had spread among the natives and there must have been several hundred of them lurking in the deepening shadows back of us. The screen came to life and we settled back, intently studying our work. As the imaged action became more tense, there came an amused titter from the horde of uninvited guests who were viewing their first movie.

"The murmuring wave of subdued chuckles broke into a roar of uproarious guffaws. The jungle reverberated with these howls of unrestrained merriment. The natives had never seen anything so funny in all their lives. The scene would have gladdened the heart of any comedy director.

"One venturesome G-stringed buck gave vent to his inborn curiosity and stood on his head to see what the pictures looked like upside down. The results apparently more than justified his anticipations, for he screamed peals of laughter that rang out above the others.

"His playmates noted the extra enjoyment that came from his inverted posture and emulated his reverse stance. Their laughter became thunderous. Majestic lions pinned back their ears and sulked deeper into the jungle. Maternal elephants trumpeted their offspring into sheltered retreats.

"We took our attention from the film and gave eye to our volunteer and responsive audience. What we saw must be one of the most amazing sights of record—two or three hundred natives in an African wilderness, standing on their heads and bellowing with glee. When they could stand it no longer, they toppled over and writhed on the ground in merriment holding their convulsing sides, but yowling their joy."

▽

One of these days the serious-minded editors of Time Magazine are going to find their pet newsreel, "March of Time," billed on the same show with Universal's forthcoming "Time Out of Mind." Then the marquee lights will read:

TIME OUT OF MIND
MARCH OF TIME

▽

Jack Pearl took his family to the country for a vacation. He decided to "rough it," so he ordered his chauffeur not to wear his uniform.

Kelvin Rodgers, a three-and-one-half-year-old Australian lad arrived in New York the other morning from Australia, traveling the 9,000 miles to Temple University Hospital, in Philadelphia, to have a nail removed from his right lung. The kindliness of those sponsoring the surgical expedition is in itself a tale, Sir Charles Conibere, millionaire of Melbourne financing the trip, the American Pioneer Line furnishing transportation, the ship's sailors buying clothes and the YWCA in New York caring for both child and mother while here. What we started out to say, however, is that reporters meeting the boat interviewed the baby and to their question, "What are you going to do in America?" three-year-old Kelvin replied, "I'm gonna see Mae West!"

▽

Harry Richman, whose claim to fame in theatricals is divided among the stage, the night club and motion pictures, is amusing Broadway with the experience of a "spiffed" gentleman on the subway who kept looking at a dignified passenger opposite, and finally lurched over with, "Ooh, you're awful looking. You're ugly. You're the homeliest person I ever saw." The offended passenger ignored his offender, but again the inebriate persisted: "What a face! etc., etc." Finally, unable to stand the humiliation any longer, the passenger yelled: "Go away. Stop bothering me. You are the drunkest man I've ever seen." But that did not discourage the pest. "Year," he growled, "well lemme tell you the difference between you and me. Tomorrow I'll be all right, but you'll still be ugly."

▽

Odd McIntyre is chuckling these days loudly and long over an apartment-hunting expedition on which Harry Silvey accompanied a friend who was seeking a place in which to live in New York's ultra snooty Sixties. The tenant-to-be was asked by the manager of an apartment building if he had children, a piano, radio or victrola. The friend replied in the negative. Then he was asked if he played a musical instrument or owned a dog, cat or parrot. The rentee prospect shook his head, looked about furtively and, with a violin-pluck walk, led his rental interrogator into a far corner and whispered: "But I'm going to be honest with you. My fountain pen scratches."

▽

Ted Cook has been thinking of big ideas all his life, but none of them ever turned out to be really very big. He got it this time though. What he suggests is that the Administration at Washington form a new WPA project to handle the oiling of swivel chairs. Not only will it stimulate the oil industry, for there must be millions and millions of swivel chairs in Washington, but it will also make things more efficient in the motion picture business. For instance, how are the very big department heads going to concentrate on new season's product and sales policies and new rental scales for exhibitors if the lesser employes are always swivel squeaking in their chairs? And everybody probably knows that there is nothing quite so distracting as a swivel chair that squeaks when you lean back in it to put your feet up on the desk. The only thing that has Ted Cook worried about his new and fancy big idea is that the snoring, might be even more distracting than the squeaking which heretofore has drowned out the snoring.

▽

Careless Statement Department:

"Max Baer will have to do heavier training than swinging a baton before I take him seriously."—Clark (Heavy Screen Lover) Gable.

IT SEEMS TO Chester B. Bahn, cinema critic of the Syracuse (N. Y.) ***Herald***, that Hollywood's most urgent need is a super-suppress agent.

A super-suppress agent, if you please, who will not call it a day with the ruthless use of a blue pencil on the trivia and blurbs representing some of the praise agents' verbal dreams, but who will carry on as a public relations counsellor.

A public relations counsellor, explains Mr. Bahn, is a suave and brainy chap who puts in up to 24 hours a day saying, "No, no, no, you must not do that!" to a client. For example, a public relations counsellor who would recognize in the following Hollywood publicity piece—sent out from Hollywood over the national press wires—a potential resentment in its effect upon the millions of unemployed in these United States:

"Talkietown dogs, jewel-collared, steak-fed, and aired in limousines, now have a vacation resort of their own. There they go to recover from nervous breakdowns and from indigestion brought on by too much caviar and French pastry, fed them by well-meaning but thoughtless guests at cocktail parties.

"There is a Dude Ranch for Dogs. It is operated by Gladys Shipman, blonde niece of Playwright Nell Shipman. She got up a brochure that is as fancy as the pamphlets issued by most hotels, and sent copies to all the stars in Hollywood.

"The literature is embellished with cartoons of dogs fishing, riding horseback, cooking flapjacks, chopping wood, and playing tennis and golf.

"It got results. Pooches owned by Ginger Rogers, Katharine Hepburn, Richard Dix, Harold Lloyd, Clark Gable, Mrs. Thomas Ince, Alice White, Walt Disney, and Louise Fazenda already are vacationing at the dude ranch.

"Scores of other pets have reservation. They will pack their favorite bones and travel to the resort as the summer rolls along, and actors and actresses flit off to Europe and holiday way-points.

"The ranch is in the mountains at Big Bear Lake, 100 miles from Hollywood. A bus fitted up with individual compartments calls for the guests and delivers them back at their homes.

"At Big Bear the dog dudes also have separate quarters.

"Miss Shipman has worked out a social program for her guests. Every day there's a hike through the forest, also rabbit-chasing rodeos. And swimming parties for the ones that like to paddle in the lake."

▽

De luxe vacations on dude ranches for pampered canines of screen stars . . . bare subsistence at public bounty for the families of millions of Americans. It represents a major handicap for the extremely popular Mickey Mouse.

Hollywood, however, is not alone in playing so richly to its canine poofs. Only the other day Clay Morgan sent Odd McIntyre one of the dog menus of the paquebot S.S. Normandie. The opening salute is "Pour votre Toutou—Madame. Pour votre fidele compagnon—Monsieur." Among the items listed are: Le plat de Medor, Le Regal de Sweekey, Le Preference du danois and Le Regime Vegetarian des Chien." But out in Hollywood the dog lovers have a periodical which they call Barker's Post, filled with canine news. The subscriptiin price is "10 cents per copy or one bone a year."

▽

A large cutout of Joe E. Brown's expansive mouth, advertising "Sons 'O Guns" at a Cardiff, Wales, theatre, screamed the words: "Come in and see me, you'll laugh like hell!"

A few hours later a discreet "Today" was pasted over the fiery simile.

Down the Stretch

(Warner)

Drama

Both a character drama and a race track thrill action picture, this is a combination of entertaining elements for the regular everyday theatre goers. Fast moving, its engaging human interest story told against an exciting background, it doesn't provide any exceptional names to sell. On the other hand, entertainment as delivered being the primary requirement, with a sound motivating story embellished by convincing acting. Intelligent direction and worthy production contributing effectively to the film's appeal, it provides much that can be used to stimulate patron attention.

The story is simple. Snapper Sinclair is saved from reform school by Patricia and Cliff Barrington. Given a job in their stables, he shows a great understanding of horses, but when it is discovered that he is the son of an old barred jockey, his life becomes none too pleasant. Overcoming all handicaps he becomes an ace rider, only to be involved in a gambling scandal that leads to his disbarment on American tracks for a year. Going to England, he again becomes a foremost rider. Engaged to ride a favorite in a big race, he learns that his benefactors have lost their fortune and they are depending upon their entry in the race to recoup it for them. Purposely to perpetrates a jam that lets the Barrington horse win. Again barred, Patricia learns how Snapper sacrificed his own career to help her. She engages him to ride for her again in America when his suspension is lifted.

The straight human interest context of the story is logical and believable. Furthering its appeal and value, it is acted in a sincere and convincing fashion as artificial theatrics are eschewed. For the action backgrounds, reproduction of several exciting races give the picture color and excitement for the thrill action fans.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by William Clemens. Story and screen play by William Jacobs. Photographed by Arthur Todd. Supervised by Bryan Foy. Reviewed before Production Code Seal. Release date to be determined. Running time, when seen in Hollywood, 65 minutes. General audience classification.

CAST

Patricia Barrington	Patricia Ellis
Cliff Barrington	Dennis Moore
Snapper Sinclair	Mickey Rooney
Aunt Julia	Virginia Brissac
Tex Reardon	Charles Wilson
Colonel Carter	Raymond Brown
Robert Bates	Gordon Elliott
Ben the Bookie	Frank Faylen
Arnold Roach	Charles Foy
Sunny	Jimmy Eagles
Nick	Robert Emmett Keane

Pepper

(20th Century-Fox)

Comedy

A comedy, this production is all fun from first to last. Mixing slapstick fun with character comedy, there's hardly a serious moment in the whole film. Even when a situation approaching the serious appears, it is given a hilarious twist that adds greatly to the laugh provoking story content. Aimed directly at patrons, adults or youngsters, who want to laugh, the show is roisterous and full of excitement in dialogue and action.

Pepper, a sore trial to her befuddled uncle Ben Jolly, is the leader of a gang of street gamins who believe in direct action. Like kids all over, the mischief she leads them into, while bothersome to its victims, is that which every grown-up likes to boast of as part of his early life. When a widow is threatened with eviction, Pepper's mob really swings into action. Bent on raising funds, Pepper invades the exclusive well guarded home of irascible old millionaire Wilkes. A chronic grouch, he'd like to kill the youngster, but she goes to work on him and convinces him that what he needs more than medicine is a day's outing.

Together they set out for Coney Island, and in a series of gag situations Pepper and Wilkes give all the rides, slides and kindred concessions a going over. Forced to wash dishes because Wilkes' wallet has been lifted, they eventually arrive back in town. Meanwhile Uncle Ben is frantic wondering where his wayward ward is. But Wilkes has taken Pepper to his heart. She is the instrument that brings Wilkes and Ben together for the rendition of a burlesque hillbilly jingle. Then to top off the excitement, she busts up fake nobleman von Stofel's plan to wed Wilkes' daughter Muriel as hundreds of her kids swarm through the old man's mansion.

A harum scarum show, geared to a fast and funny pace, it is one of the potentially exceptional appeal to all youngsters. They'll see Jane Withers doing all the things they'd like to do or dream of doing.

Previewed at Uptown Theatre, Los Angeles. Audience could not conceal its appreciation of the hokum tinged amusement provided.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by James Tinling. Original screen play by Lamar Trotti. Photographed by Daniel B. Clark. Art director, Duncan Cramer. Assistant director, William Eckhardt. Film editor, Fred Allen. Costumes by Herschel. Sound, Bernard Freericks, Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2334. Running time, when seen in Hollywood, 65 minutes. Release date, September 18, 1936. General audience classification.

CAST

Pepper Jolly	Jane Withers
Mr. Wilkes	Irvin S. Cobb
Uncle Ben Jolly	Slim Summerville
Bob O'Ryan	Dean Jagger
Helen Wilkes	Muriel Robert
Baron von Stofel	Ivan Lebedeff
Vegetable vendor	George Humbert
Doctor	Maurice Cass
Butler	Romaine Callender
Jimmy	Tommy Bupp
Chauffeur	Reginald Simpson
Footman	Carey Harrison

Give Me Your Heart

(Warner-Cosmopolitan)

Drama

First, "Give Me Your Heart" is a woman's picture. Realizing the contributions feminine patronage makes to grosses, this is not an item to be considered lightly. Second, it comes in a summer of too few good pictures.

The picture is drama, based on a delicate, intimate, but always human topic. Primarily it is a class feature, almost certain to be of impressive appeal to more serious minded audience contingents. Nevertheless it is eloquent in the quantities that make for general mass understanding and appreciation. Modern in theme and character of presentation, it tells an age old story. It tells it with dignity, sincerity and honesty that automatically precludes possibility of objection even on the part of the most rigid, uncompromising minds. Very real and human, it is tastefully prepared, directed with skillful understanding and acted by the entire cast, but especially by Kay Francis, in an impressive and emotion stirring manner.

Illusion, graphic pantomime, initially establishes the story character and then dialogue, completely eschewing action, carries it through. Out of wedlock a child is born to Belinda Warren. Robert, husband of Rosamond Melford, is the father. Influenced by friend Tubbs, Belinda surrenders the baby to its father's family. She meets, falls in love with and marries Jim Baker. Haunted by a hatred of Rosamond, and a fear that her husband will learn of her sin, her life becomes a seething mental turmoil, threatening to drive her to distraction. Brutally unresponsive to husbandly kindness, convinced that she has been cheated of the right of possession of the man she loves and her child, threatening continually to blast all hopes for happiness for all, Kay Francis gives a gripping portrayal of a woman suffering heartaches and heartbreak.

With her husband, she is brought together by Tubbs with the man she loves and his wife, the woman she hates. She insults her host and guests, only to be intercepted by Rosamond, who takes her to visit the child. Though he is sleeping, the boy is the instrument that works a miracle in Belinda. Begging forgiveness of Rosamond, as she herself forgives Robert, she finds solace from her tragedy in her husband's affections.

Essentially dramatic, with Miss Francis and Brent and Miss Inescort, endowing that quantity with a believable human realism, the picture is not without a full quota of comedy content. That angle is expertly handled by Roland Young and Helen Flint. For the heart throb inspired by the basic drama, there is a balancing bit of comedy, intelligently applied to bring a smile or laugh. Both combine to give the picture a warmth and a distinctive human character that is impressive in its ability to make its auditors believe what they are seeing. Under such circumstances it would not seem illogical for exhibitors playing to audiences who are not averse to seeing a picture that does not dash and flash all over the screen, to recommend "Give Me Your Heart" as a sane attraction for intelligent persons.

Previewed in the Warner Theatre, Beverly Hills. Patronized by persons for the most part in the upper economic, social and mental brackets, the picture was watched attentively. In a house that was crowded to capacity, but few walked out. Applause following the conclusion was not of the hip-hip-hooray fashion; rather, it was not difficult to note that the audience was impressed by the story and the intelligent manner in which it had been prepared, acted and directed.

McCarthy, Hollywood.

A Cosmopolitan production distributed by Warner Bros. Directed by Archie L. Mayo. Screen play by Casey Robinson. From the play by Jay Mallory. Photographed by Sidney Hickox. Assistant director, Sherry Shourds. Supervised by Robert Lord. Art directors, Max Parker and C. M. Novi. Film editor, James Gibbons. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 2291. Running time, when seen in Hollywood, 88 minutes. Release date, to be determined. General audience classification.

CAST

Belinda Warren	Kay Francis
Jim Baker	George Brent
Tubbs Barrow	Roland Young
Robert Melford	Patric Knowles
Edward, Lord Farrington	Henry Stephenson
Rosamond Melford	Frieda Inescort
Dr. Florence Cudahy	Helen Flint
Oliver	Halliwell Hobbes
Esther Warren	Zeffie Tilbury

Suzy

(MGM-Revues)

Comedy Drama

One boast which picture sponsors delight in making is that their attraction "has everything." This one's certainly must have had that phrase in mind and there is ample evidence that they strove strenuously to make good on it. If diversity and variety have anything to do with giving the term structural sense, there's enough of both qualities to provide "everything" for half a dozen shows. Quite a bit of the diversity has definite entertainment and showmanship worth. A lot of it hasn't any at all.

Enumerating some of the things this picture provides, aside from personalities, one can count a comedy romance that has some colorful dabs of London backstage, street, boarding house, machine shop and racetrack atmosphere. Further, there's a hint of intrigue that culminates in what looks like a murder mystery. Then there's the human interest of an innocent wife fleeing England for France fearing that she may be accused of her husband's murder. Comes then a tour of Parisian night clubs and boulevards, where the girl meets a war ace, falls in love, and, still thinking her husband dead, marries. Naturally there's the story of the wife left at home with a father-in-law who tries to be pleasant while friend husband varies his fighting the enemy with romantic philandering. Tying all situations together, the girl finds she's married to two men when her first husband shows up. Then there's the drama of a

(*Continued on page* 54)

Make way for

CRASH DONOVAN

AND GIVE YOUR PATRONS MORE EXCITEMENT THAN THEY'VE HAD IN YEARS!

Starring **JACK HOLT** with John King, Nan Gray, Eddie Acuff, Hugh Buckler, William Tannen

FULL SPEED AHEAD WITH THE NEW UNIVERSAL!

woman scorned by both husbands that turns into a spy story climaxed by the shooting of husband number two by the same woman who the girl thought had once before made her a widow.

Lastly, the picture turns into a war story in which the first husband takes up the murdered flier's plane to dish out a horrible fiery fate to the spy murderess and then in a spectacular aerial combat with a flock of boche planes add much to the glory of France's favorite ace. Finally husband number one, with the assistance of the girl, places the dead ace's body in the crashed plane to make it look like he died an honorable death instead of innocently trafficking with the enemy and wilfully chiseling on his mate. As France pays homage to its hero, the original husband and wife start out to make over their lives anew.

It all happens when Jean Harlow marries Franchot Tone and then, thinking him dead, marries Cary Grant under the circumstances described. Up to the time the picture brings the trio together, there's pretty much everything; romantic love interest, singing and dancing, comedy and what not. When Harlow understands what a pickle she is in, the show turns to and concentrates on straight drama. In that quality, with all that goes before serving as so much character and situation identification, the show really hits its high spots. So well are the last reels developed, with much to inspire audience attention and interest occurring, that the preveiw audience seemed satisfied to forget all that had preceded.

Previewed at Loew's State Theatre, Long Beach. McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Maurice Revnes. Directed by George Fitzmaurice. Screen play by Dorothy Parker, Alan Campbell, Horace Jackson and Lenore Coffee. From the novel by Herbert Gorman. Musical score by Dr. William Axt. "Did I Remember," music by Walter Donaldson, lyrics by Harold Adamson. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Gabriel Scognamillo, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Ray June. Film editor, George Boemler. Assistant director, Sandy Roth. P. C. A. Certificate No. 2383. Running time, when seen in Hollywood, 95 minutes. Release date, July 17, 1936. General audience classification.

CAST

Suzy	Jean Harlow
Terry	Franchot Tone
Andre	Cary Grant
Baron	Lewis Stone
Madame Eyrelle	Benita Hume
Captain Barsanges	Reginald Mason
Maisie	Inez Courtney
Mrs. Schmidt	Greta Meyer
"Knobby"	David Clyde
"Pop" Gaspard	Christian Rub
Gaston	George Spelvin
Landlady	Una O'Connor
Producer	Charles Judels
Revue producer	Theodore Von Eltz
Officer	Stanley Morner

Charlie Chan at the Race Track

(20th Century-Fox)

Detective Mystery

Charlie Chan is a pretty well known screen character. Warner Oland, who portrays him, is equally well known. So are the stories. In this, there is the same Oland, the whimsical, courageous, resourceful Oriental detective. With him, following up on the stock assets, is Keye Luke as son Lee. There anything that smacks of any previous Chan story stops. Like wine and spirits the quality of the Chan attractions appear to improve with age. Not only is this one particularly desirable for the regular Chan fans, but it contains a lot that, if adequately made known to patrons, should intrigue the interest and attention of those who like freshness in screen entertainment.

The smartly contrived, well acted, intelligently directed production is a blending of drama, romance, comedy, mystery, skullduggery and thrill action. The principal locales are aboard a trans-Pacific liner and at the Santa Anita race track. Action, embellished by up-to-date dialogue and novel situations, is equally distributed in both places. Excitement begins with the opening. In Australia, jockey "Tip" Collins throws a race and the favorite loses. With the horse, its owner, Major Kent, boards the boat and immediately becomes the target for threatening letters. After appealing to Chan for help in Honolulu, Kent is mysteriously murdered. Chester has come into ownership of the horse, and as Chan, abetted and hindered in his efforts to make sense of the weird goings-on by son Lee, is baffled temporarily, fire breaks out on board to add to the excitement. At Santa Anita, the dramatic skullduggery, contrasted by a light romance involving Alice Fenton and Bruce Rogers, continues. Action, supported by suspense born of mystery, always cleverly concealed to baffle the imaginations of the amateur sleuths, builds to an excitement-packed climax. The heavies make use of a camera rigged up to shoot a poisoned dart into the horse, hoping thereby to put across a great gambling coup. But the heart of the animal carries him across the finish line a winner, just as Chan and Lee step in to nab the culprits.

The picture provides an established character and established personalities to sell. It also permits one to do quite a bit of talking about romance, drama, mystery, comedy, thrill action and surprise. It is played in a spirited manner. Where the Chan series is appreciated entertainment, there is little doubt as to its entertainment and commercial worth. It should prove more attractive to the regular Chan fans than any of its predecessors. If there are places where Chan is not a welcome visitor, this feature should prove an ideal attraction with which to introduce him.

Previewed at Alexander Theatre, Glendale. The audience quickly was swept into the spirit of the film and watched it with unabated attention. Applauding several times during the running, its enthusiasm at the end was comparable to that commonly accorded many a socalled special or important picture.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by H. Bruce Humberstone. Associate producer, John Stone. Screen play by Robert Ellis. Helen Logan and Edward T. Lowe. From a story by Lou Breslow and Saul Elkins. Based on the character "Charlie Chan," created by Earl Derr Biggers. Photographed by Harry Jackson. Art director, Duncan Cramer; Assistant director, Aaron Rosenberg. Film editor, Nick De Maggio. Costumes, Herschel. Sound, Alfred Bruzlin. Harry Leonard. Musical director, Samuel Kaylin. P. C. A. Certificate No. 2353. Running time, when seen in Hollywood, 70 minutes. Release date, August 21, 1936. General audience classification.

CAST

Charlie Chan	Warner Oland
Lee Chan	Keye Luke
Alice Fenton	Helen Wood
Bruce Rogers	Thomas Beck
George Chester	Alan Dinehart
Bagley	Gavin Muir
Catherine Chester	Gloria Roy
Warren Fenton	Jonathan Hale
Denny Barton	G. P. Huntley, Jr.
Major Kent	George Irving
Eddie Brill	Frank Coghlan, Jr.
"Tip" Collins	Frankie Darro
Mooney	John Rogers
"Streamline" Jones	John H. Allen
Meers	Harry Jans

The Glory Trail

(Crescent Pictures-Derr)

Dramatic Romance

An action drama, through which runs a unique and interesting romantic story, this picture affords much to engage exhibitor and patron attention. The well prepared story intelligently blends dialogue, action and situations. Though the production has a semi-historical background, it does not hesitate to revert to old standby entertainment principles to embellish the entertainment and commercial worth of its motivation. In always keeping prominent the menace of a renegade white and the danger of Indian raids, the film possesses a vein of suspense that adds considerable to the effect of its straight drama and romantic love interest.

The story is timed to a period directly following the Civil War. Tom Keene is the leader of a band of Southern soldiers that has vowed never to accept the disgrace of surrender. Their intent is to establish a new colony along the Bozeman Trail. First brought into dramatic conflict with Frank Melton, lieutenant in command of a Yankee wagon train, Keene comes into romantic conflict, that has a comedy tinge, with Joan Barclay. Recovering an ammunition wagon stolen by raiding Indians while Melton's troops are off on a wild goose chase inspired by renegade Walter Long, romance grows for Keene and Miss Barclay. A second bit of Indian depredation, inspired by Long, results in Keene being forced to order the execution of his second in command, James Bush. The dramatic quality of this sequence leads to the film's big punch, in which Indians attack a wagon train bringing families and prospective wives of the southerners to the new settlement. Union and Confederate soldiers forget their enmity, and, under Keene's leadership, combine to fight off the marauders. The finale is a mass marriage, following the death of Keene's sister, Ann Hovey, in which Miss Barclay stands by Keene's side to repeat the wedding vows he reads to his followers.

Not a pretentious production, but one that is intelligently made, the picture blends qualities that have proved their entertainment and commercial worth.

Previewed in studio projection room.

McCarthy, Hollywood.

Distributed by Crescent Pictures. Produced by E. B. Derr. Directed by Lynn Shores. Story and screen play by John T. Neville. Production manager, Frank Melford. Associate producer, Bernard A. Moriarty. Photographed by Arthur Martinelli. Recorded by J. S. Westmoreland. Art director, Paul F. Sylos. Film editor, Donald Barrett. Assistant directors, Fred Spencer, Jack Leonard. Musical director, Abe Meyer. P. C. A. Certificate No. 2378. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. General audience classification.

CAST

Tom Keene	Ann Hovey
Joan Barclay	William Royle
James Bush	Allen Greer
Frank Melton	William Crowell
E. H. Calvert	Etta McDaniel
Walter Long	John Lester Johnson

Crash Donovan

(Universal)

Drama

While only average in classification as entertainment, this production provides much opportunity for above average exploitation. That possibility is found more in the production features introduced than in personnel or story quality. Essentially the production glorifies state highway motorcycle policemen. Picturing the hazards encountered in their daily routine, the dangers that are theirs and the good that they do, it lends itself readily to tieups with similar departments anywhere as well as contacts with newspapers, auto clubs and safety organizations.

The substantiating story being rather sketchy, the main effort of the production to capture general interest seems to be confined in the thrill action tune to which it spins. Officers Allen and Thomas, watching carnival motorbike rider Crash Donovan go through his routine, suggest that if thrills are what he is looking for, he should join the highway patrol. Crash can't vision anything particularly exciting in the life of a speed cop, but finally consents. The sequences introducing him into the force authentically picture the training methods and are unusually interesting. Once on the job, Crash becomes attracted to Doris, daughter of Captain Tennyson, and the adored of Allen. Romantic conflict which this situation creates turns dramatic when the police go out to break up a gang of smugglers. Action builds to a fast and furious pace as cops and smugglers indulge in wild chases and battles. As Thomas is cracked up, Crash and Allen contrive to crush the mobsters.

Still thinking there is more thrill and excitement in the life of a crash rider, Donovan, who also comes to realize that Doris prefers Allen to himself, resigns from the force to return to the breakneck thrill of carnival riding.

Full of heroic and melodramatic thrill action and excitement, the picture is one quite likely

(Continued on page 57)


"IT'S ON ITS WAY TO YOU!"
Announcement of Product
1936-37

AUSTRO-GERMAN AGREEMENT IS SHROUDED IN STRICT SECRECY

Believed German Objections to Non-Aryan Technicians Employed Have Been Lifted In Case of Austrian Films

Although elaborate secrecy continues painstakingly maintained as to precise provisions of the agreement resulting from this year's Austro-German film negotiations, import of their privately exercised privileges is beginning to be evident. At the conclusion of the conferences the public was told only that the agreement was to be valid from July 1, 1936, to June 30, 1939, that 14 Austrian films could be imported freely into Germany annually without further conference while import of German films into Austria would be without limitation, and that money transfer between the countries would be regulated by the Vienna National Bank and the Berlin Reichsbank.

Now it is generally believed that, under the agreement, Germany will make certain allowances for limited employment of Non-Aryan assistant cameramen, technicians, musicians, and extras working in such Austrian films as are to be shown in Germany. There are rumors that further facilities may be granted to occasional admission of certain Non-Aryan directors and writers in special productions. The fact that the manuscripts of Austrian films intended for export to Germany must be submitted to German approval remains unchanged.

Professor Lehnich, President of the German Film Chamber, was in Vienna in April for settlement of the affair, but surprisingly the agreement has not been ratified yet. Negotiations on Austria's behalf were led by Dr. Lanske, who is at present travelling in the United States for the purposes of study.

The Press Bureau of the Austrian Government issued special prohibitions for newspapers against mention of anything about the whole matter of Austro-German film relations.

To Teach by Film

Up to date only five per cent of the Austrian schools have applied the film to teaching purposes. They use only teaching films on standard stock, the number of which is very limited. As only a few schools have their own projector and booth, the classes are forced to attend the films in halls outside the schools, or in picture theatres.

Now the Austrian Ministry of Education has decided to introduce systematically the teaching film in all elementary, secondary and high schools. To this end an official "Center for the Teaching Film" ("Haupstelle für den Unterrichts-film") will be established. Only 16-mm films will be used, and the existing types of sound projectors will be examined to ascertain those suitable for schools. (Even now troubles are arising, due to the fact that the sound track of Continental 16-mm films is on the opposite side to that of American and English ones.) Probably the schools will be equipped only with sound projectors, although a great many of the films will be silent ones. The "Center" will work out a production scheme, but it is possible that also existing inland and foreign teaching films will be taken over as far as they fit the curriculum of Austrian schools. The Ministry will fix the details during the coming months and hopes that the school will be able to use films in the Autumn. The scheme is to be financed by a subscription of about 2 schillings (40 cents) a year to be paid by the pupils.

"Modern Times" opened in Vienna with a gala performance on March 30th. It promises to be a great success in Austria. Censorship in Vienna ordered 3 cuts: the famous scene with the red flag, the killing of a workman and a further scene showing police methods; altogether about 460 feet. The picture was not permitted shown to juveniles under 16 years. It has its first run in the "Apollo," seating 1,440, Vienna's most representative picture theatre, which has screened only Austrian and German films in this season. "Modern Times" was to stay there 3 weeks and be followed by "Top Hat."

"Stranger than fiction" is the fact that a sales manager of United Artists touring the Austrian province found an exhibitor in a little place who did not even know who Chaplin is. In former years he did not see films, and when "City Lights" was shown, five years ago, he was not yet an exhibitor.

Ministry Makes Concession

In February the Austrian Ministry of Commerce demanded of the distributors either to have the titling of foreign talking films done in Austrian laboratories or to pay the full contingent fee of 3,600 schillings ($680) for each film instead of the reduced fee of 1,200 or 1,800 schillings for such foreign talking films as are released only in one or two prints. This demand would have hit, above all, some American firms which get their titled prints from their headquarters abroad.

Now the Ministry has conceded that every distributing firm only needs to have every fifth imported foreign talking film titled in Austria. Unfortunately this rather favorable agreement is not a final one, and may be altered by the Ministry at any time. The obligation to title in Austria all foreign films or even a considerable part of them would raise the expense and possibly prevent the import of less profitable American films.

For the first time in Vienna a "Hollywood Opening Night" took place when MGM started its "Broadway Melody of 1936." A jazz orchestra played in the lobby of the Opernkino, and the public was treated to champagne at a bar. Almost all of Vienna's prominent film and stage people were present. Some of them were put on the air for forty minutes, so that the picture got publicity all over Austria and the neighboring territories. During the broadcasting silent cartoons were screened in the dimly lit house. "Broadway Melody" was very much applauded by the animated audience. This midnight "Gala Première" proved an excellent piece of showmanship, and was something quite new for Vienna.

"Top Hat," too, advertised itself in big style in opening at the Apollo, where it succeeded the first-run of "Modern Times." When the audience entered the theatre they were dazzled by numerous spotlights from the stage from where cameramen were shooting the house. After the performance the public was retained to be shown their own picture and were much pleased.

"Singing Youth"

"Singende Jugende" (Singing Youth), a picture with the famous "Sängerknaben" (singing boys) choir, Vienna—recently returned from a tour around the world—was released here. The story tells of a little boy, Toni, who runs away from his cruel stepfather and gets picked up by a street-singer. He discovers Toni's beautiful voice, and finally succeeds in getting Toni a place in the choir of the "Sängerknaben." Here Toni gets closely attached to Sister Maria, who is in charge of the 80 boys. When Sister Maria is unjustly accused of having embezzled a large sum of money, he gallantly confesses to be the malefactor, as a result of which he is expelled from the group of the "Sängerknaben."

The rather artificial story shows the life of the "Sängerknaben" at their gorgeous Vienna place and at their rural possession in the Alps. It is true that the film shows mostly superficial scenes of their lives, whereas we get hardly a glimpse of their musical education and serious work. We could also stand a little more of their singing, which really is their outstanding point. These weaknesses, however, are compensated by the convincing play of the boys—especially of Toni and tiny Hans—and by the beautiful background of Alpine scenery.

CITY WOULD LIMIT NUMBER OF THEATRES

An ordinance limiting the number of theatres in the city to one for each 5,000 population has been passed by the City Council of Oconto, Wis. The law, if upheld as constitutional, will limit the number of theatres in Oconto to exactly one.

The Princess, operated by A. L. Merritt, is the only house in the city. The council's action, it is believed, will halt plans announced by Oconto Operating Company to construct another theatre. The concern is reported affiliated with circuit interests.

Austrian Schools Encountered Mechanical Difficulty in Use of Educational Films; Now Supported by Subscription

to arouse quite a bit of juvenile enthusiasm.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Universal. Directed by William Nigh. Associate director, Jean Negulesco. Original story by Harold Shumate. Screen play by Eugene Solow, Charles Grayson and Karl Detzer. Art director, Ralph DeLacey. Gowns by Brymer. Photographed by Milton R. Krasner. Special cinematographer, John P. Fulton. Film editors, Byron Robinson and H. T. Fritch. Editorial supervisor, Maurice Pivar. Sound recorder, Joseph Lapis. Sound supervision, Homer G. Tasker. P. C. A. Certificate No. 2274. Running time, when seen in Hollywood, 54 minutes. Release date, July 12, 1936. General audience classification.

CAST

"Crash" Donovan ..... Jack Holt
Johnnie Allen ..... John King
Doris Tennyson ..... Nan Gray
"Dopey" Thomas ..... Eddie Acuff
Captain Tennyson ..... Hugh Buckler
The drill master ..... Ward Bond
"Smokey" ..... James Donlan
Harris ..... Douglas Fowley
Tony ..... William Tannen
Fizz ..... Huey White
Mike ..... Al Hill
Pete ..... Gardner James
Cafe owner ..... Paul Porcasi
The singing cop ..... George Stinson
Also Lane Chandler, Hal Craig, Stanley King, Lee Phelps, Jack Richardson, Joseph Sawyer, Jack Hatfield.

Riding Avenger

(Grand National)

Western

This is a well balanced western with plenty of action, swiftly paced and likably performed by Hoot Gibson. A smilingly, engaging personality, Gibson dominates throughout and it is to him most of the credit is due for the production's better-than-average rating. While a few sequences stretch the imagination, these do not detract from the picture as a whole. It is fare for both the inveterate and casual western audience.

A love theme is interluded, also a little jealousy menace to pep things up a bit. The supporting cast is fair, suitable enough for the picture's needs. Included are Ruth Mix, Buzz Barton, June Gale, Stanley Blystone and Roger Williams.

Gibson, a former United States marshal, now retired, is persuaded to accept a special deputy badge to aid the sheriff in eliminating cattle rustling in a county of Texas. Masquerading as the Morning Glory Kid, a notorious bandit, Gibson arrives on the scene in time to prevent a kidnaping of Miss Gale by the outlaw gang. Preceding the girl to her ranch, Gibson finds her father dead. Comes a second attempt to kidnap the girl, this time successful. Finding the outlaw gang's hideout, Gibson asks for a job and is accepted. He makes plans to escape with the girl, his identity is discovered and they have to run for it. Gibson and the girl take refuge in an old ice house. The outlaws try to smoke them out but Gibson, by a trick captures the outlaws' leader. In a fist fight Gibson wins, as the sheriff and posse arrive.

Reviewed at the Arena theatre, New York, where a mid-afternoon audience, mostly men, favorably received the picture.

Mooney, New York.

Distributed by Grand National. Produced by Walter Futter. Directed by Harry Fraser. Story by Walton West. Screenplay by Norman Houston. Photography by Paul Ivano. P. C. A. Certificate No. 2,218. Running time, 57 minutes. Release date, June 15, 1936. General audience classification.

CAST

Buck Connors ..... Hoot Gibson
Chita ..... Ruth Mix
Tony ..... Buzz Barton
Jessie McCoy ..... June Gale
Mort Ringer ..... Stanley Blystone
Sheriff ..... Roger Williams
Welch ..... Francis Walker
Slim ..... Charles Whitaker
Bud ..... Bud Buster

Neighborhood House

(MGM)

Very Funny

A very funny comedy, this Charley Chase production has as its theme Bank Night. Chase, his wife and their little daughter attend the theatre. The little girl offers to pick the winning number. When she picks Chase's number the audience shows its displeasure. When she tries again and picks her mother's number the audience roars. But when on the third try Chase's daughter picks her own number, the audience follows the Chase family home, seemingly bent on a lynching party. Chase holds a special Bank Night but gets himself in deeper when his boss wins the money. Running time, 20 minutes.

Porky's Pet

(Vitaphone)

Comic Cartoon

A "Looney Tune" cartoon featuring Porky and his pet ostrich, Lulu, this subject is good fare and is fast moving. On receipt of a telegram inviting Porky and Lulu to New York to take part in a show, the two head for the train. Lulu is refused passage, but succeeds in boarding with the aid of Porky. The conductor throws both Porky and the ostrich off the train, but with the help of a handcar and a cow they pass the train. Running time, 7 minutes.

Stranger Than Fiction No. 24

(Universal)

Of Interest

Places and persons selected for the unusual in No. 24 of this series include: Reno, Nevada, famed for its divorce courts, Jo Ann Anderson, only 15 and weighing 110 pounds but an all-around athlete and capable of tossing her 170-pound father, an albino squirrel, a community wherein each family has its own gold mine, a circus, an alphabet town, a port in the desert, and a chap who produces music with the palms of his hands. Running time, 10 minutes.

Going Places No. 24

(Universal)

Historic

The restoration of Williamsburg, Va., to the grandeur it knew in Colonial days is here depicted in No. 24 of the "Going Places" series. Since 1927 the city has been in the process of restoration through the interest taken in the proceedings by John D. Rockefeller, Jr. Up to the present time 67 Colonial buildings have been restored, 91 have been rebuilt, 459 modern buildings have been torn down and 33 shops and stores have been erected to provide a suitable business district. The college of William and Mary, second oldest in America, located in Williamsburg is also a subject of the camera's lens. Running time, 10 minutes.

Whale Ho

(Vitaphone)

Interesting

A very interesting study of whale fishing and the men who risk their lives to catch them is presented here. The whale boat sights two whales and is after them. After several unsuccessful attempts, the boat pulls close and the harpoon gun is fired. A direct hit, but the boat is endangered and the line is cut. The second effort is more successful; after a hard battle the whale is overpowered and towed to shore, where it is cut into strips and the oil extracted. Running time, 11 minutes.

Battle Royal

(Universal)

Fair

This average Oswald cartoon concerns a prize fight between the rabbit and Punchy, the pig. Oswald trains for the fight on jazz furnished by three monkeys. On the night of the fight Oswald buzzes about Punchy so fast the pig becomes dizzy but Oswald is made cocky by the acclaim of the crowd and the pig gets in some telling blows. The three monkeys play some jazz, Oswald is revived and beats Punchy. Running time, 7 minutes.

Mrs. Fox Refuses To Open Books for Bankruptcy Trial

Mrs. William Fox will flatly refuse to open the books of her All-Continent Corporation to trustees and creditors in the bankruptcy proceedings of her husband, William Fox, now taking place in Atlantic City, N. J., according to Walter Hanstein, one of the spokesmen for the battery of creditor attorneys. The understanding has been that if Mrs. Fox permitted the inspection of her books the hearing would have been postponed for at least a month, but with her refusal they will continue.

That the situation this week after sessions that came close to hilarity as creditors' lawyers, trying to trace the dispersing of more than $20,000,000 which Mr. Fox had in 1930, followed the course of a borrowed million " 'round and 'round."

Herbert Leitsteen, Fox family bookkeeper since 1909, was on the witness stand before Federal Referee Robert E. Steedle.

Mr. Hanstein, spokesman for the attorneys, asked him to tell how All-Continent was formed. Mr. Leitsteen related that 69,400 shares of preferred and 1,000 shares of common were issued to Mr. Fox, "for which he paid $6,100,000 cash and turned over brokerage accounts for $841,844.61."

"Mr. Fox," he said, "gave us a $100,000 check; then another for $1,000,000."

"What did you do with that million?" he was asked.

"We bought stock."

"From whom?"

"From Loeb, Alsberg on the same day."

"And Loeb, Alsberg thus got back $990,000 of that $1,000,000 loan?"

"Yes."

The following day, Mr. Leitsteen said, Loeb, Alsberg loaned another million which Mr. Fox again paid to All-Continent, which again used it to buy Mr. Fox's stocks through Loeb, Alsberg, the money finally being "credited on Mr. Fox's loan."

Mr. Leitsteen said this process went on until the total was around $6,000,000, and that "all this money was used to buy stock from Mr. Fox, and when it was over Mr. Fox had his money back. He started with stock and finished with All-Continent stock." He insisted that this all came out of the $15,000,000 Mr. Fox had received on April 7, 1930, and that, "as I understand it, this was done to establish a stock loss and create a trust for his wife and children."

Referring to All-Continent, which is listed as a major creditor of Mr. Fox, but which Mr. Hanstein declares is the "alter ego" of Mr. Fox, Referee Steedle remarked that "the All-Continent books are to a certain extent the crux of the case, if there is a case.

Murry C. Becker, Mr. Fox's counsel, objected, and maintained that the Fox books and records will suffice to show all the transactions disposing of "more than $20,000,000."

Meanwhile, an order has been filed in federal court in New York in which the Capitol Company, which holds a judgment for $297,000 against Mr. Fox, is restrained from any further proceedings on its claim against Mr. Fox for a period of 12 months from the date of adjudication of Mr. Fox in bankruptcy.

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

40 to 1

Touring the studios with a visitor from the midwest, the gentleman made a remark that led to some interesting discoveries. Watching Gary Cooper and Madeleine Carroll making a scene in "General Died at Dawn," he said that he never realized it took so many people to make a picture. Although Mr. Cooper and Miss Carroll are the only persons who will be seen in the sequence, 22 persons were actively engaged on the set. They were the director and his two assistants, the head camera man and his helper, two sound men, seven electricians, two prop men, four grips and the script girl.

Following up the lead, further investigation revealed that in addition to the score or more who will be given screen credit, more than 800 persons were directly engaged in making the production, not counting production executives or members of the publicity department who were at one time or another associated with the film. Some of the interesting facts uncovered were that seven girls were engaged in research aiding the writers and adapters of the Charles G. Booth original story. Fourteen architects prepared plans and blueprints for the sets and Chinese junks that are important features in the story. More than 200 carpenters, painters, metal workers, sculptors, electricians and laborers were engaged in building the sets.

Without exception, every department in the studio participated in making the picture. The machine shop developed a new type of generator hood that eliminates sound interference. The wardrobe department designed and made scores of Chinese costumes complete from wigs to sandals. The property department gathered over 4,000 separate items. In the auditing department were 14 employees engaged in checking details. It was learned that already 80,000 feet of film had been shot. Invoices already totalled more than 6,000 separate items with another 2,500 expected before completion of the production. Twenty-six hundred checks had been issued for salaries and wages.

Twenty-one players will receive screen credit. For each principal who will be seen in the picture, there is a ratio of approximately 40 to one behind the camera.

Air Publicity

If radio broadcasters must have motion picture material to satisfy their listeners, say the thoughtful business men of the production colony, let them have the right kind. Hearing these words and finding them good, producers have gone seriously into the question of how much and what kind of motion picture material is good for radio listeners and, at the same time, for the box office. Already available, from all studios and on practically all product, are 15-minute transcriptions, some of them scenes from pictures, others interviews with players, what not, suitable for morning programs.

Reports from the exhibition field thus far indicate that this type of advance exploitation is meeting with substantial response when coupled with the usual formal advertising via standard media. In addition to the direct ticket sales value, of course, the discs serve a regulatory function of substantial if indirect consequence. They keep incompetent cinema commentators from cluttering the air with erroneous and ill considered chatter and, by the terms of their availability, they confine the broadcasting of screen material within the non-box office hours.

As yet the transcriptions have attained no established form or plan. Producers are feeling their way and watching results. All the old trailer problems—how much plot to expose, how much sales effort to exert, whether to spread or concentrate the buckshot—remain to be answered for the new medium. Satisfaction with progress made to date is general.

Itemization

Adolph Zukor is in town to take over the production helm at Paramount Studios. Neil Agnew made a quick trip here to preview all available Paramount product and left again for New York. . . . Christopher Dunphy of the Paramount home office has taken over the studio publicity directorship by appointment of Robert M. Gillham. Cliff Lewis was placed in charge of advertising, Terry DeLapp in charge of publicity, Rufus Blair will handle out-of-town contacts and Herbert Moulton, who does West Coast short reels, will also handle trailers, in the department reorganization. . . . The Gene Autry-Republic salary dispute has been settled out of court. . . . RKO Radio has signed Joseph N. Ermolieff as a producer. . . . B. J. S. Pictures, Inc., has been formed on the coast with C. C. Burr, president, Harold Stretz, treasurer, Ray E. Johnson, vice-president, and Robert Sherwood, secretary. . . . Emanuel Cohen arrived from New York, where he saw his parents off for Palestine. . . . Bette Davis has joined the list of players suspended by Warner Brothers. The company subsequently issued a statement stating the dispute was more than a question of salary and involved a principle, whether or not players can snap their fingers at moral and legal obligations to studios. . . . Charles Rosenzweig will join the United Artists sales department. . . . James Cowan, general manager of Walter Wanger productions, left for New York by plane to meet Mr. Wanger on his arrival from Europe. . . . Howard S. Benedict arrived in Hollywood from Baltimore by plane to resume his duties as studio publicity director for RKO. . . . An adjustment of Merle Oberon's suit against Selznick International has been reached out of court. The suit, which ran into several thousand dollars, centered around her contract to appear in "The Garden of Allah." . . . Albert Lewis, producer on the Paramount lot for many years, has resigned to accept an executive production post at RKO Radio. . . . Daniel Thomas O'Shea, former assistant secretary and resident legal counsel for RKO Radio, has resigned his post to take a position as assistant to David O. Selznick. . . . Watterson Rothacker has said, "So far as I am concerned, there is not a word of truth to the report that I plan to join John E. Otterson and Winfield Sheehan in a new producing organization."

Production

Following the July 4th siesta, Hollywood's production mill whirled at a dizzy pace. Eleven pictures were started. Fifteen were finished. Included in the completed product are several films that have been long in work. Also there are some brought in by directors well under schedule of days allotted. Even though an unusually large number of features came off the programs, starting of eleven elevated the production roster to approximately fifty pictures actually in work. An extraordinary number for this season of the year, it is definite indication of the intensity expected to mark production during the coming weeks.

MGM started three pictures. The most important, undoubtedly, is "Born To Dance." It stars Eleanor Powell and James Stewart. The supporting cast lists Una Merkel, Sid Silvers, Frances Langford, Buddy Ebsen, Frank Morgan, Virginia Bruce and Juanita Quigley. Many additions will be made. Roy Del Ruth is directing. In "The Longest Night," previously announced as "Whispering Windows," Robert Young, Florence Rice, Stuart Irwin, Julie Hayden, Leslie Fenton, Janet Beecher and Ted Healy will be seen. Errol Taggart is directing. "Chained Lighting" is also in work. Edmund Lowe, Betty Furness, Stuart Irwin and Ed Brophy are the principals, with Edwin L. Marin directing.

Three pictures started, likewise, at Warners. "Let's Pretend," which Ray Enright is directing, will present James Melton, Patricia Ellis, Zasu Pitts, Hugh Herbert, Frank McHugh, Allen Jenkins, Marie Wilson and Hobart Cavanaugh. The cast for "God's Country and The Woman" includes George Brent, Barton MacLane, Robert Barratt, Minerva Urecal and Allan Hale. William Keighley is directing. In the third picture, "The Case of The Caretaker's Cat," are listed Ricardo Cortez, Jane Bryan, Warren Hull, June Travis, Nedda Harrigan, Craig Reynolds, Daisy DeVoe, Garry Owen and Carlyle Moore, Jr. William McGann replaced Alan Crosland, seriously injured in an auto accident, as director.

Futter Productions started "Pony Express." Hoot Gibson, Rex Lease, Marion Shilling and Nina Gilbert are featured. Harry Frazer is directing.

Radio's single starting feature, "The Plough And the Stars," went into work earmarked as an important feature for full release. Under John Ford's direction the following cast will be seen: Barbara Stanwyck, Preston Foster, J. M. Kerrigan, Brandon Hurst, Mary Gordon, Barry Fitzgerald, Dennis O'Dea, Bonita Granville, Una O'Connor, Moroni Olsen, Erin O'Brien-Moore and Maxine Jennings.

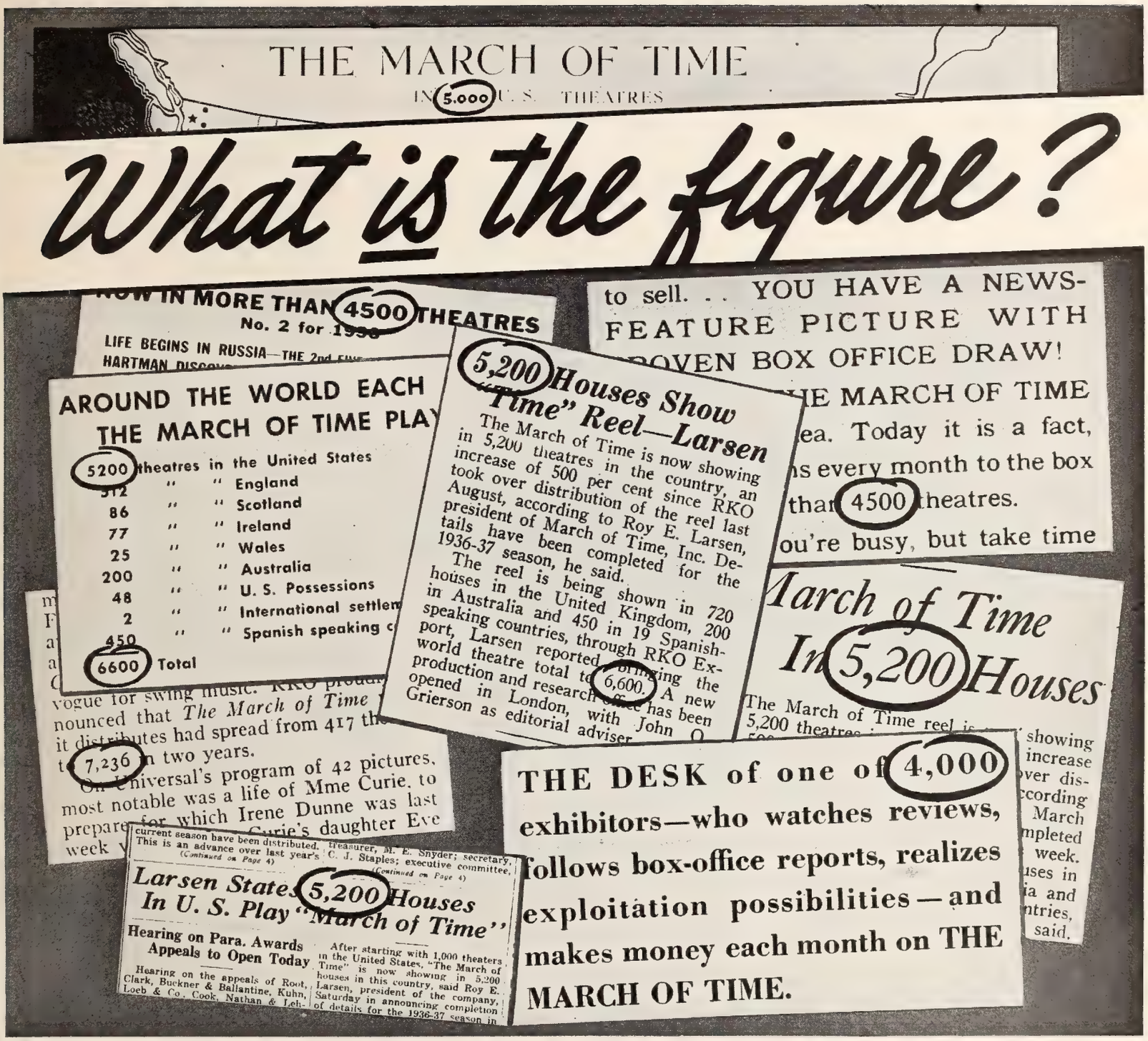
At Paramount, "Girl Of The Jungle" was started. Ray Milland, Dorothy Lamour and Guy Standing are featured. William Thiele is directing.

"Thank You, Jeeves" was started at Twentieth-Century-Fox. Arthur Treacher is featured in the title role. The support includes David Nevin, Virginia Field, Lester Matthews, Willie Best and Colin Tapley. Arthur Collins is directing.

Last of the starting group is "Divided," an Invincible production. Reginald Denny, Inez Courtney, Jack LaRue and Evelyn Brent are the principals. Phil Rosen will direct.

Of the fifteen pictures completed, Paramount is credited with four. "Hollywood Boulevard" will present John Halliday, Marsha Hunt, Robert Cummings, C. Henry Gordon, Frieda Inescort, Esther Ralston, Esther Dale, Betty Compson, Maurice Costello, Bryant Washburn, Roy d'Arcy, Francis X. Bushman,

(*Continued on page 62, column 1*)



THE MARCH OF TIME welcomes the seeming confusion of reports continually quoting new "highs" for the number of theatres showing the subject regularly each month. The variance of figures in advertisements, publicity stories, sales manuals and promotion material comes not from a lack of accuracy but from the sheer inability of the printing press to keep pace with exhibitor recognition and RKO sales reports. On July 10th, at 3 p. m., there were 6203 theatres in the U. S. showing THE MARCH OF TIME, 727 in the United Kingdom, 310 in Australia, 498 in Spanish-speaking countries and 51 in other parts of the world —a world total of 7789. By the time you read this advertisement even this total will have been topped.

NOW SHOWING... ALL NEW No. 7

1. **ARE HORSE RACES "FIXED"?**
2. **AN AMERICAN DICTATOR**
3. **REVOLT IN FRANCE**

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF TIME

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Piccadilly Jim

(MGM)

Comedy

Many phases of this production indicate more than usual entertainment and showmanship interest. The story on which it is based is a product of the fertile humorous mind of P. G. Wodehouse, who in addition to his several earlier screen contributions is the author of "Thank You, Jeeves," now in production at 20th Century-Fox, also the widely read "Very Good, Jeeves," "Bill, the Conqueror" and "The Little Warrior," in addition to numerous short stories that have made his name exceedingly familiar. While not a special, indication of the importance the sponsors attach to it is seen in the selection of the maker of "Ziegfeld," Robert Z. Leonard, as director.

The production returns its leading man, Robert Montgomery, to the type of happy-go-lucky man-about-town role in which he has scored his most notable screen success. It supports him with an exceptional cast, which includes Madge Evans as the girl to whom Montgomery loses his heart and gets into so much trouble when he starts a comic strip lampooning the odd characters in her family. Four noted comedy performers follow: Robert Benchley, whose short, "How to Sleep," as well as his work in "China Seas," is still vividly remembered; Frank Morgan, maker of individual hits in many pictures; Billie Burke, in a characteristic role, and Eric Blore, the butler in "Top Hat," again buttling in his own fashion. Ralph Forbes is the "other man" menace to Montgomery's romantic adventures, and in lesser, but still important parts, will be seen Cora Witherspoon, Tommy Bupp, Aileen Pringle and Grant Mitchell.

The story is all comedy. As Piccadilly Jim, Montgomery is famous as a London cartoonist. He meets Miss Evans, but loses her. Unknowingly he also meets her family, one of whom his father, Morgan, is wooing. They give him the idea for a comic strip. As the Richwitches, he makes Miss Evans' relatives famous, but when she gets wise to the fact that he is the perpetrator of the scandalous limnings, the stage is set for situations that develop hectic comedy romance.

"Craig's Wife"

(Columbia)

Comedy

The story told in this production concerns a woman who fell in love with her home more than she did with her husband. It tells of a woman who tried to conceive and create the most perfect home in the world. However, instead of realizing her ideal she succeeded only in inciting the fury of her servants, the ridicule and hatred of her neighbors, and, most of all, almost suffered the loss of her husband's love. In the end, however, when all situations are adjusted, she emerges as a heroic, if somewhat serio-tragic, figure. Entertainment and commercial possibilities of the situations concocted are evident. They become more poignant when the cast, particularly the woman who is featured, are considered.

The production is based upon a play by George Kelly that enjoyed considerable success in its stage presentations. The screen play is by Mary McCall, Jr., remembered for her adaptation of "I Found Stella Parish" and the more recent "Snowed Under," also for her participation in preparation of "A Midsummer Night's Dream," produced by Warner. Direction is by Dorothy Arzner, Hollywood's only woman director, maker of such pictures as "Nana" and "Christopher Strong."

Rosalind Russell, recently seen in "Under Two Flags" and "Trouble for Two," appears in the title role. John Boles, popular in many Fox and 20th Century-Fox pictures, is her husband. The supporting cast, in which practically all who appear are principals, is composed almost entirely of wellknown screen names. It includes Billie Burke, Dorothy Wilson, Nydia Westmas, Thomas Mitchell, Robert Allen, Raymond Walbush, Kathleen Burke, Alma Kruger and Jessie Busley.

A human, natural story, treated from a comedy premise, but nevertheless poignantly dealing in facts of direct appeal to every woman who either is or hopes to be a wife, the production appears to have a commercial quality potentially paralleling its promise of novel and intriguing entertainment.

My American Wife

(Paramount)

Comedy Romance

This promises to be a different kind of western story as it is a different romantic dramatic one. Its hero is the reverse of the customary similar character. He is an aristocratic foreigner, weighted down by titles and family prestige, who marries an American girl. There's nothing rare in that, but plenty rare and also potentially valuable as novel entertainment and showmanship follows thereafter. The titled foreigner wants to be a regular he-man, rooting, tooting, shooting cowboy. He has a tough time, all of which seems to be of the character that will make desirable entertainment, in convincing himself, his hard boiled, flee-bitten old cow country father-in-law and the boys around town that he's built of the proper stuff. He has a tougher time with his exclusive finishing school bred wife and her socially climbing mother. Even the wild horse he attempts to ride and finally does conquer has to be shown. In the end, he convinces all, saves his wife's fortune, makes a real pal of the oldtimer, puts the skids under a couple of smart crooks, and proves to one and all that he is the stuff out of which the new wild west has been built.

Based on an original by Elmer Davis, the screen play is by Virginia Van Upp, lately credited with participation in the preparation of "Poppy" and "Too Many Parents." Direction is by Harold Young, maker of "The Scarlet Pimpernel" in England and more recently "Without Regret" and "Woman Trap" in this country.

Francis Lederer, now in "One Rainy Afternoon," is starred with Ann Sothern. Fred Stone is her wild and wooley grandfather and Billie Burke is the girl's fluttering mother. This group, with Grant Mitchell constituting the principals, the supporting roster lists Ernest Cossart, Hal K. Dawson, Adrian Morris, Helene Millard, Dora Clement and Montague Shaw.

Yellowstone

(Universal)

Mystery Drama

Though the story told in this production is a romance tinged mystery drama of more than ordinary interest, it seems that the locale in which the action takes place should prove to be the most attractive exploitation feature. While it promises to provide audiences and showmen with an acceptable bit of theatrical entertainment, the essential bit of novelty in the film is its background. In that, the picture's auditors will be taken on a complete tour of the famous Yellowstone National Park. Not only will the familiar points of scenic interest be shown, but many spots not usually visited by the tourists will be opened up to inspection for the first time. As the picture was made in cooperation with the U. S. National Park Service, it promises to be a thing of photographic and scenic brilliance, radically differing from anything current on the screen that has the great outdoors or nature as its setting.

The story, which has a dramatic Yellowstone Park mystery legend for its inspiration, is an original by Arthur Phillips, adapted by Renaud Hoffman with screen play by Jefferson Parker. Arthur Lubin is the director. The photography, to which special attention was paid both in an advance expedition and during the time the regular company was on the ground, is by Milton Krasner.

While most of the cast is composed of familiar screen names, the two leads are comparatively new to the screen. Henry Hunter, previously seen in "Parole," is the hero and Judith Barrett, a grownup child player, remembered for her part as Richard Dix's daughter in "Cimarron," is the heroine. Both players have had extensive stage training in metropolitan centers. Actually the most important player in the film is Ralph Morgan, about whom the theatric story really centers. While this trio is featured, Andy Devine, carrying the comedy relief with Raymond Hatton, and Alan Hale, Rollo Lloyd, Paul Harvey and Paul Fix have important roles.

The Holy Lie

(20th Century-Fox)

Comedy-Drama

For showmanship purposes, the title of this production has more significance than appears on the surface. Designed to be of ready appeal to younger audience contingents, but not without elements that are of interest to general patronage, it is the story of the deception which three girls, sisters, practiced upon their mother to convince her that her favorite daughter as well as all the rest of the brood were meeting with great success in the show world. Built upon the funny gag-situation premise, the story essentially is a combination of comedy, music, drama and pathos, all of which are embellished by a gay romantic love interest contrast. Gay in character, it features younger players almost exclusively with a sprinkling of more mature performers, one of whom, Jane Darwell, if everything develops in the engaging manner in which the story now

(Continued on page 62, column 3)

UNEQUALLED

THE record of Super X is unequalled ... both as to the photographic quality it sends to the screen, and the resulting acceptance it enjoys in the industry. Not only in this country, but abroad as well, it rates as the premier motion picture negative of the day. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

HOLLYWOOD SCENE

(Continued from page 58)

Albert Conti, Herbert Rawlinson and Purnell Pratt. Robert Florey directed the cast of "Lady Be Careful" features Lew Ayres and Mary Carlisle supported by Larry Crabbe, Benny Baker, Grant Withers, Jack Chapin, Josephine McKim, Wilma Francis, Nick Lukats, Purnell Pratt, Terry Ray, Louise Stanley, Irene Bennett, Henry Arthur, John Morley and Wesley Barry. J. T. Reed directed. In "Johnny Gets His Gun" Ralph Bellamy, Katherine Locke, David Holt, Andy Clyde, Purnell Pratt, Onslow Stevens, Chick Chandler, Rollo Lloyd, Burt Hanlon, Paul Fix, Noel Madison, Jack Mulhall, Russell Hicks, Pat O'Malley and Ann Evers will be seen directed by Stuart Heisler. The fourth picture, "I'd Give My Life," a Richard Rowland production, will present Guy Standing, Frances Drake, Tom Brown, Janet Beecher, Robert Gleckler, Helen Lowell, Paul Hurst, Charles Wilson, Charles Richman, Tom Jackson, Charles Judells, Robert Elliot and James Eagles. Edwin L. Marin directed.

Three pictures were completed by Warners. Among them is "The Charge Of The Light Brigade." Suggested by Tennyson's poem of soldierly valor, it presents a lengthy and impressive cast which includes Errol Flynn, Olivia de Havilland, Patric Knowles, Donald Crisp, C. Henry Gordon, Scotty Beckett, Princess Baigum, J. Carroll Naish, Nigel Bruce, Spring Byinton, E. E. Clive, Lumsden Hare, G. P. Huntley, Jr., David Niven, Robert Barrat, Colin Genny, George Hegas and Henry Stephenson. Michael Curtiz directed.

"Polo Joe," last of the pictures which Joe E. Brown will make for Warners, also was completed. In addition to the star, Carol Hughes, Richard "Skeets" Galagher, Gaby Fay, Joseph King, Olive Tell, David Newell, Gordon Elliott and Milton Kibbee will be seen. Direction was by William McGann. The third feature, "Three In Eden," brought in by director Frank McDonald considerably under schedule, will present Margaret Lindsay, Ian Hunter, Donald Woods, Paul Graetz, Tetsu Komai, Miki Morita, George Regas, E. E. Clive and Gordon Hart.

Twentieth Century-Fox finished two pictures. The cast for "The Holy Lie" includes Claire Trevor, Jane Darwell, Arline Judge, Evelyn Venable, J. Edward Bromberg, Alan Dinehart, Dean Jagger, Joyce Compton, Susan Fleming, Frank Reicher, Chick Chandler and Astrid Alwyn. Lewis Seiler directed. Long in production, "Ramona," a Sol Wurtzell feature, also was completed. Starring Loretta Young and Don Ameche, it further presents Kent Taylor, Pauline Frederick, Jane Darwell, Victor Kilian, Katherine DeMille, Paul Stanton, Russell Simpson, John Carradine, J. Carroll Naish, Fritz Leiber, Claire DuBrey and William Benedict. Henry King directed.

Two pictures also came off the line at Columbia. In "The Fighter," which Gordon Wiles directed, James Dunn, June Clayworth, George McKay, Thurston Hall, Gene Morgan, Sara Edwards, Ed LeSaint and Paul Guilfoyl will be seen. "They Met In A Taxi," previously titled "The Gay Bride," also was finished. Directed by Alfred E. Green, it presents Chester Morris, Fay Wray, Lionell Stander, Raymond Walburn, Henry Mollison, Kenneth Harlan, Ward Bond and Frank Melton.

"The Garden Of Allah," Selznick International, which, like "Ramona" and "Light Brigade," was long in production, was finished this week. The principals are Marlene Deitrich, Charles Boyer, Tilly Losch, C. Aubrey Smith, Basil Rathbone, Joseph Schildkraut, Henry Kleinbach, John Carradine, Robert Fraser and David Scott. Richard Boleslawski directed.

At Universal "Postal Inspector" was finished. The cast lists Ricardo Cortez, Patricia Ellis, Bela Lugosi, Michael Loring, David Oliver, Wallis Clark, Guy Usher, Arthur Loft, William Hall, Hattie McDaniel, Marla Shelton, Robert Davis, Henry Hunter, Billy Burrud and Harry Beresford. Otto Brower directed.

MGM completed "His Brothers' Wife." Robert Taylor and Barbara Stanwyck are starred. Support includes Jean Hersholt, Edgar Edwards, Joseph Calleia, John Eldredge, Samuel Hinds, Pedro de Cordoba and Leonard Mudie. W. S. Van Dyke directed.

Rounding out the fifteen completed pictures is Radio's "Second Wife." In it Walter Abel, Gertrude Michael, Eric Rhodes, Lee Van Atta, Emma Dunn, Ann Shoemaker and Maxine Jennings will be seen. Edward Killy directed.

As is usual in any week during which a holiday falls, the first week of July saw a noticeable slump in production. Only five pictures started. A like number finished.

Two pictures went into work at Radio. In "Don't Turn 'Em Loose" Bruce Cabot, James Gleason, Betty Grable, Louise Latimer, Lewis Stone, Harry Jans, Fern Emmett, Arthur Hoyt and Maxine Jennings will be seen. Ben Stoloff is directing. "Portrait Of A Rebel" features Katherine Hepburn with Herbert Marshall and Doris Dudley. Mark Sandrich is the director.

Paramount also started two pictures. "Murder With Pictures" has Lew Ayers, Gail Patrick and Paul Kelly in the principal roles supported by Joyce Compton, Onslow Stevens, Benny Baker, Ernest Cossart and Joseph Sawyer. Charles Barton is directing. Charles Ruggles and Mary Boland again are teamed in "Wives Never Know," which also includes Adolphe Menjou, Claude Gillingwater, Fay Holden, Louise Beavers, Constance Bergen, Don Rowan, Norma Lee and Porter Hall in the cast. Elliott Nugent directs.

At Universal "Ace Drummond" went before the cameras. Codirected by Cliff Smith and Forde Beebe, the cast includes John King, Jean Rogers, Guy Bates Post, William Hall, Diana Gibson, Russell Wade, Jackie Morrow, House Peters, Noah Beery, Jr. and Lon Chaney, Jr.

MGM is credited with one of the five finished features, "His Brother's Wife," presenting Robert Taylor, Barbara Stanwyck, Jean Hersholt, Edgar Edwards, Joseph Calleia and Phyllis Claire in the featured roles. W. S. Van Dyke directed.

Paramount completed "A Son Comes Home." Mary Boland, Donald Woods, Julie Hayden and Wallace Ford are featured, supported by Anthony Nace, Roger Imhoff, Gertrude Hoffman, Herbert Rawlinson and Tom Kennedy. E. A. Dupont directed the picture.

A Radio "Mummy's Boys" was finished. Bert Wheeler and Robert Woolsey are starred, with Barbara Pepper, Moroni Olsen, Frank M. Thomas, Willie Best and Francis McDonald listed in support. Fred Guiol directed.

Two pictures were finished at Warners. The cast of "Stage Struck" is headed by Dick Powell and Joan Blondell. A lengthy supporting roster includes Jeanne Madden, Warren William, Frank McHugh, Craig Reynolds, Carol Hughes, Spring Byington, Johnnie Arthur, Thomas Pogue, Lulu McConnell, Hobart Cavanaugh, Val Stanton, Ernie Stanton, Andrew Tombes, Libby Taylor and Alice Cassidy. Busby Berkely directed. In "Way For A Pirate" Guy Gibbee, Sybil Jason, May Robson, Jane Bryan, Fred Lawrence, Maude All, Dick Purcell, Granville Bates, Mary Treen and Vic Potel will be seen, directed by Nick Grinde.

Cohan To Receive Medal

Under a bill signed by President Roosevelt this week George M. Cohan will receive a gold medal for writing "Over There."

IN THE STUDIO CUTTING ROOM

(Continued from page 60)

is being produced, promises to emerge as the real star of a commercial value much more definite than her name currently represents.

The story is an original screen play by Frances Hyland and Saul Elkins, directed by Lewis Seiler, recently credited with the handling of "The First Baby," "Here Comes Trouble" and "Paddy O'Day."

Music and lyrics are by Karin Michaelis and Harry Akst, in collaboration with Sidney Claire.

Jane Darwell is the mother of the Lind family. Claire Trevor, Arline Judge and Evalyn Venable are the three children who aspire in vain to stage fame, but are determined that their lack of success shall never be known to their mother. Additionally the cast includes J. Edward Bromberg, remembered for his performance in "The Crime of Doctor Forbes," Astrid Allwyn, Alan Dinehart, now in "Charlie Chan at the Race Track"; Dean Jagger, Joyce Compton, Adrienne Marden, Susan Fleming, Chick Chandler, Frank Reicher and Dickie Walters.

It may be noted that in line with the producing company's intent to make the film of more than ordinary attractiveness to younger adult theatregoers, the cast is preponderantly youthful.

Adventure in Manhattan

(Columbia)

Comedy Romance

Having in mind the popularity that has accrued to Jean Arthur as the result of her appearances in "Ex Mrs. Bradford" and "Mr. Deeds Goes to Town," Columbia, undoubtedly wisely, decided to cast her in another of those comic and not to be taken seriously dramatic tinged romances made up of ingredients potentially box office in character. Additionally the producers elected to feature her with Joel McCrea, who in his series of pictures made for Goldwyn has elevated his entertainment and commercial worth. Additionally the supporting cast was chosen with a particular eye towards its box office value.

The story told in the picture is modern and quite novel, although it follows a theme and indulges in situations that have demonstrated their entertainment appeal. Told against the topical background of newspaper work, it concerns itself with a young author, McCrea, who seems to have the uncanny ability accurately to prophesy crimes. His reporter brothers decide to gang up on him and they elect Jean Arthur as the personable young woman who shall convince the too clever amateur criminologist that there are facts of life, particularly feminine, about which he knows little. Actual crimes interlude to complicate the hoax, the result being that the leads embroil themselves in much journalistic and romantic adventure, zestful in character, that promises to be highly comic in character.

The story upon which the production is based is an original by May Edington, with screen play by Sidney Buchman, Harry Sauber and Jack Kirkland. Direction is by Edward Ludwig.

In support are Reginald Owen, featured in many recent MGM pictures, particularly "The Great Ziegfeld," Herman Bing, Victor Kilian, John Gallaudet, George Cooper, Emmett Vogan and Charles Wilson.

Four Warner Theatres Close

Four Warner theatres in the Pittsburgh area have been closed for the summer, it was announced this week. The houses are the Columbia, Warren; Columbia, Erie; Prince, Ambridge, and Liberty, Donora.

Paramount Announces Foreign Promotions

The following promotions in the French territory have been announced by the foreign department of Paramount Pictures, Inc.; Maurice Poirier, branch manager at Paris, advanced to general sales manager of France, Belgium and northern Africa; Robert Lenglet, branch manager at Marseilles, advanced to branch manager at Paris; Edmond Langneau, from branch manager at Strasbourg to the same post at Bordeaux; Nicolas Francais, salesman at Strasbourg, advanced to branch manager there, and Bruno Legrand, advanced from special representative to sales supervisor at the Paris Exchange.

Danville Opening Success

Most of the leading citizens of Danville, Pa., shared in the opening last weekend of the new Comerford house there. A community dinner at noon had I. E. Wolf, president of the Chamber of Commerce, as toastmaster, and Reed McCarty, editor of the *Morning News*, as principal speaker, with Frank C. Walker and M. E. Comerford as guests. A parade and daylight fireworks preceded the formal opening. George A. Nevin is managing the house.

Barusch Seeks Office

Walter Barusch, advertising and publicity man and a San Francisco representative of Motion Picture Herald, is a candidate for the California State Assembly from San Mateo County. Mr. Barusch ran for the same office two years ago, receiving 2,000 votes and running second in a field of four candidates.

"Bride" Title Is Changed

Chester Morris and Fay Wray's new vehicle, which went into production as "There Goes the Bride," will be released under the title "They Met in a Taxi," according to an announcement made this week by Columbia Pictures.

RKO Signs Ermolieff

Joseph N. Ermolieff, European producer of "Michael Strogoff," has been signed by RKO Radio as technical adviser for an English version of the picture to be produced by Pandro S. Berman.

"Adverse" Opening Set

"Anthony Adverse" will have its world premier at the Geary Theatre in San Francisco on July 27th. The New York opening of the picture will probably be early next month.

Alexander Series Begun

Ross Alexander, who is to be featured by First National in a series of three pictures, will be seen first in "Over the Wall" instead of "The Go-Getter," as previously announced.

Polly Rowles Gets Screen Test

Mary Elizabeth (Polly) Rowles, Pittsburgh amateur actress, will go to Hollywood for a screen test with Universal Pictures.

Fox Signs Gordon, Revel

Mack Gordon and Harry Revel, songwriting team, have signed a one-year contract with Twentieth Century-Fox.

"Romeo and Juliet" To Play Road Bookings

Metro-Goldwyn-Mayer is completing arrangements for the booking of "Romeo and Juliet" in roadshow engagements for next fall and winter. It is reported that the film is to be booked through United Booking Offices to play 25 Shubert and Erlanger houses beginning Sept. 6 at $2 top.

Ohio Censors See 390 Reels

Of a total of 390 reels of film reviewed in June, the Ohio censors ordered eliminations in 15. This is the smallest number of reels submitted in a single month this year. For the first six months of 1936 the censors reviewed a total of 3,148 reels and ordered 165 eliminations.

Republic Sales Gain 100 Per Cent, Says Millstein

Republic Pictures' sales are up more than 100 per cent as compared to this time last year, J. J. Millstein, general sales manager said this week. A number of important circuit deals have been closed, including Loew's.

Edward M. Schnitzer, eastern division sales manager, is touring Albany, Buffalo and Detroit on a trip which will keep him away from the home office until late next week.

L. E. Kalker, head of Republic for the United Kingdom, has been named Continental sales manager effective August 1 by Mr. Millstein to succeed H. Satori, who resigned.



by Uncomfortable chairs



If you are operating with old or uncomfortable chairs, worn out and dirty from long service, YOU ARE SUNK so far as box office is concerned. RESEAT WITH SOLID COMFORT CHAIRS and ride serenely to profits.

Ask Us,

"How can I reseat and pay for new chairs conveniently?"

AMERICAN SEATING COMPANY

Makers of Dependable Seating for Theatres and Auditoriums

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BRANCHES IN ALL PRINCIPAL CITIES

COMFORT

The Greatest Star of Them All!

FROM READERS

KILLING THE GOOSE WITH RADIO SHOWS

To the Editor of the Herald:

Check! . . ."Them's my sentiments exactly!". . . to the page advertisement appearing on page 49 of June 5th issue of the Motion Picture Herald.

I do not know who stepped forward with this splendid idea of presenting, in such forceful manner, the exact state of affairs regarding all the free radio shows that are costing we exhibitors, but I offer my heartiest congratulations to them and I am looking forward to next week's issue regarding same.

Personally, I think it high time that a great deal of "soap-suds" be raised in order to show those stars, made by the screen, the folly of their radio broadcasts, as they are not only detrimental to our business, by offering free competition, but it will eventually be their own downfall if we do not have their full cooperation in drawing patrons in the theatres, which is their so-called "bread and butter," and it depends upon their ability to draw at the box-office that made them stars.

Common sense will show that keeping patrons away from the theatres by free-radio broadcasts given by screen-stars is similar to "killing the goose that lays the golden egg."—Raleigh W. Sharrock, Palace Theatre, Morrilton, Ark.

"I ALWAYS SEND PROTEST"

To the Editor of the Herald:

For many years a reader and lately a subscriber of the Motion Picture Herald, I wish to inform you that I shall not renew my subscription next year if you keep on printing such articles on French business as the one edited in your issue of May 23rd.

The man to be blamed for giving such wrong information is probably your Paris correspondent, who seems to be much more interested in politics than in moving pictures.

I have spent one-half of my time in France and the other half in the U. S. A., and I pretend to know both countries pretty well. Every time I notice in a French paper an article written by its American correspondent and liable to give the French reader a wrong impression of America, I always send a protest to the editor. Thus I feel obliged to act the same way with you. So may I inform you that:

The actual French government is not a Socialist but a Popular Front form of government; to take one for another would be the same as to put in the same basket Tammany Hall and New Deal advocates.

There has always been, even under Nationalistic governments, newsreel propaganda in France.

M. Autre's words, "First it (the Socialist cabinet) must gain the confidence of the nation, and that will not be easy," show too well that he is politically too much one-sided. He may not like Socialism, and it is his own right to write it, but not in an article the purpose of which is only to send to America information about the French movie market.

I should also like to call M. Autre's attention to the fact that both M. Malvy and M. Petsche, whom he said "may both participate in the Socialist government," are not in any friendly terms with the Popular Front, and that the new cabinet does not include any secretary for radio and cinema, socialist or no socialist, though your correspondent told you it was "reported so." M. Autre should learn that a good newspaper man does not use such formulas as "it is reported that." What your readers want is valuable and true information, not "reports" or "gossips."

My main idea in writing this letter is to give you some information, and I should like you to take it as a token of the consideration in which I hold the Motion Picture Herald. But, whatever you think of it, I do not want it to be the origin of any argument between M. Autre and myself. I have never met your correspondent and do not wish to.—Charles Farchy, 1 rue Parquet, Paris, France.

EDITOR'S NOTE: Subscriber Farchy appears to have read too little of or too much into the article referred to, which the turn of events has proved an especially competent and lucid exposition of a particularly complex state of affairs. His solicitude for Correspondent Autre's reportorial technique and the integrity of this publication's news columns is no less accurately evaluated on both sides of the Atlantic.—T. R.

Protective Group For Roxy Theatre

A protective committee for holders of the first mortgage bonds of Roxy Theatres Corporation has been formed with Chester H. Tipton, president of C. H. Tipton Securities Corporation, as chairman. Roxy Theatres Corporation went into receivership in May, 1932 and in June, 1934, petition was filed under Section 77B of the Bankruptcy Act in the United States district court.

The committee proposes, according to the announcement, to bring about the adoption of a "sound and fair plan" of reorganization which will permit current earnings of the Roxy theatre to be used for payment of interest on the first mortgage bonds. These bonds total $3,598,208.

Varbalow, Shapiro in Pool

The Varbalow amusement interests of Camden have made an agreement with David Shapiro of Philadelphia for operation of four Shapiro houses, two in the Quaker City, one in Oaklyn, N. J., and another in Audubon, N. J.

Trinidad Branch To Open

Twentieth Century-Fox will open a new branch at Trinidad, B.W.I. Carl Knust, assistant manager at Panama, will arrange for the opening.

Deith Heads Booking

Joe Deith has returned to Des Moines as head of the booking department of Tri-States Theatres.

Mexico Manager in New York

Carlo Niebla, head of the Mexico office of Metro-Goldwyn-Mayer, is in New York for conferences with Arthur Loew.

Chance Game Suits Up in Three States

Activities along the chance game front were practically at a standstill this week, with action taking place in only three states. At Tampa, Fla., attorneys for theatre interests filed demurrers in the circuit court on Bank Night suits. At St. Joseph, Mo., suit was filed for non-payment of chance game insurance and in Kentucky chance games were alleged to be lotteries.

Attorneys for the Tampa theatre have filed demurrers in the circuit court at Tampa on the two pending Bank Night suits there. In each suit the plaintiff claimed damages because the theatre allegedly refused to pay the prize money. In the demurrers the attorneys declare the plaintiffs have no right to go to court to collect the prizes, as they paid nothing for their chance to win. The first suit was filed by Mrs. Hazel Greene, the second by W. A. Rice, who, he charged, had been refused a prize of $1,550 because he had taken three minutes to answer to his name, while the time limit was a minute less.

Dorothy Wyatt has filed suit in the circuit court of St. Joseph, Mo., against Abe Slusky and Louis Slusky, alleging that the two declined to pay her $300 on a Bank Night "insurance policy."

Boyd Theatres, Inc., a Cincinnati corporation composed of Abe Libson, Maurice White and others, operating the Paramount, at Ashland, Ky., has been named defendant in a civil suit filed in the Ashland circuit court by E. P. Harris, commonwealth attorney, asking discontinuance of Bank Night, Sweepstakes and similar forms of "lottery." The suit cites three alleged offenses and seeks to recover the maximum fine of $5,000 for each offense.

Wurtzel Rushes Program To Finish in January

With two pictures, "Pepper" and "Charlie Chan at the Racetrack," already completed, Sol M. Wurtzel will finish his entire 1936-37 program for Twentieth Century-Fox by the end of next January. Mr. Wurtzel plans to start three pictures monthly until January. Currently he has "Ramona," "The Holy Lie" and "Across the Aisle" in work. Next month he will start "Thank You, Jeeves," "See America First," and a Jane Withers picture yet untitled.

The Wurtzel unit will move from Western Avenue to Movietone City about September 15.

Stockholders Take Theatre

The Penn, Loew house in Pittsburgh, has been acquired by the Penn Federal Corporation, a group composed of preferred stockholders who took charge of the theatre two years ago but permitted the Loew circuit to operate it. Inability to negotiate favorably with tenants in the theatre building was given as the reason for the change.

Vancouver Plant To Reopen

Revival of Central Films, Ltd., producing pictures at Vancouver, B.C., for release by Columbia under the British quota regulations has been announced. Two pictures are scheduled, the first of which will be "Vengeance of the Forest."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lost Horizon"	From the novel by James Hilton. Screen play, Robert Riskin. Producing Director: Frank Capra.	Ronald Colman, Jane Wyatt, Isabel Jewell, Edward Everett Horton, Thomas Mitchell, John T. Murray, Hugh Buckler, Norman Ainsley, Lawrence Grant, John Burton, H. B. Warner, Margaret McWade, David Clyde, Neil Fitzgerald, Margo, Sam Jaffee.	Shooting
"Adventure in Manhattan"	From the novel by May Edginton. Director: Edward Ludwig.	Joel McCrea, Jean Arthur, Charles Wilson, John Gallaudet, Reginald Owen, Herman Bing, Victor Kilian, George Cooper.	Editing
"Pennies from Heaven"	Screen play, Jo Swerling. Director: Norman McLeod.	Bing Crosby, Edith Fellows, Donald Meek, John Gallaudet, Charles Wilson, Howard Hickman, Tom Dugan, Harry Tyler.	Shooting
METRO-GOLDWYN-MAYER			
"His Brother's Wife"	Screen play, Leon Gordon, John Meehan. Director: W. S. Van Dyke.	Robert Taylor, Barbara Stanwyck, Jean Hersholt, Edgar Edwards, Phyllis Clare, John Eldredge, Joseph Calleia, Samuel Hinds.	Editing
"The Devil Is a Sissy"	Original, Roland Brown. Screen play, John Lee Mahin, D. Richard Schayer. Director: Roland Brown.	Freddie Bartholomew, Jackie Cooper, Mickey Rooney, Dorothy Peterson, Shirley Ross, Mary Doran, Etienne Girardot, Gene Lockhart, Jonathan Hale, Peggy Conklin, Ian Hunter, Katherine Alexander.	Shooting
"Born to Dance"	Original, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Eleanor Powell, James Stewart, Una Merkel, Sid Silvers, Frances Langford, Buddy Ebsen, Frank Morgan, Virginia Bruce, Juanita Quigley.	Shooting
PARAMOUNT			
"Wives Never Know"	Director: Harlan Thompson.	Charles Ruggles, Mary Boland, Adolphe Menjou, Claude Gillingwater, Fay Holden, Louise Beavers, Constance Bergen, Don Rowan, Nancy Lee, Porter Hall, Irving Bacon, Alice Ardell.	Shooting
"The Big Broadcast of 1937"	Director: Mitchell Leisen.	Jack Benny, George Burns and Gracie Allen, Bob Burns, Jane Froman, Ray Milland, Frank Forest, Martha Raye, Benny Fields, Sam Hearn, Stan Kavanaugh.	Shooting
"Murder with Pictures"	Based on a novel by George Harmon Cox. Screen play, Sidney Salkow, John C. Moffat. Director: Charles Barton.	Lew Ayres, Gail Patrick, Paul Kelly, Joyce Compton, Onslow Stevens, Ernest Cossart, Benny Baker, Anthony Nace, Frank Sheridan.	Shooting
"Girl of the Jungle"	Director: Walter Thiele.	Ray Milland, Dorothy LaMour, Sir Guy Standing.	Shooting
"Champagne Waltz"	Director: A. Edward Sutherland.	Gladys Swarthout, Fred MacMurray, Jack Oakie, Veloz and Yolanda, Lyda Roberti.	Shooting
REPUBLIC			
"Follow Your Heart"	Story, Dana Burnett. Director: Aubrey Scotto.	Marion Talley, Michael Bartlett, Alison Skipworth, Margaret Irving, Mickey Rentschler, Eunice Healy, Ben Blue.	Shooting
RKO RADIO			
"Count Pete"	Story, Francis M. Cockrell. Screen play, Harry Ruby, Bert Kalmer, Viola Brothers Shore, Rian James. Director: Joseph Santley.	Gene Raymond, Ann Sothern, Jessie Ralph, Henry Stephenson, George Meeker, Maxine Jennings, Gordon Jones, Alan Curtis, Anita Colby, Patricia Wilder.	Editing
"Portrait of a Rebel"	From the novel by Netta Syrett. Screen play, Ernest Vajda, Anthony Veiller. Director: Mark Sandrich.	Katharine Hepburn, Herbert Marshall, Elizabeth Allan, Lucille Watson, Donald Crisp, Margaret Seddon, Eily Malyon, Doris Dudley.	Shooting
"Don't Turn 'Em Loose"	Story, Ferdinand Reyher. Screen play, Harry Segall. Director: Ben Stoloff.	Bruce Cabot, James Gleason, Lewis Stone, Betty Grable, Louise Latimer, Gordon Jones, Alan Curtis, Frank M. Thomas, Harry Jans.	Shooting
"The Plough and the Stars"	From the play by Sean O'Casey. Screen play, Dudley Nichols. Director: John Ford.	Barbara Stanwyck, Preston Foster, Barry Fitzgerald, Dennis O'Dea, Eileen Crowe, F. J. McCormack, Arthur Shields, Bonita Granville, Erin O'Brien-Moore, Una O'Connor, Cyril McLaglen.	Shooting
TWENTIETH CENTURY-FOX			
"See America First"	Original screen play, Katharine Kavanaugh, Robert Ellis, Helen Logan. Director: James Tinling.	Jed Prouty, Spring Byington, Dixie Dunbar, Tony Martin, Shirley Deane, Florence Roberts.	Shooting
UNITED ARTISTS			
"The Garden of Allah"	Novel, Robert Hitchens. Adaptation, Willis Goldbeck. Screen play, W. P. Lipscomb, Dialogue, Lynn Riggs. Director: Richard Boleslawski.	Marlene Dietrich, Charles Boyer, Tilly Losch, Basil Rathbone, Joseph Schildkraut, Henry Kleinbach, John Caradine, Frank Pugli, Adrian Rosley, C. Aubrey Smith.	Shooting
"Dodsworth"	From the novel by Sinclair Lewis. Screen play, Sidney Howard. Director: William Wyler.	Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs, Charles Halton.	Shooting
"Come and Get It"	Novel by Edna Ferber. Screen play, Jane Murfin, Jules Furthman. Director: Howard Hawks.	Edward Arnold, Frances Farmer, Walter Brennan, Mary Nash, Andrea Leeds, Clem Bevens, Edwin Maxwell, Agnes Anderson.	Shooting
UNIVERSAL			
"Fool for Blondes"	From Liberty Magazine story by Owen Francis. Screen play, Owen Francis, Lewis R. Foster. Director: John G. Blystone.	Victor McLaglen, Binnie Barnes, Jean Dixon, Henry Armetta, Ann Preston, Billy Burrud.	Shooting
"Ace Drummond"	Adapted from Capt. Eddie Rickenbacker's cartoon strip by Wyndham Gittens, Ray Trampe, Norman Hall. Directors: Cliff Smith, Ford Beebe.	John King, Jean Rogers, Guy Bates Post, Diana Gibson, Noah Beery, Jr., Lon Chaney, Jr., House Peters, Jr., Louis Vincenott.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Let's Pretend"	Original, Harry Sauber. Screen play, Sig Herzig, Jerry Wald. Director: Raymond Enright.	James Melton, Patricia Ellis, Hugh Herbert, Jerry Wald, Allen Jenkins, Zasu Pitts, Dennis Moore, Nat Pendleton, Ann Sheridan, Georgia Parker, Walter Catlett.	Shooting
"God's Country and the Woman"	From the novel by James Oliver Curwood. Screen play, Norman Reilly Raine, William Jacobs. Director: William Keighley.	George Brent, Beverly Roberts, Barton MacLane, Alan Hale, Robert Barrat.	Shooting
"The Case of the Caretaker's Cat"	Screen play, F. Hugh Herbert. Director: Alan Crosland.	Ricardo Cortez, June Travis, Jane Bryan, Craig Reynolds, Gordon Elliott, Carlyle Moore, Jr., George Rosener, Harry Davenport, Nedda Harrigan, Gary Owen, Lottie Williams, Harry Hayden.	Shooting

MEIGHAN DEATH TAKES STAR OF SILENT SCREEN

Started in Stock, Entered Pictures 20 Years Ago; Popularity Declined with Sound

The death of Thomas Meighan last week at his home, Grenwolde, in the fashionable Kings Point section of Great Neck, Long Island, removed an outstanding star of the years of the silent screen. He had been ill for two years and was 57 years old.

Mr. Meighan was stricken with pneumonia in Hollywood in January, 1935, and the illness left a bronchial tube obstruction, for the removal of which he underwent an operation a year ago at Doctors' hospital, in New York. He became ill again last month and appeared to be recovering, but a relapse followed. The Reverend Ronald MacDonald, of St. Aloysius Roman Catholic Church, Great Neck, administered the last rites of the church to him, and Wednesday night the actor passed away quietly after two hours of coma.

With Mr. Meighan when he died were his wife, Mrs. Frances Ring Meighan, sister of Blanche Ring; a brother, James E. Meighan; a sister, Miss May Meighan, and Mrs. Leon Errol, wife of the comedian, Surviving also are two other brothers, John A. Meighan, of Pittsburgh, and William J. Meighan of Hagerstown, Md., and a sister, Mrs. M. C. Schneider, of Pittsburgh.

2,000 at Requiem High Mass

Funeral services for the star were held last Saturday morning in St. Patrick's Cathedral in Manhattan, with 2,000 attending the celebration of a requiem high mass by the Reverend John F. White, treasurer of the Catholic Actors' Guild and pastor of the Church of the Immaculate Conception at Stapleton, Staten Island. He was assisted by the Reverend Matthew Golden, deacon, and the Reverend Charles O'Connor Sloane, sub-deacon. Also on the altar were the Reverend Timothy Shannley and the Reverend Edward Leonard. There was no eulogy.

Honorary pallbearers at the service, most of whom were members of the Lambs, of which Mr. Meighan served two terms as Shepherd, the first motion picture actor to be so honored, were H. H. Buxbaum, John C. Jenks, Robert L. Hague, A. O. Brown, Major Edward Bowes, Billy DeBeck, Nicholas M. Schenck, Gene Buck, Fred Zimmerman, Jr., David Warfield, Joe Connolly, Ed Wynn, Charles Winninger, Frank Crumit, the present Shepherd of the Lambs, and Lewis E. Lawes, Warden of Sing Sing Prison.

Ushers were Oscar Shaw, Earl Benham, Donald Brian, Kenneth Loane, John W. Alicoate, Thomas L. Martin and Arthur M. Nunn.

Burial was in Calvary Cemetery, Queens, Long Island.

The rise of Thomas Meighan in motion pictures was not meteoric, for his climb from the ranks of stock company actors to the crest of Hollywood's fame took 15 years. But, when he finally reached the top he was accepted as the most popular motion picture actor in America. He was Paramount's outstanding male star for years, his pictures drawing so steadily that Adolph Zukor regarded him as a good luck symbol.

Mr. Meighan's first appearance as an actor was in Pittsburgh, his birthplace, where Henrietta Crosman engaged him as an extra in "Mistress Nell." Then he played three seasons with David Warfield, and appeared at the Manhattan theatre, New York, as Colonel Gorda in "Her Majesty, the Queen of Nordenmark" in 1900; appeared in the all-star cast of "The Two Orphans"; played Billy Bolton in "The College Widow" both here and in London in 1908; and starred as Robert Wallace in "Broadway Jones" in 1914.

Entered Pictures 20 Years Ago

It was in 1916 that he entered pictures. He obtained his first part opposite Laura Hope Crews in "The Fighting Hope." Subsequently he appeared with Billie Burke, Norma Talmadge, Mary Pickford, Elsie Ferguson, Marguerite Clark, Pauline Frederick, Blanche Sweet, Edna Goodrich and Charlotte Walker. Among the pictures he made were "Male and Female," "Our Leading Citizen," "The Prince Chap," "Why Change Your Wife," "The Bachelor Daddy," "Coming Through," "Manslaughter," "Old Home Week," "The Man Who Found Himself," "The Racket," "M'Liss," "Out of a Clear Sky," and many others. His greatest success was in "The Miracle Man," with Betty Compson.

Mr. Meighan was the only star who consistently refused to go to Hollywood, remembering that production was at one time centered in and around New York. Along with Bebe Daniels and Richard Dix, the Big-Three of Famous Players, he refused to move west when the company shifted its production activities to California. He stayed at the Astoria, L. I., studios.

Many of the younger players and a long list of veterans have recollections of Mr. Meighan's help during his long stardom, for he had great freedom in picking his casts.

The decline of his popularity followed the advent of sound. The new technique disturbed him at first and he preferred to spend more and more of his time at his Great Neck home rather than on the coast after Paramount's Astoria studio closed, about eight years ago. This, in spite of the fact, as associates agreed, that he had an excellent speaking voice.

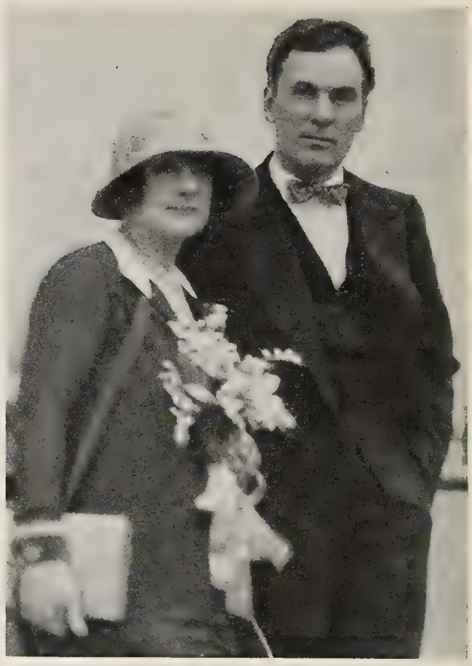
His last picture was "Peck's Bad Boy" for Sol Lesser.

RKO Shifts Jersey Houses

RKO has leased the Rialto, West New York, N. J., from Irving Margolies, effective in February 1937, when the circuit will abandon two houses in Union City on which it has been unable to renew leases.

Managers Drive Scheduled

Fox West Coast has designated the week of July 19th to 25th as "Managers' Week" and August 23rd to 29th as "District Managers' Week" in the "Beat Par" drive.



THOMAS MEIGHAN and Mrs. Meighan, the former Frances Ring, at the height of his screen triumphs. The photo was taken in 1925 on the deck of the Leviathan *on the way to Ireland for a Paramount picture adapted from "The Imperfect Impostor".*

San Francisco Fire Rules Are Relaxed

Regulations limiting standees in theatres, which have been the source of considerable irritation to exhibitors, have been relaxed in San Francisco by the board of aldermen. The change is due largely to the fact that the police recently began enforcing the old ordinance prohibiting the sale of tickets when any patron is standing. Under the new ordinance theatres will be permitted to allow as many standees as the fire department considers proper in various types of buildings.

The Kansas Senate and House last week voted to confine the special session entirely to the discussion of the social security amendment and this decision removed any fears exhibitors might have had of the passing of theatre tax bills.

The Louisiana state legislature also adjourned last week with many bills, unfavorable to the industry, still in the Ways and Means Committee.

Brooks County, in Georgia, seeking to collect a $25 tax from the Ilex Theatre, lost the decision in a hearing before Judge Thomas in Valdosta. Counsel for the theatre claimed the law under which the country tried to collect the tax was framed before motion pictures were introduced.

Press Service Formed

National Studios Press Service has been organized in New York City by Louis Rosenbluh, former Fox executive. The new unit is designed to serve all of the major companies and independents, concentrating its activities on the arrival and departure of film stars.

MARCH OF TIME CRITICIZES OTHER REELS, CITES $1,000,000 GROSS

Scoops Cancel Each Other, with One Newsreel's Baby Parade Equal to Another's Sea-Lions, Says Anniversary Review

The editors of *Time* Magazine and of the related *Fortune* Magazine take occasion on the first anniversary of their March of Time newsreel to make some frank assertions regarding the business policy and proceeds of the production, and to toss some equally frank criticism at the old line newsreels, in a lavishly illustrated folio uniquely titled "Four Hours a Year."

The review of their experiences with the production and distribution of the films every month for the first year, and with the experiments which followed the inception of the idea, is labeled in a foreword by the editors as "a chapter in the history of pictorial journalism—in the use of a new language, difficult, as yet unmastered, but incredibly powerful and strangely universal."

In a section of the book called "Price and Prejudice" it is claimed that the March of Time, with an investment of $900,000 in its first year, is now grossing nearly $1,000,000 a year. On an accompanying sketch map of the United States it is shown that on February 1, 1935, the first issue of the newsreel played 417 theatres in 168 cities and that on April 15, 1936, each monthly edition was playing 5,236 theatres in 3,215 cities. Such candid statement of accounts is rarely made by any film company.

In the autumn of 1934, says the review, a number of major distributors were willing to take the March of Time on the basis that a typical short subject costs about $8,000 to make and is intended to gross about $25,000, netting a small profit. The publishers of the reel claimed that a monthly gross of $25,000 was an inadequate sum out of which to publish and distribute a photographic journal such as they planned. A goal of $100,000 gross per issue was set.

This figure, the editors relate, was looked upon as ridiculous by the trade, and the March of Time undertook its own distribution through a minor independent distributor. From the start, its sponsors say, the prices asked were entirely out of line with the ordinary market. It was conceded that these prices were too high to be long tenable, but within a few months public response to the pictures had demonstrated that the reel had box office value.

Large distributors, the review adds, although no longer unconvinced of the possibility of a $100,000 gross, were still shy of the new short because they were afraid its frankness might arouse prejudice in varied audiences.

In June, 1935, Radio-Keith-Orpheum agreed to distribute the product. A gross of $75,000 now is claimed to be a reality. Besides the American distribution the reels play in England, Australia and South America, although world exploitation only recently was launched. There is no French language edition of the March of Time because "Frenchmen, aware of their low boiling point, have imposed upon themselves some of the world's strictest censorship laws with the result that though the headquarters for Europe are in Paris, the film is not yet released for that country."

Tracing the development of the idea for a journalistic motion picture, the editors tell the results of their study of the existing newsreel. They found, according to the story, that first of all little or no money was being made in the newsreel field and there was little competitive effort in their production.

Scoops Cancel Each Other

"Cameramen might risk their necks to get an occasional scoopshot," the story says, "but the scoops cancelled each other, leaving one newsreel's baby parade almost exactly equal to another newsreel's sea-lions.

"Except for Pathe in the early days, no reputation, good or bad, had ever been made in the newsreels. Mr. Hearst had a newsreel, but none of his vigor was reflected in his movie product. The most stultifying self-imposed censorship ever known to journalism blanketed the existing output. For nearly a year, in 1934, there was an unofficial but strikingly thorough ban on Hitler's voice and picture in U. S. theatres. Controlled by the fiction-magnates of Hollywood, the newsreel was required only to sidestep trouble. The result was the newsreel as you knew it.

"It was even worse in 1934 than in earlier years, because the introduction of sound had limited the mobility of the camera, with the result that the only way to portray a U. S. statesman was to back him up against a wall and let him stand there jawing at you for 30 seconds.

"Nevertheless, it was not the dullness of the newsreels which impressed Time: it was, in spite of everything, their excitement, their force. Not in the public's boredom, but in the public's avid appetite for newsreels, Time saw its opportunity. Either the lords of Hollywood had totally underestimated the public's appetite for newsreels, or they felt themselves for various reasons incapable of feeding it. Probably the latter."

The editors, citing their claim that they have put real news in the newsreels, note that during the year there has been a marked increase in the significance and coherence of the traditional newsreel. "The Ethiopian war, for example," they say, "has been admirably portrayed by Fox, Paramount, Hearst Metrotone in sharp contrast to their lame handling of the equally exciting Manchuria and Shanghai crises of 1931-32."

The story explains that the plan for the March of Time grew out of the realization by the publishers of *Time* of the increased value of news pictures, of their own unusual method of handling such pictures and of the development of candid camera shots. Use of special camera technique in illustrating *Fortune,* particularly, is given as the seed of the newsreel idea.

In the compilation of statistics for the map the editors unearth the fact, related in a digressing label, that outside of proper names, motion picture theatres in the United States have only about 25 different names. The Strand is the most frequent nomenclature, according to the map. In second place is Palace, followed by the rest of the royal family, Rex, Empress, Imperial and Princess.

"Genius in Hollywood"

Aside from the main subjects covered in the anniversary book, the editors, in a two-page spread, describe Darryl Zanuck, 32, of Twentieth Century-Fox; Walter Wanger, 42, United Artists; David Selznick, 35, United Artists, and Irving Thalberg, 36, Metro-Goldwyn-Mayer, as "Genius in Hollywood" and quote the four men as giving high praise to the achievements of the March of Time.

The book illustrates its method of production with stills from its sequence on the Tennessee Valley and status of the Tennessee Valley Authority.

Subject Cut from March of Time Release on Protest from Consul

The motion picture dramatization of Rafael Trujillo, President of Santo Domingo, has been eliminated from the current release of The March of Time at the Radio City Music Hall in New York after a protest by the local Dominican Consul.

The story pictured Senor Trujillo as "dictator of the tightest little tyranny in the Caribbean" and reenacted one murder alleged to have been instigated by him.

W. G. Van Schmus, managing director of the Music Hall, said only that "we cannot afford to offend any nation friendly to the United States."

March of Time editors declared the film story is a true picture of conditions in Santo Domingo. They said that since the picture was made they have not been able to find any Dominican who could point to an error of fact in the story.

Their facts, they said, were checked by their own investigators, and were fully borne out by reports of press associations, correspondents and by the Foreign Policy Association.

BRITISH STUDIOS

by BRUCE ALLAN
in London

Runaway Ship

Catching history on the hop Michael Balcon, director of production for Gaumont-British, has arranged to film the amazing adventures of the trawler *The Girl Pat* before the whole details of these adventures are known, let alone set down on paper. What is already known is thrilling enough to make Mr. Balcon's quick deal look a very clever one. *The Girl Pat,* first runaway ship in history, ranged thousands of miles of ocean in face of the sea power of the British Empire before she was finally rounded up, with difficulty, by armed forces. Just why she, or her captain and crew, ran away is still a good deal of a mystery but the flight looks like making good film material. Whether or not the crew are used in their own characters the most important figure in the episode will be duly featured—*The Girl Pat* herself has been bought by GB.

Most important current studio production by G-B is the Jessie Matthews "Head Over Heels," directed by Sonnie Hale. It went on the floor at Shepherd's Bush with two Americans in important parts. One of them is Whitney Bourne, who played with Claude Rains in "Crime without Passion," and the other Romney Brent, currently playing in the London theatre success, "Three Men on a Horse." Brent already has played in the Arliss picture, "East Meets West," for G-B. Louis Borrell, Dutch actor, recently discovered at the Embassy theatre here, is also in the "Head Over Heels" cast.

Arliss' Next

Scenes for George Arliss' next for G-B, "The Nelson Touch," have been shot both on the Northolt exterior lot, where they have built a big set of an Arabian desert city, and on the Shepherd's Bush floor. Arliss has the dual role of a British foreign minister and his scapegrace brother who causes trouble in the Near East. Dewan Sharar, Hindu playwright, is advising on Eastern settings.

A whole battalion of British infantry was put at the disposal of G-B by the Army Council for first scenes at Southampton for "O.H.M.S.," directed by Raoul Walsh, with Anna Lee in the lead. Also used was the troopship *Dilware,* and the organization of dock facilities, railway transport and equipment was handled by the Royal Army Service Corps and the Royal Army Ordnance Corps. A few years ago any British producer who set up a camera in a public place was certain of arrest.

At Loch Lomond

Twickenham's "Fall of an Empire" unit left on Monday, July 6th, for a fortnight's location work on and about Loch Lomond, famous Scottish beauty spot. Maurice Elvey, director, and Curt Courant, cameraman, Dolly Haas, Marjorie Mars, Richard Barthelmess and Henry Oscar of the leads are in the party. The big scene to be filmed on the water is one in which Anna, a spy (played by Marjorie Mars), jumps overboard after losing an important dispatch to Gerard (Richard Barthelmess), who dives to the rescue. Interiors of a Swiss cafe, with more atmosphere of espionage and counter-espionage, were the last to be filmed at Twickenham studio.



The production unit getting the race sequence at Epsom Downs for "Wings of the Morning", New World production in color made by Robert T. Kane at Denham Studios in England for release by Twentieth Century-Fox. Starred are Annabella, Leslie Banks, Henry Fonda and John McCormack.

Julius Hagen has signed Flanagan and Allen, famous variety and radio duo, for a feature entitled "Undereath the Arches," after their most famous number. It will be directed for Twickenham at the Hammersmith studios by Albert de Courville, from a script by Allison Booth.

Operetta Starts

Capitol Film Corporation, the Max Schach organization, has started production at Denham on "Land without Music," an adaptation of the Oscar Straus operetta, directed by Walter Forda. Richard Tauber, starring, has opposite him Diana Napier, the English screen actress whom he very recently married. June Clyde and Derrick de Marney also are featured. Said to reproduce an historical episode in Italy, "Land without Music" reads like fantasy, the story being that a reigning Princess (Diana Napier) who outlaws music in her territory and then falls in love with a singer (Tauber). Varied talent put behind the production includes Eric Maschwitz, of the British Broadcasting Company, as additional dialogue writer to the screen story by L. du Garde Peach and Marion Dix, and musical direction by Van Phillips and Boyd Neel. "Costumes by the Marchioness of Queensbury" is another credit line.

Troopship in Studio

Warner Bros.-First National, at Teddington, is giving the British Army more publicity in "Hail and Farewell," a Claude Hulbert and Reginald Purdell comedy vehicle which Ralph Ince began to direct this week. Replicas of the decks of a troopship have filled the whole studio floor for opening scenes and five lifeboats, specially transported from the Thames, are *in situ,* regulation davits and all complete. Two hundred khaki-clad warriors and a score of Lascar sailors are the crowd background. In the cast are Bruce Lister, Moira Reed, Nicholas Hannen, Joyce Kennedy, Henry Caine, Wally Patch, Roy Russell, Philip Ray and Ivan Sampson.

Items

J. Elder Wills has completed "Sporting Love" for Hammer Productions-British Lion release and started on the direction of the Gitta Alpar "Because of Love.". . . New World's "Wings of the Morning," all-Technicolor for 20th Century-Fox release, has reached modern scenes after 17th Century scenes of gay gipsy revelling in Clontarf castle, Ireland. . . . Jean Gillie has her second role in a Jack Buchanan feature in "This'll Make You Whistle," now in its third week. . . . Marie Tempest, famous British stage comedienne, has her first film role in "Monlight Sonata," Pall Mall production to be made at Denham with the famous violinist Paderewski starring in his own character. Lothar Mendes, who directs, is also managing director of Pall Mall Productions. He made "The Man Who Could Work Miracles" for London and is scheduled to do another picture for them. . . . Sabu, Indian native boy discovered by Robert Flaherty in Mysore for London's "Elephant Boy," has been sightseeing in London. He is likely to be used in other pictures at Denham, probably with Iravatha, elephant star of the film.

Irving Asher, managing director of Warner Bros., has placed under long term contract Bruce Lister, twenty-four years old, six foot, and blue eyed, a British stage and screen player who has a small part in the Teddington "Head Office," and a bigger one in "Hail and Farewell." He has played in the stage "White Cargo" and the screen. "Death at Broadcasting House," among others. . . . The Herbert Wilcox production "Millions," Gordon Harker directed by Leslie Hiscott, has been retitled "the King of Cloves." . . . Dave Bader has signed a sole representation contract with Barry O'Neill. Leo Britt, theatre relations manager to Mr. Bader, set the deal with the New York star. . . .

BRITISH PRODUCERS ARE DIVIDED OVER INCREASED QUOTA DEMANDS

Government Asked to Legislate, Finds Exhibitors and Distributors Solid for Greater Restrictions, Studios at Odds

by BRUCE ALLAN
in London

The dissent of Associated British Pictures and Gaumont-British from the application for a more stringent Quota, put forward by the Film Group of the Federation of British Industries to the Moyne Committee on the Films Act, was recorded in the official minutes issued by the committee. The fact that the subsequent resignation of ABP from the group is still a matter of comment and surmise in Wardour Street must therefore be ascribed to the resignation itself rather than to its cause. Undoubtedly it came as a surprise to the trade and there is a deal of speculation, nearly a week after the event, as to the effect of John Maxwell's action on other companies.

Obviously expected in some quarters was that G-B would follow ABP's example and officially range itself with the interests in opposition to the Film Group. This step has not been taken and, according to G-B executives who should know, will not be taken. G-B, however, continues to dissent from the Film Group's policy on the Quota. This curious situation is perhaps explained by the fact that G-B has always been a strong supporter of the FBI Group, while ABP resigned on a previous occasion and, after rejoining, was regarded in many quarters as a formal rather than enthusiastic supporter of its policies.

The important thing that emerges is that British producers have failed to establish unanimity in regard to the most vital suggestion put before the Moyne Committee, an advisory body of the Board of Trade, appointed for the specific purpose of making recommendations for future film legislation. The opposing interests of exhibitors, through the Cinematograph Exhibitors Association, and of distributors through the Kinematograph Renters Society, will each present a unanimous case, with the common feature of asking a relaxation instead of an intensification of quota requirements.

In attempting to estimate the relative weight which will be attached to these cases by the committee, there are factors which must be borne in mind. It is certain that attempts will be made to discount the opposition of ABP and G-B on the ground that these companies have theatre interests of greater importance to them than their studio holdings. This is, at the best, a half truth. It is less true of G-B than of ABP. Whereas ABP deliberately has kept its production on a modest scale, G-B has greatly increased production both in footage and scale and, as the only British production organization to establish a direct selling branch in America, it is obvious that it cannot be written off as a theatre company making films as a sideline. In any classification on an accepted trade basis they must be accounted major producers, in a market in which less than five companies at present can be strictly so described.

Strengthens KRS Case

There is also the question whether the theatre interests of G-B and ABP should not give greater rather than less weight to their opposition to an increased quota. It is assurable that the producer who has to handle the quota at the box office as well as at the studio at least is nearer to a dispassionate viewpoint than one whose interest in the matter begins and ends with footage and floor space.

Another result of the split in the Film Group must be to give greatly increased importance to the case presented to the committee by the Kinematograph Renters Society. John Maxwell was one of the KRS spokesmen and, it is understood, emphasized his company's opposition to the suggestions of the Film Group. G-B is also a member of the KRS and in agreement with its policy. If any all-British distributors went on record as dissenting from the majority policy the fact has not leaked out. The KRS, as is known, wants a drastic revision of the whole footage basis of the quota. Making an application for a definite reduction in percentage and a permanent differentiation in scale in favor of the theatre owner is the Cinematograph Exhibitors Association, with a practically hundred per cent representation in that field.

That is the trade line up as it appears with the Moyne Committee practically through with the taking of evidence.

Cooperative Production

Suggestions made during the CEA Conference at Eastbourne that liberal finance would be available to produce 20 British features a year, if exhibitors would guarantee 500 playdates, have been carried a stage further. There, in fact, have been meetings between officers of the CEA and the authors of the plan, who include Capt. A. F. Dixey, associated with an earlier production plan based on the Consolidated studio at Elstree.

Envisaged is a company on lines similar to the original First National Circuit of America, with exhibitors as part owners of the producing and distributing organization and contracting to take the product.

Skeptics already are pointing out that, apart from the difficulties inherent in cooperative ventures in this industry, the Films Act offers a serious obstacle in that its Booking Restrictions section prohibits the booking of any film until it has been trade shown.

DENHAM PRODUCTION STALLED BY STRIKE

Six productions in work at the Denham Studios in London were held up by the walkout last weekend of 1,200 men in protest against the employment of two non-union painters. Negotiations to settle the strike were underway this week.

Edward Finney at Grand National; Adams at Republic

Edward Finney has resigned his post as advertising and publicity director of Republic Pictures and has joined Grand National Films, Inc., in the same capacity. The appointment was made by Carl Leserman, vice-president and general sales manager.

Mr. Finney has been in the industry more than 15 years, having been with United Artists and Metro-Goldwyn-Mayer, and is a past president of the Associated Motion Picture Advertisers.

Al Adams, who had been assisting Mr. Finney at Republic, has been promoted to take over the company's advertising and publicity duties. Prior to his joining Republic several months ago, Mr. Adams was with United Artists for a number of years.

Simultaneously with the announcement of Mr. Finney's joining Grand National came word that the company has signed James Cagney to a long-term contract. The actor recently won an action to have his contract with Warners set aside on the grounds that it had been breached through name billing not in keeping with provisions of the contract. Mr. Cagney will leave New York, where he has been vacationing, shortly for Hollywood, where his first picture for the new company will start next month. No definite vehicle has been chosen as yet and it is reported that the actor has been given the privilege of aiding in the selection of the story.

Mrs. Jacques Martin, 73, Veteran Actress, Dies

Funeral services were held this week under the auspices of the Actors' Fund of America for Mrs. Jacques Martin, veteran character actress, who died last week-end. She was 73 years old. Mrs. Martin had been on the stage since 1885 and achieved her first Broadway role in 1906. From that year until 1929 she starred in many plays including "Daddy Long Legs," "Shirley Kaye," "Shore Leave," "The Bride Retires," and "Tarnish."

Edward Smith Resigns As Boston Manager

Edward A. Smith has resigned as managing director of the Metropolitan Theatre in Boston after three years in that position. The resignation came after the announcement by the Mullin and Pinanski circuit that the theatre will go on a straight picture policy after Sept. 1st.

Songwriters on Western

M. K. Jerome and Jack Scholl, composer and lyricist for Warner Brothers' Pictures, Inc., are preparing music for a new western and some color shorts at the studios in Burbank, Cal.

U.S. FILMS LEAD IN CZECH IMPORTS BUT COMPETITION IS FOUND STRONG

End of First Full Year of Resumption of American Distribution Shows Public Shopping for Its Entertainment

by HARRY KNOPF
in Prague

All distributing offices are busy with preparations for the new season, which will start here between the 15th and 31th of August. The American branches especially are working with full speed. They have completed their first year following the three years of reorganization of this market.

The year has brought the following developments:

The German section of the Czechoslovakian Republic is refusing to play American or any other foreign language pictures, because it prefers the German product.

Excessive exploitation of average films as outstanding product does not pay.

The fact that a picture has been a success in other countries does not insure good box office for it in this territory.

More than 160 American pictures were released in Prague between August, 1935, and July, 1936—more than 14 pictures a month, or a premiere every other day. The public tired of this mass of pictures, some good, some weak. A picture like "Back Street," a success all over, could not run longer than one week. The Charlie Chan series and Shirley Temple pictures were well received, as were "Modern Times" and "Queen Christina," not to forget Mickey Mouse.

MGM spent a large amount in Czecho crowns in exploiting its product, unusual for this country. So did the others.

The approximately 130 American pictures will be shown here in the new season 1936-37. RKO has not been longer represented here for two months and Warner Brothers' deal with the Prague representative, Emil Meissner-Film, is to end soon because the official Film Advisory Board is refusing its affirmation of the prices Warner Brothers is asking, owing to the regulations of the import prices and guarantees under the Import Cartel.

The import figures for the new season appear as follows: Fox, 25; United Artists, 23 features, and 18 Mickey Mouse and Silly Symphony shorts; MGM, approximately 25; Paramount, 17; Columbia, 15; Universal, 18.

There is no doubt that MGM led the last season quantitatively and had also a number of very good pictures. 1936-37 will see Twentieth Century-Fox in the foreground as well as United Artists, too, with its Alexander Korda productions. A fine selection of very good features is indicated, with Paramount, Columbia and Universal also participating.

The United States will be the leading import country for the Czechoslovakian market again for 1937. It is certain that we will see many interesting pictures, but also very strong competition. It is not like last year, when theatre owners were paying for pictures whatever was asked because American pictures had been forbidden here for three years. The theatre owners today are carefully selecting product. Besides American films, there are also Austrian, German, English, French, Russian and last, but not least, the Czecho home production, which will be better than last year's.

Warners Dissolve First National For Tax Economy

First National Pictures, Inc., subsidiary of Warner Brothers Pictures, has been dissolved and its assets are to be consolidated within Warners, sole owner of the stock. The dissolution, which took place at a meeting in Wilmington, Del., last week end, is in line with provisions of the new federal tax law which provides for tax-free consolidations and it will result in substantial tax economies in the conduct of the two companies.

First National was founded early in 1917 by the late J. D. Williams and Thomas L. Talley through a coalition of exhibitors throughout the country who planned their own production facilities to avoid increasingly severe distributors' terms. The new organization signed such stars as Charlie Chaplin, Mary Pickford, the Talmadges and Thomas H. Ince, producer. It expanded rapidly and for many years was a dominant factor in the industry, being ranked, with Famous Players-Lasky and Metro-Goldwyn-Mayer, as the "Big Three."

It operated the Strand on New York's Broadway and this, together with the large Stanley circuit in Philadelphia, was acquired by Warner when it gained control of First National in 1929.

Warner has maintained First National as an active subsidiary, with its own star list and the brand name preserved on all its releases.

Walter Wanger Addresses S. Rankin Drew Post

Walter Wanger, back from Italy, where he is scheduled to produce from one to three pictures for United Artists, was principal speaker at a luncheon given by the S. Rankin Drew Post of the American Legion at the Astor Hotel, New York, July 10th. Mr. Wanger addressed his fellow members of the post on the subject of living conditions in Italy under Fascist rule, contrasting the present state of the country with that of the war time nation he knew as an aviator guilty, as he phrased it, of smashing five planes. He did not refer to motion pictures in his address.

Stock Units Delayed

Metro-Goldwyn-Mayer's plans for a stock company to try out new shows have not been completed, it was announced this week.

Canadian Music Deals Forced by ASCAP Move

Commercial users in the Dominion of Canada of the copyrighted music owned by members of the American Society of Composers, Authors and Publishers will have to conduct their own individual negotiations with copyright owners for the use of their music as a result of the impending withdrawal of ASCAP from the Canadian Performing Rights Society, it was stated in New York this week at ASCAP headquarters.

The action has a direct effect on all Canadian theatres, broadcasters, orchestras and other public, commercial music users. ASCAP's decision to withdraw from the Canadian society was made some time ago as a result of the enactment in the Dominion of new legislation regulating charges for the commercial use of copyrighted music. It was stated at the society that while negotiations with Canadian authorities looking to a modification of the legislation are still under way they appear to be almost "hopeless" at this time.

The society said that the Canadian situation always had been "unsatisfactory" because royalties from sources within the Dominion were insignificant and that the passage of the new restrictive rate legislation did not make it worthwhile for the society to continue doing business there. Indications are that ASCAP will retire from the Canadian Performing Rights Society as soon as its licenses with that organization expire in the near future. The society, thereafter, will act in Canada only as a "policing" agency for its American members, obtaining data and evidence on the unauthorized performance of any copyrighted music owned by its members and turning over this data to the music owners who may proceed from there as they see fit.

Meanwhile, dividend checks were sent out this week to members of the society from New York headquarters following their authorization by the board of directors, which met last Friday. The amount of the dividends totaled $1,050,000, the largest quarterly payment in the history of the organization. The payment of $950,000 for the first quarter of this year was the largest heretofore.

Collum To Assist Rivkin

Joe Rivkin, casting director for Hal Roach, has named Joe Collum as his assistant to replace Ben Chatman.

Siegal In Buffalo

Ed Siegal, former manager of the Warner Etna in Mount Etna, Pa., is now managing Schine's Granada, in Buffalo, N. Y.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 11, 1936, from 102 theatres in 17 major cities of the country was $1,000,300, a decrease of $101,496 from the total for the preceding week ended July 4, 1936, when 108 theatres in 18 large cities aggregated $1,101,796.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Boston			**Picture**	**Gross**	**Picture**	**Gross**		
Boston	3,246	35c-65c	"High Tension" (20th Cent.-Fox).. and "Below the Deadline" (Chesterfield)	6,000	"Human Cargo" (20th Cent.-Fox).. and "Three of a Kind" (Invincible)	8,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere")	35,000
Fenway	1,382	30c-50c	"Times Square Playboy" (W.B.).... and "And Sudden Death" (Para.)	4,000	"Palm Springs" (Para.) and..... "The First Baby" (20th Cent.-Fox)	3,500	Low 6-13-36 "The Harvester" and "Abdul the Damned"	4,000
							High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	8,000
Keith's Memorial	2,907	25c-65c	"The Bride Walks Out" (Radio)....	7,000	"Little Miss Nobody" (20th Cent.-Fox) and "Parole" (Univ.)	7,000	Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	2,500
Loew's Orpheum	2,970	25c-55c	"San Francisco" (MGM)..... (2nd week)	10,000	"San Francisco" (MGM) ..... (1st week)	23,000	High 2-29-36 "Follow the Fleet"	37,000
							Low 8-17 "Jalna"	5,500
							High 11-16 "Mutiny on the Bounty"	25,000
Loew's State	3,537	25c-55c	"San Francisco" (MGM)..... (2nd week)	9,000	"San Francisco" (MGM) ..... (1st week)	17,000	Low 6-27-36 "Sins of Man" and "Half Angel"	9,000
							High 11-16 "Mutiny on the Bounty"	24,500
							Low 7-6 "Sanders of the River" and "Unknown Woman"	7,500
Metropolitan	4,332	35c-65c	"Poppy" (Para.) ..... (plus stage show)	19,000	"The White Angel" (F.N.) ..... (plus stage show)	20,000	High 4-6 "Private Worlds" (plus stage show)	56,000
							Low 7-20 "Men Without Names"	14,000
Paramount	1,793	25c-50c	"Times Square Playboy" (W.B.) and "And Sudden Death" (Para.)	6,000	"Palm Springs" (Para.) and..... "The First Baby" (20th Cent.-Fox)	5,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	4,000
Buffalo								
Buffalo	3,489	30c-50c	"The White Angel" (F.N.).....	8,700	"Hearts Divided" (F.N.).....	6,775	High 4-27 "Mississippi"	23,800
							Low 7-27 "Broadway Gondolier"	6,600
Century	3,000	25c	"The Country Beyond" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	5,200	"Special Investigator" (Radio) and "Sky Parade" (Para.)	6,100	High 1-11-36 "King of Burlesque"	9,500
							Low 8-3 "Mad Love" and "Dog of Flanders"	3,800
Great Lakes	3,000	25c-40c	"San Francisco" (MGM)..... (2nd week)	11,800	"San Francisco" (MGM)..... (1st week)	17,700	High 11-16 "Mutiny on the Bounty"	22,000
							Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	4,900
Hippodrome	2,500	30c-50c	"One Rainy Afternoon" (U.A.) and "The Law in Her Hands" (F.N.)	4,800	"Snowed Under" (F.N.) and..... "Let's Sing Again" (Radio)	5,300	High 2-9 "David Copperfield"	17,200
							Low 4-11-36 "Timothy's Quest" and "My Marriage"	3,800
Lafayette	3,300	25c	"It's Love Again" (GB).....	7,200	"The Calling of Dan Matthews".. (Col.) and "I Conquer the Sea" (Academy)	5,400	High 1-12 "Broadway Bill"	17,100
							Low 7-27 "A Notorious Gentleman" and "Strange Wives"	4,100
Chicago								
Apollo	1,400	30c-60c	"Counterfeit" (Col.)	4,700	"Forgotten Faces" (Para.) and..... Louis-Schmeling Fight Films	5,800	High 3-21-36 "The Story of Louis Pasteur"	11,800
Chicago	4,000	35c-68c	"Poppy" (Para.) ..... (on stage: Ted Weems and Band)	35,000	"The White Angel" (F.N.)..... (plus stage show)	32,500	Low 5-25 "The Devil is a Woman"	1,000
							High 1-18-36 "The Bride Comes Home"	56,600
							Low 4-27 "Living on Velvet"	24,000
Erlanger	1,200	50c-$1.50	"The Great Ziegfeld" (MGM)..... (13th week)	10,000	"The Great Ziegfeld" (MGM)..... (12th week)	10,200	.....	
Garrick	900	30c-60c	"I Stand Condemned" (U.A.).....	3,500	"Fury" (MGM)	6,300	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo"	9,700
							Low 5-4 "One New York Night"	3,000
Oriental	3,490	25c-40c	"I Married a Doctor" (W.B.)..... (on stage: Duncan Sisters and revue)	16,500	"Florida Special" (Para.) ..... (plus stage show)	15,300	High 11-2 "Woman Wanted" (on stage. Major Bowes' Amateurs)	25,500
							Low 9-21 "Man on the Flying Trapeze"	13,400
Palace	2,509	25c-60c	"Show Boat" (Univ.)..... (on stage: Paul Haakon and revue) (5th week) (Louis-Schmeling Fight Films)	15,000	"Show Boat" (Univ.) ..... (on stage: Paul Haakon and revue) (4th week) (Louis-Schmeling Fight Films)	16,000	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show)	35,200
							Low 4-11-36 "Love Before Breakfast"	6,000
Roosevelt	1,591	30c-60c	"The White Angel" (F.N.).....	10,400	"Early to Bed" (Para.) and..... Louis-Schmeling Fight Films	13,200	High 1-5 "Forsaking All Others"	27,000
State-Lake	2,776	20c-35c	"Dracula's Daughter" (Univ.)..... (plus vaudeville)	14,000	"Sky Parade" (Para.) ..... (plus stage show)	14,300	Low 11-23 "O'Shaughnessy's Boy"	7,000
							High 3-23 "The Little Minister"	17,000
United Artists	1,700	30c-60c	"San Francisco" (MGM)..... (2nd week)	22,000	"San Francisco" (MGM) ..... (1st week)	25,700	Low 7-20 "Alias Mary Dow"	8,000
							High 2-29-36 "Modern Times"	35,500
							Low 4-13 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"Parole" (Univ.)	5,200	"Murder by an Aristocrat" (F.N.) and Schmeling-Louis Fight Films	5,700	High 1-12 "Bright Eyes"	9,000
Hippodrome	3,800	30c-42c	"The White Angel" (F.N.)..... (9 days)	12,750	"Private Number" (20th Cent.-Fox) (5 days - 2nd week)	6,200	Low 6-22 "The Daring Young Man"	1,300
							High 9-21 "Top Hat"	27,500
							Low 8-24 "Dante's Inferno"	5,250
RKO Palace	3,100	30c-60c	"The First Baby" (20th Cent.-Fox) (on stage: Charley Chase)	13,000	"It's Love Again" (GB)..... (on stage: Phil Baker and his Radio Revue)	18,500	High 4-6 "Transient Lady"	39,000
							Low 6-8 "Break of Hearts"	5,500
State	3,400	30c-42c	"San Francisco" (MGM).....	27,000	"Poppy" (Para.)	11,000	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston)	40,500
							Low 3-16 "Folies Bergere"	6,000
Stillman	1,900	25c-35c	"Poppy" (Para.) ..... (30c-42c)	5,400	"Forgotten Faces" (Para.)	2,800	High 2-9 "David Copperfield"	11,000
							Low 5-9-36 "Too Many Parents"	2,000
Denver								
Aladdin	1,500	25c-50c	"Sins of Man" (20th Cent.-Fox).....	4,000	"Bullets or Ballots" (F.N.)	3,000	High 3-28-36 "Little Lord Fauntleroy"	5,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	600
Broadway	1,500	25c-40c	"Private Life of Henry VIII" (U.A.) (re-issue)	2,000	"One Rainy Afternoon" (U.A.)....	1,500	High 5-16-36 "The Great Ziegfeld" (50c-$1.36)	8,000
							Low 12-28 "Unfinished Symphony"	300
Center	1,500	20c-35c	"Morals of Marcus" (GB)..... (plus stage show) (15c-35c)	2,000	"Frankie and Johnnie" (Republic).. and "The Leavenworth Case" (Republic)	2,000	.....	
Denham	1,500	25c-40c	"The Trail of the Lonesome Pine".. (Para.) (4 days) (return engagement)	3,000	"Poppy" (Para.)	5,000	High 2-29-36 "Klondike Annie"	13,000
			"The Return of Sophie Lang"..... (Para.) (3 days)	2,000			Low 8-24 "Without Regret"	1,750
Denver	2,500	25c-50c	"It's Love Again" (GB)..... (on stage: Major Bowes' Amateurs)	14,000	"Hearts Divided" (F.N.) ..... (plus stage band)	7,000	High 11-16 "Mutiny on the Bounty"	15,000
							Low 12-28 "Here Comes the Band"	1,500
Orpheum	2,600	25c-40c	"San Francisco" (MGM) and..... "Three Godfathers" (MGM)	14,500				
Paramount	2,000	25c-40c	"Sons O'Guns" (W.B.) and..... "Secret Patrol" (Col.)	6,000	"The Girl of the Ozarks" (Para.).. and "Border Flight" (Para.)	5,500	High 5-18 "Romance in Manhattan"	16,000
					"Little Miss Nobody" (20th Cent-Fox) and "Trapped by Television"	3,000	Low 12-28 "The Perfect Gentleman"	2,000
							High 5-11 "Bride of Frankenstein"	7,000
							Low 11-30 "Bad Boy"	800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"San Francisco" (MGM) (2nd week)	15,500	"San Francisco" (MGM) (1st week)	15,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox)	7,800	"Parole" (Univ.) and "Bunker Bean" (Radio) (2nd week)	5,488	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Hot Money" (W.B.)	5,100	"The White Angel" (F.N.)	8,000	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"The White Angel" (F.N.) (2nd week)	2,500	"The White Angel" (F.N.) (1st week)	3,500	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Hearts Divided" (F.N.) and Louis-Schmeling Fight Films	5,000	"Nobody's Fool" (Univ.) and Louis-Schmeling Fight Films	11,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum 'n' Abner for Saturday and Sunday)
Loew's	2,800	25c-40c	"San Francisco" (MGM) (2nd week)	7,200	"San Francisco" (MGM) (1st week)	13,000	Low 3-16 "Transient Lady" 2,000 High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band)
Lyric	2,000	25c-40c	"The Big Noise" (W.B.) (plus stage show)	6,500	"Educating Father" (20th Cent-Fox) (on stage: "Fats" Waller and band)	9,000	Low 4-6 "Casino Murder Case" 2,750 High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"The White Angel" (F.N.)	9,500	"Hearts Divided" (F.N.) and Louis-Schmeling Fight Films (6 days)	6,800	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"San Francisco" (MGM) (2nd week)	13,800	"San Francisco" (MGM) (1st week)	23,500	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Florida Special" (Para.)	6,500	"Early to Bed" (Para.)	5,600	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Counterfeit" (Col.) (plus stage show)	7,700	"Here Comes Trouble" (20th Cent-Fox) (plus stage show)	6,100	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Champagne Charlie" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox) (6 days)	3,500	"It's Love Again" (GB) and "The Country Beyond" (20th Cent-Fox) (5 days - 2nd week)	3,200	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (12th week)	10,500	"The Great Ziegfeld" (MGM) (11th week)	12,600	
Four Star	900	30c-55c	"It's Love Again" (GB) (2nd week)	3,500	"It's Love Again" (GB) 1st week)	4,800	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l	750	35c-40c	"Men on Wings" (Amkino)	1,900	"Sluby Ulanskie" (Foreign) (4 days)	1,350	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget 900
Hillstreet	2,700	25c-40c	"The Bride Steps Out" (Radio) and "Human Cargo" (20th Cent.-Fox)	7,200	"Parole" (Univ.) and "Bunker Bean" (Radio) (2nd week)	8,933	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"San Francisco" (MGM) (2nd week)	16,500	"San Francisco" (MGM) (1st week)	20,250	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Poppy" (Para.) (plus stage show)	20,800	"The Princess Comes Across" (Para.) (plus stage show)	15,000	High 8-10 "Paris in Spring" 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"Hot Money" (W.B.)	5,000	"The White Angel" (F.N.)	8,200	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Speed" (MGM) (2nd week)	1,900	"Forgotten Faces" (Para.) (4 days) "Speed" (MGM) (3 days - 1st week)	1,000 700	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"San Francisco" (MGM)	12,000	"One Rainy Afternoon" (U.A.) (on stage: Major Bowes' Amateurs	10,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Bullets or Ballots" (F.N.)	5,000	"Hearts Divided" (F.N.)	6,000	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"We Went to College" (MGM) (2 days)	700	"Fury" (MGM)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-30-36 "The Unguarded Hour" 5,000
World	400	25c-35c	"Show Boat" (Univ.) (3rd week)	2,000	"Show Boat" (Univ.) (2nd week)	4,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Trouble for Two" (MGM) and "Three Wise Guys" (MGM)	8,000	"Let's Sing Again" (Radio) and "Dancing Pirate" (Radio)	8,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"King of the Damned" (GB) and "Palm Springs" (Para.) (plus stage show)	8,500	"Speed" (MGM) and "The Leathernecks Have Landed" (Republic) (on stage: Roger Pryor and revue)	9,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Fatal Lady" (Para.) and "Poppy" (Para.)	9,000	"Fury" (MGM)	9,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"Rhodes, the Empire Builder" (GB) and "Pot Luck" (British)	8,500	"And So They Were Married" (Col.) and "Devil's Squadron" (Col.) (Louis-Schmeling fight) (2nd week)	5,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (14th week)	13,100	"The Great Ziegfeld" (MGM) (13th week)	16,500	
Capitol	4,700	25c-85c	"San Francisco" (MGM) (2nd week)	48,000	"San Francisco" (MGM) (1st week)	65,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"Private Number" (20th Cent.-Fox) and "The Big Noise" (W.B.)	6,000	"Bullets or Ballots" (F.N.) and "Bunker Bean" (Radio) (Louis-Schmeling fight)	6,000	High 10-5 "Top Hat" 15,000 Low 5-23-36 "Champagne Charlie" and "Human Cargo" 5,000
Paramount	3,700	35c-99c	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson) (3rd week)	26,000	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson) (2nd week)	34,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Lawless Nineties" (Republic) (2nd week)	6,000	"The Lawless Nineties" (Republic) (plus Louis-Schmeling fight) (1st week)	7,000	
Rivoli	2,200	40c-99c	"I Stand Condemned" (U.A.)	8,000	"Dancing Pirate" (Radio) (2nd week)	4,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Poor Little Rich Girl" (20th Cent.-Fox) (plus stage show) (2nd week)	50,000	"Poor Little Rich Girl" (20th Cent-Fox) (plus stage show) (1st week)	83,500	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"The Harvester" (Republic) (On stage; Three Stooges)	23,500	"Parole" (Univ.) (on stage: Edgar Kennedy)	23,300	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The White Angel" (F.N.) (2nd week)	19,000	"The White Angel" (F.N.) (1st week)	35,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935 (Dates are 1935 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Early to Bed" (Para.)	1,900	"Speed" (MGM) (6 days)	1,800	High 3-9 " Wings in the Dark"	3,700
							Low 5-9-36 "Big Brown Eyes"	1,300
Criterion	1,700	10c-55c	"It's Love Again (GB) (plus stage show)	6,000	"Sons O' Guns" (W.B.) (plus stage show)	4,000	High 9-14 "Steamboat Round the Bend"	10,000
							Low 11-2 "The Case of the Lucky Legs"	2,500
Liberty	1,500	10c-36c	"Moonlight Murder" (MGM) (plus stage show) (4 days) (10c-41c)	2,800	"Dracula's Daughter" (Univ.) (4 days)	2,200	High 1-19 "Gentlemen Are Born" and "Crime Doctor"	4,200
			"Brides Are Like That" (F.N.) (3 days)	400	"Times Square Playboy" (W.B.) (3 days)	500	Low 10-26 "Little Big Shot" and "I Live for Love"	1,500
Midwest	1,500	10c-55c	"The White Angel" (F.N.)	4,000	"San Francisco" (MGM)	8,200	High 11-16 "Mutiny on the Bounty"	8,800
							Low 8-24 "The Farmer Takes a Wife"	1,800
Omaha								
Brandeis	1,200	25c-40c	"Bullets or Ballots" (F.N.) and "Bunker Bean" (Radio)	5,200	"Hearts Divided" (F.N.) and Louis-Schmeling Fight Films (5 days)	5,200	High 9-14 "Top Hat"	9,500
							Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	2,600
Omaha	2,200	25c-40c	"San Francisco" (MGM) and "The First Baby" (20th Cent.-Fox)	11,600	"The Country Beyond" (20th Cent-Fox) and "It's Love Again" (GB) (5 days)	3,800	High 7-11-36 "San Francisco" and "The First Baby"	11,600
							Low 10-5 "Dante's Inferno" and "She Gets Her Man"	3,600
Orpheum	3,000	25c-40c	"Poppy" (Para.) and "Gentle Julia" (20th Cent.-Fox)	7,600	"Early to Bed" (Para.) and "I Married a Doctor" (W.B.)	7,150	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis)	21,150
							Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	5,800
Philadelphia								
Arcadia	600	25c-50c	"Trouble for Two" (MGM)	2,000	"It's Love Again" (GB)	2,200	High 1-25 "The Bride Comes Home"	4,800
							Low 9-21 "Bonnie Scotland"	800
Boyd	2,400	40c-55c	"The White Angel" (F.N.) (2nd week)	8,000	"The White Angel" (F.N.) (7½ days - 1st week)	17,000	High 1-4-36 "A Tale of Two Cities"	30,000
							Low 8-17 "Jalna"	6,000
Earle	2,000	25c-55c	"Early to Bed" (Para.) (plus stage show) (6 days)	12,000	"Let's Sing Again" (Radio) (plus stage show) (6 days)	12,000	High 1-4-36 "Miss Pacific Fleet"	22,000
							Low 10-5 "I Live for Love"	9,500
Fox	3,000	40c-65c	"The Poor Little Rich Girl" (20th Cent.-Fox) (on stage: Paul Ash and revue)	24,000	"Sins of Man" (20th Cent.-Fox) (plus Schmeling-Louis Fight Films and stage show)	17,000	High 5-9-36 "Under Two Flags" (plus stage show)	31,000
							Low 9-28 "Redheads on Parade"	7,500
Karlton	1,066	25c-40c	"Palm Springs" (Para.)	1,800	"Private Number" (20th Cent.-Fox)	4,100	High 10-5 "Top Hat"	6,300
							Low 6-1 "Dinky"	1,200
Keith's	2,000	30c-50c	"Hearts Divided" (F.N.)	2,000	"Fatal Lady" (Para.) (6 days)	1,800	High 4-13 "Roberta"	5,800
							Low 1-2 "The Right to Live"	900
Stanley	3,700	40c-55c	"San Francisco" (MGM)	30,000	"Hearts Divided" (F.N.)	11,000	High 7-11-36 "San Francisco"	30,000
							Low 5-11 "Stolen Harmony"	4,000
Stanton	1,700	30c-50c	"Counterfeit" (Col.)	5,800	"Parole" (Univ.)	5,000	High 1-11-36 "Riffraff"	10,000
							Low 3-23 "Captain Hurricane"	1,800
San Francisco								
Clay	400	15c-35c	"Larsson's Second Marriage" (Scandinavian)	800	"We Are from Kronstadt" (Amkino)	1,200	High 12-28 "Peasants"	2,500
							Low 7-11-36 "Larsson's Second Marriage"	800
Embassy	1,400	15c-35c	"The Harvester" (Republic) and "Born to Gamble" (Liberty) (plus Louis-Schmeling Fight Films) (2nd week)	3,200	"The Harvester" (Republic) and "Born to Gamble" (Liberty) (plus Louis-Schmeling Fight Films) (1st week)	3,000	High 4-11-36 "Penitente Murder Case"	6,500
							Low 12-7 "Two Sinners" and "$1,000 a Minute"	2,000
Fox	5,651	10c-35c	"Crash Donovan" (Univ.) and "The Girl of the Ozarks" (Para.)	6,500	"Murder by an Aristocrat" (F.N.) and "Bar 20 Rides Again" (Para.)	5,800	High 8-3 "Champagne for Breakfast"	14,800
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Geary	1,400	55c-$1.65	"The Great Ziegfeld" (MGM) (5 days - 4th week)	4,500	"The Great Ziegfeld" (MGM) (3rd week)	8,000	.....	
Golden Gate	2,800	15c-40c	"Devil's Squadron" (Col.) (plus stage show)	17,500	"And So They Were Married" (Col.) and Louis-Schmeling Fight Films (plus stage band)	23,500	High 3-28-36 "The Leathernecks Have Landed" (on stage; Burns and Allen)	29,000
							Low 5-23-36 "Dancing Pirate" (plus stage band)	9,000
Orpheum	2,440	15c-40c	"The King Steps Out" (Col.) (3rd week)	5,200	"The King Steps Out" (Col.) (2nd week)	7,000	High 7-20 "Love Me Forever"	16,780
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	15c-40c	"San Francisco" (MGM)	23,000	"Little Miss Nobody" (20th Cent.-Fox) and "It's Love Again" (GB)	11,000	High 7-11-36 "San Francisco"	23,000
							Low 3-2 "Living on Velvet" and "All the King's Horses"	8,500
St. Francis	1,430	15c-40c	"Poppy" (Para.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	6,500	"Private Number" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox) (2nd week)	5,500	High 1-19 "The County Chairman"	11,000
							Low 6-29 "No More Ladies"	5,000
United Artists	1,400	15c-65c	"One Rainy Afternoon" (U.A.) (2nd week)	5,000	"One Rainy Afternoon" (U.A.) (1st week)	7,500	High 10-26 "Barbary Coast"	15,000
							Low 12-28 "Mimi"	2,500
Warfield	2,700	15c-40c	"The White Angel" (F.N.) and "High Tension" (20th Cent.-Fox)	14,500	"Poppy" (Para.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	14,500	High 10-5 "I Live My Life" (plus stage show)	35,000
							Low 3-28-36 "Colleen" and "Too Many Parents"	13,000
Seattle								
Blue Mouse	950	25c-55c	"The Big Noise" (W.B.) and Louis-Schmeling Fight Film (2nd week)	4,400	"The Big Noise" (W.B.) and Louis-Schmeling Fight Films (1st week)	5,600	High 11-30 "Mutiny on the Bounty"	6,100
							Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	2,900
Fifth Avenue	2,500	25c-55c	"San Francisco" (MGM) (9 days)	12,500	"Hearts Divided" (F.N.) (5 days)	4,100	High 5-11 "Naughty Marietta"	10,200
							Low 4-25-36 "The Trail of the Lonesome Pine"	2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (13th week)	3,600	"Mr. Deeds Goes to Town" (Col.) (12th week)	3,150	High 9-28 "She Married Her Boss"	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"It's Love Again" (GB)	3,500	"Poppy" (Para.)	3,200	High 3-16 "Roberta"	6,100
							Low 1-26 "The Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-40c	"Early to Bed" (Para.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	5,200	"The Case Against Mrs. Ames" (Para.) and "Let's Sing Again" (Radio)	5,650	High 9-21 "Top Hat"	10,400
							Low 8-31 "Dante's Inferno" and "Lady Tubbs"	4,800
Palomar	1,500	15c-30c	"Gentle Julia" (20th Cent.-Fox) (plus stage show)	3,300	"Absolute Quiet" (MGM) (plus stage show)	4,750	.....	
Paramount	3,050	15c-30c	"Palm Springs" (Para.) and "Human Cargo" (20th Cent.-Fox) (20c-30c)	4,150	"Dracula's Daughter" (Univ.) and "Half Angel" (20th Cent.-Fox)	3,800	High 12-14 "Annie Oakley"	9,200
							Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	3,250

J. C. JENKINS—HIS COLYUM

Park Rapids, Minn.

Dear Herald:

Boy, oh boy! Yesterday we went with Mr. and Mrs. Sherm Fitch and Mr. and Mrs. French over to Leach lake and yanked out a lotta walleyed pike. That is, since there is no one to dispute it or furnish proof to the contrary we will say that we yanked out a lotta of 'em. We might tell you about the size of some of them but then you know walleyes seldom ever get to weigh over 18 pounds, avoirdupois.

We wouldn't want to say that we caught the most of them for fear they might hear of it and that would start an argument, and we don't like arguments. Anyhow we came home to Sherm's lodge with enough fish for the whole neighborhood.

But maybe you don't know who Sherm Fitch and Mr. French are. Sherm is the RKO branch manager at Sioux Falls, South Dakota, and Mr. French is a Government postal inspector at St. Paul, Minnesota, and the two ladies who came with them are their wives, and how those ladies can cook and fish. Oh gosh. Gee whiz.

▽

We left Sioux Falls early in the morning and drove over to Luverne, Minnesota, to see Herman Jochmans, who operates the theatre there, but Herman was still in bed, and not wanting to disturb a man when he was asleep we drove on up to Pipestone to see Lou Feldman, who operates Pipestone's popular theatre, and Lou hadn't got around yet, so we drove down to his house but he was still in bed.

Lou has a dog that seemed to regard us as an ordinary tramp. He showed us what nice white teeth he had but we would have taken his word for it without so much proof. We finally persuaded him to allow us to look Lou's rock garden over with the understanding that we were not to remove any of the rocks, and speaking of rock gardens, we want to give you boys a tip.

If you ever go to Pipestone, you must be sure to call on Lou and have him show you his rock garden, for there is nothing equal to it in Minnesota. Then, besides that, you must be sure to see his theatre and the way he has it decorated. He has added a swell canopy since we were there before.

▽

We stopped at several theatres after we left Pipestone but found that the managers had mostly gone to visit their wife's folks for a holiday. At Montevideo we had the pleasure of meeting our old friend Jack McCarty, who operates the popular theatre of west Minnesota.

Jack was just like he always is, sober and sensible, and our chief regret was that we couldn't stop and visit with him as long as we would have liked to have done, but then maybe some other time. We told Jack to give Mrs. McCarty our kind regards and he said he would do it, and now we are wondering if he did.

▽

The manager of the theatre at Benson had gone fishing and we failed to see him, but who could blame anyone for going fishing? Anyone who won't fish might even throw rocks at your bull dog, who knows?

Glenwood is located on the bank of a beautiful lake and is surrounded by summer cottages occupied by people who come there to escape the warm weather down south. Glenwood has something like four thousand people, when they are all there, and when they are all there business is good at the Glenwood theatre, which is operated by H. J. Longacre. But when it is 30 below we have our doubts about them all being there. We stopped over night at Glenwood to see H. J. and learned that he was at his summer cabin on a lake near Alexandria and was sick with intestinal flu. However, we had a nice visit with his son Harry and wife who operate the theatre when H. J. is away.

The next morning we drove up to Alexandria and met Mr. Jacobs of the State theatre but didn't get to visit with him very long because had more important business with some others. Then we went and saw the Andri theatre, a new one that had recently been built by the Baer Brothers one of whom lives in Bemidji and the other in Minneapolis. The Andri is a beautiful theatre and it no doubt is something for Alexandria to be proud of, in fact it is about as pretty a theatre as we have seen in a long time and it seats something like 950 customers and is well equipped throughout.

We went out to see H. J. and found him in bed, but on the road to recovery, but he said the road was pretty long and rough, and we found Mrs. Longacre acting as his special nurse, and our judgment is that she is some nurse too. You know, Elmer, it is pretty easy to visit too long with a sick man, and we are afraid we did. We found it easy to visit with him but pretty hard to get away. Our hope is that he will soon be up on the job again.

▽

There is just one thing about Minnesota that we don't like: their Gopher football team skins our Cornhuskers about everytime they get at 'em, and there is no doggone sense in them letting 'em do that.

▽

We recently toured Kansas. We went as far west in the state as it seemed advisable to go. When we got to the border of the "dry belt" we were advised not to go any farther because of business conditions. We were told that the wheat in western Kansas was practically gone because of the lack of moisture. From what we have been able to learn, a large portion of the wheat belt of the middle west has practically been burned up, and this makes us wonder whether we will have to eat corn pone instead of biscuits this winter. It won't be necessary for the government to pay the farmers to plow under any wheat to make a scarcity, nature is attending to that job. We also learn that a large proportion of the wheat section of Canada is affected by dry weather. Wheat is just like us Nebraskans, it has to have a drink once in a while.

▽

Tomorrow we are going over to Detroit Lakes to see Andy and Herb Anderson. We understand these boys have built a new and a very beautiful theatre over there. That's just the way it is with these two Anderson boys, they are always doing something big that way, but then Detroit Lakes can stand a nice, new theatre, although she already had a good one. Then we expect to go on into North Dakota to see John Piller of Valley City and some more of the boys, but we are told that North Dakota is even worse off than western Kansas. Well, there's bound to be a letup some time.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD *covers the FIELD like an APRIL SHOWER.*

SHORT PRODUCT PLAYING BROADWAY

Week of July 11

CAPITOL
Three Little Pups..... MGM

MUSIC HALL
Going Places, No. 22..... Universal
Sport Magic ..... Columbia

PARAMOUNT
I Wanna Be a Lifeguard... Paramount
Paramount Pictorial, No. 12. Paramount
Wonderland of the Gaspe.. Dynamic

RIALTO
Half Shot Shooters..... Columbia

RIVOLI
Movie Melodies on Parade. Paramount
Through the Mirror..... United Artists

ROXY
Betty Boop and the Little King ..... Paramount
Wholesailing Along ..... RKO Radio
Stranger Than Fiction, No. 20. Universal

STRAND
Shanghaied Shipmates ..... Vitaphone
Whale Ho! ..... Vitaphone
I'm Much Obliged..... Vitaphone

George Rich Joins Peskay

George Rich, Long Island district manager for Skouras Theatres, left the circuit this week to become general manager for Edward Peskay's Palace and Strand at Stamford, Conn.

"Zombie" Title Revised

The title of "Revolt of the Zombies," over which there has been a court suit resulting in an injunction, has been changed to "Revolt of the Demons" by Academy Pictures.

Branch Office To Open

National Screen Service will establish a branch office in Kansas City to handle shipments of all items the company offers to exhibitors in the western Missouri and Kansas territory. The office will open in August.

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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Rockefeller Center, New York

Columbia

DEADLINE, THE: Buck Jones, Loretta Sayers—Played on hottest Sunday to date. So can't kick on limited business it drew. Running time, 63 minutes. Played July 5-7.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Familly patronage.

HEIR TO TROUBLE: Ken Maynard, Joan Perry—Fair. Normal business. Played June 20.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

MINE WITH THE IRON DOOR, THE: Richard Arlen, Cecelia Parker—Just an average program picture that will get by if your audience is not too discriminating.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MUSIC GOES 'ROUND, THE: Harry Richman, Rochelle Hudson—The audience liked it but I thought the music went 'round a few too many times.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Small town and rural patronage.

PARTY WIRE: Jean Arthur, Victor Jory—Excellent program picture. As good a job of casting as you can find. Played June 24-25.—C. F. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

TWO FISTED LAW: Tim McCoy, John Wayne, Alice Day—Another McCoy reissue that clicked. John Wayne appears enough to rate billing if you are using his pictures. We made our own posters, using stills of McCoy and Wayne, and did excellent business in spite of hot weather. Running time, six reels. Played June 28-30.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

First National

MURDER OF DR. HARRIGAN, THE: Ricardo Cortez, Mary Astor, Kay Linaker—Very good mystery story. For once, Ricardo Cortez does not play the part of the heavy villain and it is rather a welcome change. Running time, 67 minutes. Played June 10-11.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SINGING KID, THE: Al Jolson, Sybil Jason, Allen Jenkins, Edward Everett Horton—If ever an audience got an overdose of a star, this picture has it. It is Jolson all the way. Every gag was fed to him. Every scene had him in. He can't forget his Mammy. How a star can get an idea that he can carry a complete show is beyond me. And that goes for the audience, too. They got each a plenty; some said if they saw him any more that would be too soon. If he had given his cast a little chance and the Yacht Club Boys another number, it would have taken the curse off so much Jolson. As it is I, like another exhibitor's comment, think that he is all washed up.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—It has its moments but there was too much dialogue and not enough action. A rather insipid story revolving around a third act for a play. Not much to the picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SNOWED UNDER: George Brent, Genevieve Tobin.—Comedy that pleased. Not much of a story but plenty of laughs and that is what they want. Running time, 63 minutes. Played June 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SONG OF THE SADDLE: Dick Foran, Alma Loyd—Very good western featuring the "Singing Cowboy." Plenty of thrills for the action fans. Running time, 56 minutes. Played June 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Gaumont British

BORN FOR GLORY: Barry Mackay, John Mills—Just fair. Story hard to follow. Sea battle well staged and sound best we have had so far from GB. Running time, 69 minutes. Played June 17-18.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

M. H. Hoffman, Jr.

CLEARING THE RANGE: Hoot Gibson, Sally Eilers—With all the good reissue westerns such as this available, we have enough to pass up the new releases that are average or below par. Running time, 57 minutes. Played June 21-23.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

BOHEMIAN GIRL, THE: Laurel and Hardy—This was what I call a good musical slapstick comedy. Lots of real slapstick comedy in the good old-fashioned Laurel and Hardy style and several nice songs that we all remember. Good crowd and they all laughed aplenty. That's what we had 'em here for, so we are all satisfied. Running time, eight reels.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Small town and rural patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia, Rin Tin Tin, Jr.—A red hot melodrama well done. For those who want action and excitement this fills the bill nicely. The work of Rin Tin Tin, Jr., is outstanding. He does everything his Dad did plus. Rin Tin Tin, Jr., may revive the glory of the famous Rin Tin Tin if properly used. Doubled this with "Gentle Julia" and did a good average Sunday-Monday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

CALL OF THE PRAIRIE: William Boyd, Jimmy Ellison—We consider this one of the weakest of the Hopalong Cassidy westerns chiefly because of poor direction and acting. However, our patrons seemed to enjoy it and there were no complaints.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

COLLEGIATE: Joe Penner, Jack Oakie—A swell, outstanding picture. Should do business any place and satisfy the most critical. Our business off on account of 110 degrees heat and crops all burned to the ground. Step on the gas, boys, here is a honey. Running time, nine reels. Played June 28-29.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SHIP CAFE: Carl Brisson, Arline Judge—This is a fairly amusing picture that got a fine audience response and did nicely at the box office.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Puritan

BULLDOG COURAGE: Tim McCoy, Lois January—Good western. With this new series and the Columbia reissues we play McCoy about twice a month but the patrons never tire of him. Running time, six reels. Played June 19-20.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Republic

NAVY BORN: William Gargan, Claire Dodd—This picture is a little below the Republic standard chiefly because of too much dialogue and routine situations. Had the story been properly developed it would have made a corking good film but, as it is, it is stilted and not particularly exciting. The audience response was fair.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

OREGON TRAIL: John Wayne, Ann Rutherford—Finest Wayne we have had. Beautiful scenes and nice story. Holiday business 'way off; everyone went out to become hospital customers. Running time, 60 minutes. Played July 3-4.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RED RIVER VALLEY: Gene Autry, Frances Grant—All I can say is that this what they wanted. At any rate, it grossed more money than any of the Big Specials that we have shown in the past 18 months. What more could anyone ask of it? Running time, 60 minutes. Played June 19-20.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

RETURN OF JIMMY VALENTINE, THE: Roger Pryor, Charlotte Henry. I would class this as a good average program picture. Good recording and photography and did a fair average business with this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—A corking good feature which lost us good money because of high school festivities. Played June 24-25.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Any feature whose excuse for being made is to find a place to have the stars sing another song or do another dance is almost of necessity built around a more or less unsatisfactory plot, but this has considerable entertainment value and will please the majority and will be received with enthusiasm by dance fans. Running time, 110 minutes. Played July 3-4.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

POWDERSMOKE RANGE: Harry Carey, Hoot Gibson—A western that has all the western stars and the picture is of the best that we have run for some time. Good Friday and Saturday program. Will satisfy most all the customers. Running time, eight reels. Played July 3-4.—Rudolf Duba, Royal Theatre, Kimball, S. D.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan, Erin O'Brien-Moore—This is an amusing mystery story which can hold its own alone or be the strongest half of a double bill. The audience response was very good.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Supreme

SUNDOWN SAUNDERS: Bob Steele—A fairly entertaining western of the cheaper variety that got by on a double bill. Our patrons had very little to say for or against it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Twentieth Century-Fox

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt, Slim Summerville—Here's what I call a real show. It has the Dionnes to attract the public and yet it had a strong story that could make you laugh, pull at your heart strings or put you into a dozen other moods. In my humble opinion, Slim Summerville ran away with every scene he meandered into.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Small town and rural patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets,—Jean Hersholt—Exceptional. Not a complaint from anyone. Favored with delightfully cool weather, the box office receipts were above normal. Played July 1-2.—C. W. Mills, Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Everybody liked this but unfortunately everything closed the 4th so did not have the patronage the picture deserved. This has plenty of human interest and is made to order for the small town. Irvin Cobb is going to be a very popular star. Running time, 84 minutes. Played July 3-5. Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HUMAN CARGO: Claire Trevor, Brian Donlevy—A program picture good for any night. Keeps them guessing till the very last end. A story about two newspaper reporters, a girl and a boy, in many entanglements with crooks, but the boy gets his men in time to save the girl. Must say excellent program.

Running time, seven reels. Played June 26-27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MY MARRIAGE: Clair Trevor, Pauline Frederick, Kent Taylor—This film to our surprise was a box office success and stood up on a three day run. Everyone enjoyed it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter, Gloria Stuart—Another horror picture that did not pay expenses. Warner Baxter is wonderful in this one, but it is too brutal. Well produced and historically correct but did not please. Running time, 95 minutes. Played July 1-2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

United Artists

MODERN TIMES: Charlie Chaplin, Paulette Goddard—About as "Modern" as the horse and buggy. This might have been o.k. ten years ago but so far as I know it did not please anyone here. The press sheets said "no one but Charlie Chaplin could have produced such a picture." Well, that is something to be thankful for. The talkies are tops now and Charlie might as well make up his mind to join 'em or get out, at least so far as this theatre is concerned. Running time, 87 minutes. Played June 19-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MODERN TIMES: Charlie Chaplin, Paulette Goddard—Hats off to the master. One who has seen practically all the Chaplin pictures, I was naturally anxious to see the latest about which so much has been written. I personally term it a masterpiece. The more I saw the picture the greater my admiration for Chaplin. One cannot grasp it all seeing it once. Some critics said that Chaplin used his old tricks. That may be true to an extent but there was plenty that was new. The feeding machine alone is worth the admission price. The two sequences in the big plant are outstanding triumphs. It is to be regretted that Chaplin is so rarely seen. This is probably his last. We showed this July 3-4. We had a lot of youngsters who had never seen Chaplin. The weather being cool we did nice business with this. This had drawing power for us and everyone seemed to enjoy it immensely.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

SANDERS OF THE RIVER: Leslie Banks, Paul Robeson, Nina Mae MacKinney—Held off on booking this as long as possible and then buried it on midweek double show. Mark us up for a big error. For an action house such as ours, it's a natural. Yes, we are going to bring it back. Running time, 93 minutes. Played July 1-2.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

THESE THREE: Joel McCrea, Miriam Hopkins, Merle Oberon, Bonita Granville, Marcia Mae Jones—This picture may be a little hard to sell in situations like mine. But make no mistake, it has everything and is unusual in theme. The cast does magnificent work, all of them, Hopkins, Oberon, McCrea and the little hell cat Bonita Granville that does all the dirty work. I think the entire audience would like to have smacked her. That was the kind of role she put over. Not forgetting Marcia Mae Jones, the pitiful little stooge that was the foil for the Granville brat.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THESE THREE: Joel McCrea, Miriam Hopkins, Merle Oberon—Saw this one out of town and can't forget it. McCrea's acting was outstanding and there is something new, different, refreshing about Miss Hopkins' acting. They are my favorite team from now on.—C. McKusick, Assistant Manager, Community Theatre, Guilford, Maine. Small town and rural patronage.



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Warner Brothers

MAN HUNT: Ricardo Cortez, Marguerite Churchill, William Gargan, Charles "Chic" Sales, Maude Eburne—Just a small town story that was liked. Plenty of thrills and laughs, with Chic Sales furnishing most of the laughs, ably assisted by Maude Eburne. Running time, 65 minutes. Played June 27-28.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PETRIFIED FOREST THE: Leslie Howard, Bette Davis, Charley Grapewin, Humphrey Bogart—This would be a great picture with a happy ending but they do not like a sad picture. Bette Davis and Leslie Howard give excellent performances but the real star of the show is Charley Grapewin. He went over big. They are still asking when I am going to have another picture with him. Humphrey Bogart, as Duke Mantee, is very good. Just another picture that did not click. Running time, 83 minutes. Played June 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WIDOW FROM MONTE CARLO, THE: Dolores Del Rio, Warren William—A pleasing pice of fluff. Any picture that takes place at a summer resort with amusement devices seems to find favor. As a whole, a very pleasing hour's diversion. I double billed it with "Barbary Coast." This double bill drew good average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Miscellaneous

SKULL AND CROWN: Rin Tin Tin, Jr.—This action film received a splendid audience response and was a good box office attraction. It is nice entertainment for the not too discriminating type of patron.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TRAILS OF ADVENTURE: Buffalo Bill, Jr.—Just a cheap clap-clap western that received a poor audience response from the easy-to-please.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Short Features

Columbia

"LIL AINJIL" Krazy Kat Cartoons—Poor cartoon. The one series of Columbia shorts that do not please.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Educational

LIFE OF THE PARTY, THE: Song Hit Stories—A dandy one-reeler full of entertainment. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SKI-SCRAPERS: Treasure chest—Good reel of snow skiing in winter. Full of thrills and spills. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay Series—Crime does not pay. So far neither has this series.—Running time, two reels.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

AUDIOSCOPICS: Pete Smith—A novelty reel that caused considerable amusement. Seemed to please. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DIVOT DIGGERS: Our Gang—Not quite up to the Our Gang standard, but plenty funny at that. It pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FOOTBALL TEAMWORK: MGM Sports Parade—Nice reel. Wish we could get early bookings on seasonal subjects such as this. Imagine football in July. Running time, one reel.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

JONKER DIAMOND: MGM Miniatures—A most interesting single reel. It had everyone heaving a huge sigh of relief when the diamond was successfully cut. Running time, 10 minutes.—C. McKusick, assistant manager, Community Theatre, Guilford, Maine. Small town and rural patronage.

NURSE TO YOU: Charley Chase—Good comedy. Chase always pleases here.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

OLD PLANTATION, THE: Harman-Ising—Swell color cartoon. Running time, nine minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—Played on 4th of July weekend. MGM should keep a few prints of this available for years to come. Can and should be replayed by all exhibitors. Running time, 18 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Paramount

KING OF THE MARDI GRAS: Popeye the Sailor—Another Popeye that is different from any cartoon on the film market. It simply is a knockout for thrills on a rolling coaster track. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

POPULAR SCIENCE: Very good, all in color and good entertainment. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RKO Radio

MISMANAGED: Radio Musical Comedies—A musical comedy of a good type. Plenty of laughs. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Vitaphone

BORRAH MINEVITCH AND HIS HARMONICA RASCALS: Melody Masters—One of the best single—reels I have seen in a long time. And how those boys can play. Running time, 10 minutes.—C. McKusick, assistant manager, Community Theatre, Guilford, Maine. Small town and rural patronage.

BLACK NETWORK, THE: Broadway Brevities—Very good musical short with colored stars. Fine singing and dancing. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I WANNA PLAY HOUSE: Merrie Melodies—Colored cartoon that is very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

JOLLY COBURN AND ORCHESTRA: Melody Masters—Another fine Melody Master. These musical shorts are always good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RAMON RAMOS AND ORCHESTRA: Melody Masters—Excellent Melody Master. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STARS CAN'T BE WRONG: Broadway Brevities—Very good two-reel from Vitagraph. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TIMBER GIANTS: Pepper Pot—Very interesting

and instructive short of the giant Redwoods. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE BILLBOARD: Big Time Vaudeville Reel—This series is all good. Running time, one reel each.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE TOPNOTCHES: Big Time Vaudeville Reel—This series is all good. Running time, one reel each.—Glayds E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

LOUIS-SCHMELING FIGHT PICTURES: The best fight picture I have ever seen. That is what I heard many, many people say after they had seen the show. And I agree with them. The photography was excellent. Running time, 30 minutes.—C. McKusick, assistant manager, Community Theatre, Guilford, Maine. Small town and rural patronage.

Argentine Production Planned by Paramount

Negotiations for production of Spanish language pictures in Buenos Aires have been concluded by Paramount. The deal was completed by John B. Nathan, Paramount representative, with the Association Industrial Argentina of La Plata, which controls an important circuit in the capital city. The Argentine company's facilities are placed at the disposal of Paramount.

French Pictures Schedule Two

The French Motion Picture Corporation has announced the acquisition of two films for distribution in America. They are "The Yellow Cruise," a documentary of the Ciroen expedition across Central Asia, and "Janosik," produced in Czechoslovakia and based on the struggle for independence of the Czech people in the 18th century.

Indian Banker in New York

S. C. Cambata, financier of Bombay, India, has been visiting Dave Blyth, Warner Brothers manager for India, who is in New York on vacation. Mr. Cambata is constructing a new theatre in Bombay which is scheduled to open about the first of next year.

Greenwald With Warner

Manuel Greenwald has been named manager of the Strand in Pittsburgh by Warner Brothers. The theatre has been closed for several years but will reopen shortly. Mr. Greenwald operated the Art Cinema, foreign film house in Pittsburgh last year and before that was on the exploitation staff of United Artitsts.

Briskin Signs Al Lewis

Al Lewis has been signed to produce by Samuel J. Briskin, vice-president in charge of production at RKO Radio, thus increasing the ranks of new RKO producers to seven. The others are Edward Small, Lew Brown, Sid Rogell, Lou Lusty, Hal Horne and A. J. Balaban.

"Adverse" Opens July 27th

The Warner Brothers production, "Anthony Adverse," will have its premiere on July 27th at the Geary Theatre, San Francisco. The film has been set for an indefinite run on a two-a-day roadshow basis.

O'Shea Joins Selznick

Daniel T. O'Shea, for four years resident legal counsel at the RKO studios in Hollywood, has resigned his post to become assistant to David O. Selznick, president of Selznick International.

Warner Theatres In St. Louis Taken By Fanchon, Marco

Fanchon & Marco has taken possession of three theatres in St. Louis, Warner Brothers' 42 per cent interest in the St. Louis Amusement Company and a 10-year franchise for Warner product, after more than two months of preparation following the settlement out of court of the Government's civil anti-trust suit against Warner Brothers, Paramount and RKO in New York. With the change in management in the Orpheum, Shubert-Rialto and Hi-Pointe, the three theatres involved in the deal, Warners abandon the Mound City theatre field after several years.

First payment by F. & M. of approximately $4,500 will be made on Sept. 15th. The total payments will amount to $385,000, plus interest, to be paid monthly over a period of 10 years. Robert W. Perkins, general counsel and secretary of Warners, acted for the company and Lambert Walther of St. Louis represented F. & M.

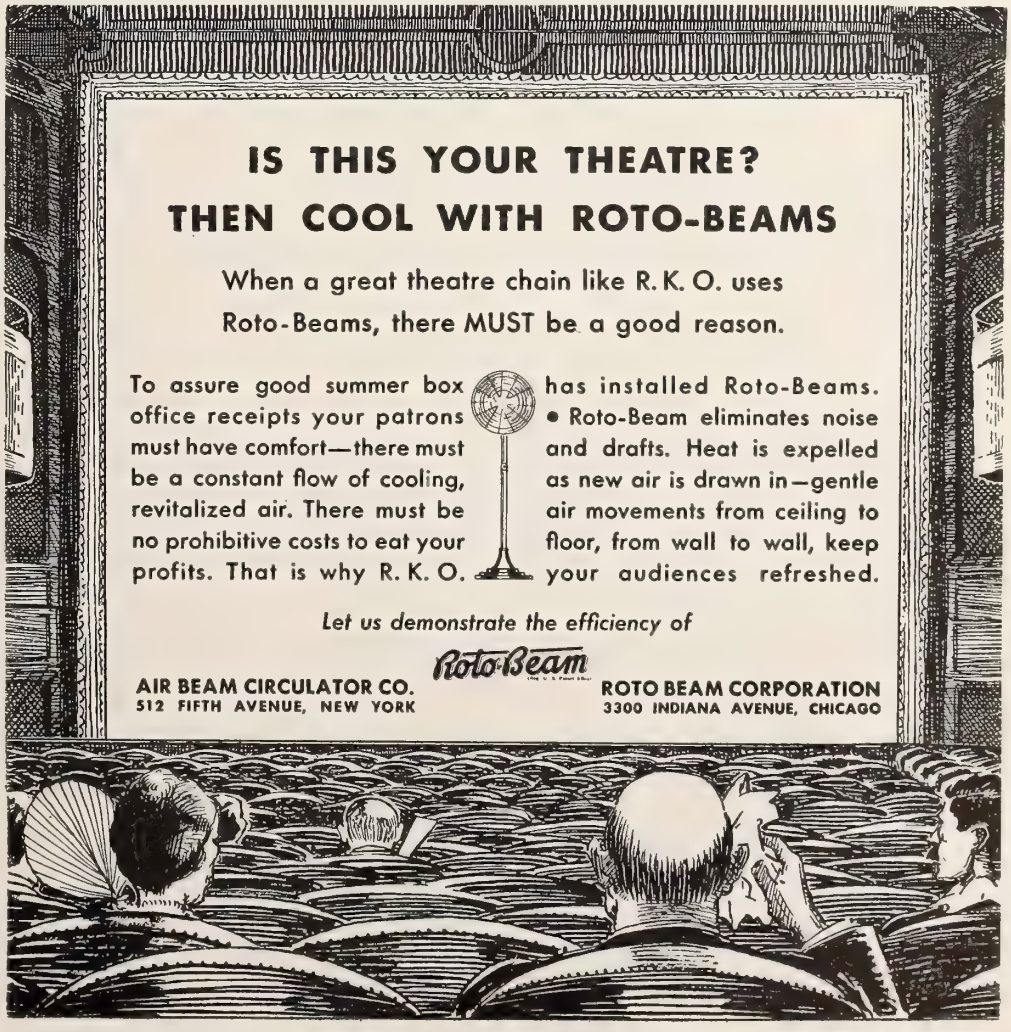
In addition to the 10-year franchise for Warner product, negotiations are now under way for a similar deal for RKO's output and a term arrangement for Paramount's pictures.

Arrangements have been concluded whereby the F. & M. leases on the Ambassador, Missouri and New Grand Central theatres will be extended two years to conform with the expiration date of the film deals, Sept. 1, 1946. Negotiations for the payment of $105,000 in back rentals on the three theatres were completed before the leases were extended. The sum will be paid over a period of years. The deal was made by Harry C. Arthur representing F. & M. and Clarence M. Turley and Joseph H. Grand of the bondholders' committee of Central Properties Corporation and the corporations owning the three theatres.

Central Properties Corporation is the largest creditor of Skouras Brothers Enterprises, which controls 52 per cent of the stock in St. Louis Amusement Company, a circuit of 22 neighborhood houses, of which two are closed. The claim amounts to 80 per cent of the Skouras' outstanding obligations. The Skouras company will be liquidated at a public sale late this month under a federal court order and competitive bidding for the 52 per cent stock of the amusement company is expected. The Central Properties committee will try to buy the stock with its 80 per cent claim and F. & M. also is expected to make an offer.

In the event Central Properties is successful, a management deal with F. & M. for a term of years is expected to be made.

All theatres operated by F. & M. in St. Louis will be under individual corporations. There will be no holding company. With the Missouri, New Grand Central, Shubert-Rialto and St. Louis closed, Harry C. Arthur, vice-president of F. & M., plans to darken the Ambassador for remodeling purposes. Alterations are being made at the closed houses and all are expected to be reopened by Labor Day. The New Grand Central will be called the Guild Cinema and will specialize in foreign and "unusual" pictures.



CHICAGO PUBLICISTS ELECT HARRY SMYTHE

Theatre Remodelings Proceed in Middle West; "Ziegfeld" Closes After 13 Weeks Run

Harry K. Smythe of Affiliated Enterprises is the new president of the Chicago Amusement Publicists Association. He was elected by unanimous vote of the membership at a meeting in the Sherman Hotel last week.

Other new officers are Ted Weber, Chicago *Daily Times,* vice-president; Louis Abramson, Allied Theatres of Illinois, secretary; C. E. Dennison, Neisser-Meyerhoff Agency, treasurer, and Bellman D. Jones, Edgewater Beach Hotel, publicity director.

Members of a newly created executive committee, comprising representation of all branches of the profession, are: Herb Elisberg, Essaness Theatres, theatre press agents division; Duke Hickey, Universal Film Co., film company press agents; Jack McPherson, National Screen Service, motion picture trailer division. Other branches of amusement publicity are represented by the officers, who were also elected on the committee.

▽

Notes on train-hopping Warner theatre managers: Gene Hopson, manager of the Orpheum, on his way to Dallas; Mr. and Mrs. Marcel Brazee (Avalon theatre) to California; Mr. and Mrs. Richard Barry (manager of the Capital theatre) and Mr. and Mrs. Harry Ryan (he's chief projectionist of Warner houses) also on their way to the West Coast.

▽

Walter E. Withers, father of Jane Withers, juvenile star, came into Chicago last Wednesday to attend a furniture convention at Chicago's Furniture Mart and was met at the train by 12 girls from the B & K Oriental theatre and presented with a three-foot key to the city. Jim Luntzel, B & K press agent who was recent guest of the Withers family during his three-week vacation in Hollywood, arranged the affair.

▽

The local softball craze has entered the ranks of the motion picture trade here. Balaban & Katz and Paramount Films, with eight victories each, met over the week-end and the B & K boys, after withstanding a ninth-inning rally of 5 runs, emerged victors by a 12 to 11 score.

▽

Edward Everett Horton, the film comedian, passed through Chicago on his way to England to fulfill his contract with London Films. His first picture there will "The Man in the Mirror," in which Genevieve Tobin will have the leading feminine role. He was to spend several days at his New York summer home at Lake George.

▽

En route to Hollywood, Sir Cedric Hardwicke, his lovely blonde wife and 3-year old son, stopped off in Chicago. Sir Hardwicke was still surprised that American directors want him to play the role of the cathedral dean in Warner-Cosmopolitan's "The Green Light" rather than the villainous roles in which he has made his greatest success.

▽

Roy Blass, theatre architect, has just completed remodeling the lounge rooms of the Tiffin theatre in Chicago and is now starting the refurnishing of the Marshall Square theatre.

▽

Mrs. Richard M. McClure of Chicago, president of the Better Film Council, has just returned from an extensive tour of the studios on the West Coast.

▽

James Rennie, Broadway leading man, former film luminary, and ex-husband of Dorothy Gish, passed through Chicago on his way to a West Coast vacation and business trip. While in Chicago he visited the Duncan Sisters, who are appearing at the Oriental theatre.

▽

The Crown theatre, an Essaness house on Chicago's Northwest side, opens every Saturday at 7 A. M. for an all-day Bank Night pool. Last Saturday between 7 and 8 A.M. more than 200 cash admissions were clocked into the theatre. Another Essaness theatre, the Norcenter, has a Bank Night pool running to $3,000 this week.

▽

MGM's "The Great Ziegfeld" closed in Chicago with a roadshow mark of 13 weeks and a gross exceeding $135,000.

▽

Dixon, Illinois, will soon have its second motion picture theatre. Leonard Rorer, owner of the Dixon theatre, is building a second house which will open the first part of September.

Warner's West Englewood closes August 8th for three weeks, for remodeling.

▽

The Capital theatre, first-run house in Canton, Ill., burned to the ground over the weekend.

▽

JACK GARBER
(Pinch-hitting for William F. Crouch)

Pierce Named Manager Of Milwaukee Houses

L. Roy Pierce has been appointed supervisor of all Fox theatres in Milwaukee except the Strand and Miller. Mr. Pierce, who joined the circuit last fall, continues as manager of the Wisconsin and Palace in Milwaukee. Henry Tollette will be his assistant.

Equity Plans Closing Of Office on Coast

Actors' Equity will close its office in Hollywood on July 31st according to Frank Gillmore, president, because of the downward trend of theatrical productions. I. B. Kornblum, attorney, will handle all business for Equity in the territory after the unit closes.

U.S. Film Showing Set First Time at Salzburg Festivals

by DR. ADOLF NICHTENHAUSER
in Vienna

For the first time the motion picture will participate in the Salzburg Festivals this year. Metro-Goldwyn-Mayer's "Romeo and Juliet" will have its world première there, and "The Great Ziegfeld" its European première. Each picture will be shown only twice, running in midnight gala performances, to which the lowest admission fee will amount to 20 schilling (about $4). MGM will give these performances and the Festivals publicity throughout the world.

The Festivals at Salzburg (the old Mozart-town) were established by Max Reinhardt 12 years ago. They are held every summer (this year from July 25 till August 31), and are acknowledged as the most prominent periodical institution of musical and stage exhibition, with a selected international public. Their program consists of a large series of concerts and opera performances (especially of Mozart's operas) conducted by celebrated masters, such as Toscanini, Bruno Walter, de Sabata, and sung by singers of international fame. Among the performances of dramas are Goethe's "Faust" and the old play of "Jedermann" ("Everyman"), directed by Reinhardt.

The Festivals are not a private enterprise, but are protected by the Austrian State. Therefore, the permission of the Salzburg Provincial Government had to be obtained in order to show films. It was the idea of Felix Bernstein, MGM's Vienna branch manager, to introduce the motion picture to the Festivals. He led all negotiations, worked out every detail.

Perkins Named Head Of Warner Legal Staff

Robert W. Perkins, for many years a member of the legal staff of Warner Brothers has been named general counsel and head of the department. He succeeds Abel Carey Thomas who resigned because of ill health.

Arthur Loew Acquires 353 Shares in Company

The semi-monthly report of the Securities and Exchange Commission in Washington shows acquisition by Arthur Loew's holding company of 353 shares of Loew common stock, bringing its holdings to 3,530 shares.

McConville in New Post

John McConville has been made manager of the Davis Square theatre operated by E. M. Loew at Somerville, Mass. James Allen recently resigned from the position.

Advertising Budget Raised

The advertising budget for the Gaumont-British production, "Nine Days a Queen," has been doubled from the original appropriation, according to an announcement by G-B advertising counsel.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE EVIDENCE ACCUMULATES

The lasting value of any project depends in the final analysis upon what good it actually accomplishes and what real benefits it bestows. Much has been reported in these pages of progress made with the aid of the Quigley Awards by theatremen voted these honors in the first two years of the Competition. And now with the Awards entering upon the last half of their third year, this is a good spot to pause and consider if the Quigley project continues in 1936 to do what it set out to do originally—bring the efforts of the able theatreman more forcefully to the attention of his superiors; advance the fortunes of the man in the field, break ground for avenues of showmanship hitherto closed.

Through the following recent communications, let readers for themselves judge:

From W. Clyde Smith, to whom warm congratulations are most in order on his elevation from the post of manager of the Paramount Theatre, Hot Springs, Ark. Writes Clyde:

"For your information I have just recently received appointment as City Manager of Malco Theatres in Hot Springs, which includes the Paramount, Central, Spa and Roxy Theatres. I give much of the credit for this promotion to Quigley Awards Honorable Mention and other Round Table Club activities."

And then there is Louie Charninsky, able Round Tabler and consistent contributor who in addition to his duties as skipper of the Capitol, Dallas, Tex., has been designed as manager of the New Rialto Theatre, another interstate Circuit Dallas unit. Writes Louie:

"The promotion I received resulted from the publicity given my campaigns in the Managers' Round Table and the Quigley Awards. I am grateful to you all and Motion Picture Herald."

* * *

Presentation of Quigley Plaques by Governors, national legislators, Mayors and other civic heads have from the beginning been a part of the honors gained by theatremen. And with few exceptions, enthusiastic cooperation has been given by the winners' superiors to make possible the participation of Big Names in the Award ceremonies. For this reason is cited the most recent presentation, detailed on a following page, of the Quigley May Silver Plaque to R. V. Waterson, wherein the ceremony was followed by a banquet in Waterson's honor, arranged by his chief, Alex Manta, Illinois-Indiana Theatres Circuit president. Says Waterson:

"The banquet was provided by the boss and it goes without saying the occasion marked the highest point in the writer's brief history in the business of motion picture exhibition."

In Shawnee, Okla., according to publicist D. W. Warner, there has always been a strained relation between the local paper and the Bison Theatre, that is, until Warner began his campaign on "Exclusive Story" for Quigley Awards consideration. A determined attack on the editor finally brought results and the long-sought for newspaper cooperation was obtained. Writes Warner:

"I would like to say here that all the time, effort and money spent on this campaign was more than justified in breaking down the newspaper resistance and opposition that has existed between the newspaper and the theatre. We have the Quigley contest to thank for this."

Thus evidence from the field accumulates to offer definite proof of the strong backing the Quigley Awards continue to give to the theatreman's cause. The high percentage of new names that appear on the honor list each month is further indication that the direct benefits to be obtained from participation in the Competitions is being brought home to an ever-widening circle of theatremen interested in getting ahead.

▽ ▽ ▽

MUST LEAD TO THE BOXOFFICE

Many's the crime that has been and for that matter is being committed by showmen under the misused label of institutional publicity. Managers backed into a deal or tiein that leaves them holding the bag often alibi the error by charging off losses to institutional or goodwill advertising and hope that the boss leaves it go at that. Any flat statement that this form of advertising is wasteful is of course ridiculous. But unless such tieins lead by one path or another to the boxoffice they rarely are worth the effort put behind them.

One of the most profitable instances of this hookin to the ticket-window and a sterling example of the 100 per cent value of such advertising is Walter Wilson's Rose Growing campaign described in this issue; an idea that not only is bringing Dominion-wide fame to Edmonton, Canada, but also returns the fattest of dividends to the theatre.

Wise showmen will immediately accept Wilson's kind invitation to supply the details of this institutional tiein that builds up grosses all during the year.

A. Mike Pagel





THE WATERSON SILVER PLAQUE PRESENTATION AND BANQUET GIVEN IN HONOR OF THE WINNER

Invites Inspection Of Cooling Plant

Keeping in mind that the average theatregoer has no idea of how a theatre cooling system functions, Manager Harold Armistead, Lyric-Avalon, Easley, S. C., runs a trailer as follows: "Would you like to see our 'Weather Factory' in operation? We'd be glad to show you through anytime." Easley reports that many have accepted the invite and have helped spread the word on the theatre's comfort.

To sell the cool idea via lobby display, Easley forwards shot illustrated below of decoration piece. Appropriate copy, such as "Cool as a Mountain Top" is used, with lettering cut out of heavy paper with tissue pasted behind the letters. Flasher button is utilized behind light signs. Stars are silver stick-ons from the corner stationery store. Blue bulbs are planted between sections with blue baby spot overhead.

Display is of wall-board, with background pale blue, the mountains, purple, green and white and trees in black.

"Have You Contributed Lately?"

Weinberg's New Post

Herman D. Weinberg, formerly managing director of the Little Theatre in Baltimore, Md., has been appointed director of publicity of the French Motion Picture Corp. headquartering in New York City.



Armistead's Star-Studded Lobby Cool Display

Waterson Receives Quigley May Plaque

Theatremen representing Indiana-Illinois Theatres Company gathered recently in Whiting, Ind., and joined with national legislators, local chamber of commerce heads and publishers as guests of Alex Manta, circuit president, at the presentation to Manager R. W. "Watty" Waterson, Hoosier Theatre, Whiting, of the Quigley Silver Plaque for May voted him on his "Klondike Annie" date.

The actual presentation was made to Waterson by Congressman Wm. Schulte, of the First District of Indiana. Pictured above, left, at the ceremonies are Allen Bradley, president, Whiting Chamber of Commerce, Waterson, Manta, the Congressman and Patrick Griffith, local publisher.

Winner Lauded at Banquet

Further honors were conferred upon the winning theatreman at banquet that followed and presided over by Mr. Manta. Speakers from among those present lauded highly the efforts of Waterson in creating his winning campaign, mention also being made of the excellent cooperation from Bill Loomis and house artist, Norman Johnstone.

Guests at the banquet, pictured above, included: Mike Evon, Vic, Indiana Harbor; Jack Albertson, Indiana, Indiana Harbor; Norman Johnstone; Art Wartha, Roxy, Laporte, Ind.; Bill Loomis, Capitol, Whiting; Harry Rubin, Tivoli, Michigan City, Ind.; R. W. Waterson, Congressman Schulte, Alexander Manta, Patrick Griffith and Allen Bradley.

Gayety, South Chicago, Ill.; Jack Burhorn, Gayety, South Chicago; S. S. Holland, Elco Theatres, Elkhart, Ind., and Ferdi Nessel, Jefferson, Goshen, Ind.

The Silver plaque for May was Waterson's first winning in the Quigley Awards. His entry was on Paramount's "Klondike Annie," the theatre being a 450-seat house with a subsequent run policy and situated just a short distance from Chicago.

Davis Lobby Display Credits Depinet

Advertising from the producer to the exhibitor, direct and through the trade press, has for some time, as readers know, been utilized by Manager Walt Davis, of the Capitol, Regina, in Saskatchewan, as part of his lobby display. Placed on tables conveniently located, patrons have gotten into the habit of stopping to examine the various broadsides, inserts, etc.

Latest of the Davis activities in this respect is illustrated below—a showing of recent pieces of promotion literature on Radio's product mailed to exhibitors by Ned E. Depinet, RKO Distributing Co., president. On card in rear of table Davis explains to the folks that the literature is advance information of what is coming from that company and extends a bow in the direction of Depinet.

Material shown included message on "Mary of Scotland," the ticket gag individualized letter on "Annie Oakley," and other advertising literature.



Walt Davis' Lobby Presentation

LAPINERE, PADGETT WIN IN JUNE; AWARDS ENTER LAST HALF OF 1936

Paris Theatreman Takes Down Quigley June Silver Plaque; Committee Votes the Bronze Plaque to Florida Manager

by A-MIKE VOGEL

AS Quigley Awards finish the sixth month of the hard-fought Competitions for 1936 and with July are set for the last half of this year's struggle for the monthly honors and the Grand Awards, France again comes to the fore with the announcement of the Judging Committee for June that the Silver Plaque has been voted to E. Lapinere, Olympia Theatre, Paris, for his entry on M-G-M's "Night at the Opera."

Just a step behind for second honors, Del Padgett, manager, Capitol Theatre, Clearwater, Fla., is awarded the Bronze Plaque, for his entry on Universal's "Show Boat."

It's a first time for both of these showmen in the Quigley Awards, the two men being new comers to the Competitions. It's also a second-time for their situations in the Plaque listing, the Silver for January of this year having been voted to Rene Lebreton, of the Paramount Theatre, Paris, and the Silver for April, 1934, taken down by Walter Golden, of the Riverside Theatre, Jacksonville, Fla.

Though the winners finished definitely in the clear, they were hard-pressed every inch of the way and the laddie who made it a ding-dong race from the starting bell was none other than that able Round Tabler and previous Grand and monthly Award winner, Bill Hendricks, skipper of the Warner Theatre, Memphis, who sent along a corking campaign on U. A.'s "Things to Come" that almost copped one of the big Prizes. Bill out-distanced the rest of the field to land the only First Mention given in June and he well deserves it.

▽ ▽

Seventeen entrants share the 15 Honorable Mentions given this month, the additional honors going to Harry Goldberg, of Philadelphia, and to Perry Spencer, of New York, for their cooperation on campaigns from the Boyd and Paradise theatres, respectively.

New-comers are again to the fore with six of these entrants clicking for the first time. These include Lewis Black, John Judge, Lou Kussner, R. W. Rhodes, Vern Sicotte and Don Williams. Entries and addresses of these theatremen as well as the others honored this month will be found in detail on this page. To them are awarded the Sheepskin Certificates and these duly inscribed go forward shortly.

The Quigley June Runners-Up

First Mention

Bill Hendricks, Manager, Warner, Memphis, Tenn. "Things To Come"

Honorable Mentions

Ray Bell, Publicist, Palace, Washington, D. C. "Under Two Flags"

Lewis Black, Manager, Queen, Wilmington, Del. "And Sudden Death"

Harry Botwick, Manager, M. & P. State, Portland, Me. "And Sudden Death"

Les Bowser, Manager, Harris-Warren, Warren, Pa. "Show Boat"

Jerry DeRosa, Manager, **Perry Spencer,** Publicist, Loew's Paradise, Bronx, N. Y. "Show Boat"

Douglas George, Manager, Parker Theatre, Darby, Pa. "Pasteur"

Steve Barutio, Manager, **Harry Goldberg,** Publicist, Warner Boyd, Philadelphia, Pa. "White Angel"

George Irwin, Manager, Lyceum, Duluth, Minn. "Show Boat"

John Judge, Manager, Loew's Lincoln Sq., New York City. "Mr. Deeds"

Lou Kussner, Manager, Apollo, Martinsburg, W. Va. "Mr. Deeds"

Les Pollock, Manager, Loew's Rochester, Rochester, N. Y. "Trouble for Two"

R. W. Rhodes, Manager, New Weller, Zanesville, O. "Hit and Run"

Raleigh Sharrock, Manager, Malco Palace, Morrilton, Ark. "Mr. Deeds"

Vern Sicotte, Manager, Majestic, Grand Rapids, Mich. "Great Ziegfeld"

Don Williams, Manager, Colonial, Brooklyn, N. Y. "Under Two Flags"

The Quigley Awards now round into the back stretch as entries for the seventh month begin to arrive. In but a few months the fast-flying theatremen will be thundering down the home stretch in a great race to decide the winners of the year's Grand honors. Now is the time to bear down.

With the hot weather upon us, the winners for the next two months should most certainly be remembered for their efforts in putting over the campaign to be selected by the Judges. It's a cinch that the man who does not allow the heat to beat him in telling the folks about his shows is going to be considered tops in any man's competitions, and that's a quiet tip to ambitious showmen hoping to win one of the remaining Quigley Plaques and now laying plans to do so.

"Have You Contributed Lately?"



Wilson, at Left, and Rose Show Lobby

Theatre Sponsors Annual Rose Show

For top results, nothing put over at the theatre has exceeded the results obtained by Manager Walter Wilson, Capitol, Edmonton, Alberta, Can., from his annual rose show, started five years ago and now grown to be one of the biggest institutional events.

By arrangements with leading seedsmen, rose bushes are available for 40 cents each, but can be secured at this price only by filling out coupon found in special booklet gotten out by Ward and distributed only at the theatre to patrons. Booklet is 12 pages and in addition to all possible information on proper growing of roses, carries art and copy on the Capitol. So far, in 1936, Ward reports over 8,000 books given away.

The drive is a year-round proposition. During the winter time, regular period on theatre's weekly broadcast is allowed for talk on rose culture, how they should be cared for in the cold weather and how to secure the bushes at the low prices.

Wind up each year is a Rose Show staged in the lobby of the theatre and last year over 2,000 entries were reported. One hundred dollars in prizes was donated by merchants and for this year newspaper is giving silver trophy for best rose in the show. Further plugs were given with co-op page containing ads and contest information and there were of course a lot of prominently placed stories. Accompanying photo shows portion of the lobby at one of the shows with Wilson to left, who reports that at show time, held during hottest days of the year, average business is tripled. Wilson writes that interested managers may obtain booklets by writing him at the address above.

Teaser Ads Used By Cook for "Deeds"

Scattered through the classified section, Earl Cook, Warner Theatre, San Pedro, Cal., planted his "Deeds" teaser ads, copy reading "learn about entertainment 'Deeds' offers at Warners. Acquire a 'deed' for any of the properties listed," etc., etc. Serialization was run in paper and traveling billboard was used on street two days ahead.

On all main arteries entering San Pedro, Earl posted directional arrows (see photo), a five-foot illuminated title sign was planted on roof of building rigged on flasher and inserts were put in all packages leaving bakery. Clerks in five and tens wore imprinted colored chest ribbons and cooperating market gave away autographed photos of Cooper and Arthur.

"Have You Contributed Lately?"

Merchants Aid Mead On "Captain January"

Through cooperation of local bakery, Ken Mead, Main Theatre, Pueblo, Colo., for "Captain January" promoted a Temple cake and the distribution of fan photos. Wire of thanks from Miss Temple was received and blown up for window display purposes.

Five and ten aided by featuring a sundae named for the starlet and dressing all waitresses in house dresses with Shirley Temple bows. Hit tunes were displayed and plugged in all music stores, beauty shop offered a Temple permanent and department store devoted window to starlet dresses.

"Have You Contributed Lately?"

Show Boat Manager Makes Personal for Webster

A happy coincidence for J. H. Webster, Carolina Theatre, Elizabeth City, N. C., was the arrival of one of the original show boats in his city during his engagement of the film bearing the same name. Webster contacted Charlie Hunter, manager of the boat and from whom Edna Ferber had received most of her data in writing the story, for a personal appearance at the theatre.

Heralds were distributed from the theatre and house to house and front of theatre was dressed up with bales of cotton bearing picture copy.

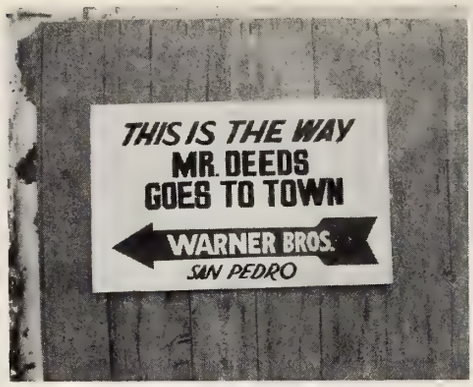
"Have You Contributed Lately?"

Buy British Products Highlights "Rhodes" Date

Highlight of Ernie Petch's "Rhodes" campaign at the Strand in Brandon, Canada was a "buy British Empire products" contest in cooperation with the Brandon Optimist. Contest was worked as follows: Each merchant took two ads two by five inches in size. In one of each merchant's ad appeared illustration of his product, minus any identifying name. The other ad contained name and telephone of said merchant. It was the task of contestants to link both ads and send completed list to paper. Cash prizes were awarded winners, and an extra five cents an inch was charged to the participating merchants for their ads to cover cost of prize money.

To further aid the campaign, Ernie permitted cooperating merchants a display in his lobby. Stunt was plugged over radio and at each announcement listeners were urged to see the display at the theatre. Paper wrote editorial on the picture and campaign.

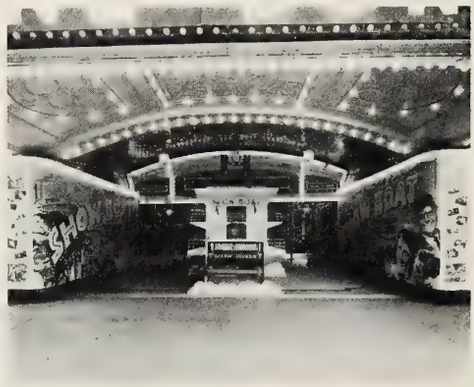
Imprinted book marks were used in all libraries, leading diamond merchants featured window displays carrying picture and theatre copy and imprint was placed on restaurant menus about town.



Cook's "Deeds" Directional Arrows



Athletic Field Dressed for "Rose Marie"



Eagles-Fitzgibbons' "Show Boat" Front



Robertson's Pixilation Display for "Deeds"

Store Ties In With Novak on "Rose Marie"

For his return engagement of "Rose Marie" at the Gaiety Theatre, Winnipeg, Can., Bill Novak contacted leading department store which featured picture announcements over their p.a. system at peak business hours, blouse department plugged a "Rose Marie" blouse, tobacco department a "Nelson Eddy" pipe and sheet music window was planted at entrance to store.

Accompanying photo shows special display built for front of athletic field, drugstore featured "Rose Marie" cosmetics displaying them in window with large cutouts of MacDonald and Eddy and a teaser campaign with catch lines was planted in cooperating newspaper.

"Have You Contributed Lately?"

Clean Up Week Planted By Lavoy for "Mr. Deeds"

A "clean up, paint up, fix up week" was sponsored over Station KFJM in Grand Forks, N. D., for Eugene Lavoy's "Mr. Deeds" campaign at the Dakota Theatre with twelve tickets going to persons sending in the twelve best household helps for spring housecleaning. On opening day newsies wearing "Welcome Mr. Deeds" banners sold papers with red overprint on first page.

Directional "Deeds" arrows were spotted about town, transfer company trucks were bannered and music store devoted window to display plugging the tuba. A double truck co-op page was landed, oversized keys with welcome message imprint were planted in hotels and cafes and permission was granted from Mayor to place welcome tack cards on all lamp posts.

"Have You Contributed Lately?"

Robertson Summons Folk to See "Deeds"

When the new parking regulations went into effect in Athens, Ga., city manager Allan Robertson for the "Deeds" date at the Palace went about town inserting fake police summons under window shields of parked cars ordering them to see the picture.

Through tieup with largest restaurant small cards were distributed away from theatre, copy reading "I am not pixilated, are you? I go to Blank's when I am hungry or thirsty." Seven teaser ads were inserted in papers day ahead, opening day story was run explaining teasers, and spot announcements were landed over radio. Accompanying photo shows how Allan stressed the pixilation angle.

"Have You Contributed Lately?"

Special Front Built For "Show Boat"

For their "Show Boat" campaign at the Madison Theatre in Peoria, Ill., Manager Merle Eagles aided by publicist Elmer Fitzgibbons rigged up the box-office like a pilot house (see photo). Paddle wheel in front was in continual motion, each paddle carrying name of player or catch phrase on picture. 24 sheets were mounted on both sides of outer lobby with still panels.

Window display was secured in leading store, featuring original gowns worn by Irene Dunne, store supplementing window with full page ad.

St. Louis First-Runs Divided Into Two Distinct Districts

Leading Theatres Are Found in Downtown and Uptown Business Areas

by DAVID F. BARRETT
from St. Louis

Having put in a very pleasant year exploiting pictures in and about St. Louis, your Chairman is more than willing to agree with correspondent Barrett that the Missouri metropolis is indeed a good showtown. What makes it so is set forth in this article which continues the Showman's Travelogue series now current in this department.

—A-MIKE VOGEL

St. Louis, a metropolis that was built without either a boom or a boomerang, was making motion pictures when Hollywood was a vacant lot, and collectively knows more about good motion picture entertainment than any community of a million souls anywhere in the world. Perhaps that sounds like an extravagant statement, but as your good friend Al Smith would say: Let's go to the record. And there you will find that from the pioneer days of "King" Baggot down to "The Great Ziegfeld," the current roadshow sensation, there has always been a St. Louisian at the very top of the production heap. Even the Warner Brothers got their start as film manufacturers right here on the shores of the Father of Waters. Harry Warner so testified under oath in the Federal Court here last October.

Home of the Municipal Opera

It has been said and repeatedly that "St. Louis is a poor show town." But that must be amended slightly. It is a poor show town for poor showmen and poor entertainment. But from the early days back in 1906 when John Kerzin opened his 200-seat World's Dream Theatre at 1314 Market Street up to this very moment, St. Louisians have readily put their cash on the line when really told that the show was good. Prove that—sure. They said "The Great Ziegfeld" in its first week here grossed more real coin of the realm than the same production did in New York City. And further, in its first run, second run and subsequent run houses St. Louis is supporting almost twice as many seats per 1,000 population as such hot show towns as New York, Chicago, et al.

A poor show town! Where in the world can you match the continued success for a period of 16 years through storm and depression the financial showing of the St. Louis Municipal Opera. And they give away 3,000 free seats each and every night of their 12 weeks run. And who can say that the brothers Skouras were not a success? What town can trot out a combination to beat Spyros, Charles and George Skouras and Reeves Espy at their best? They set a pace for real showmanship among motion picture exhibitors that has made it extremely tough for all that have followed them here.

Once more, we must prove our thesis. And can we? Certainly! The Better Films Council of Greater St. Louis is the model for the world. A pioneer in community co-operations for the betterment of an industry that actually saved it from pernicious busybodies in Washington and elsewhere who would have destroyed the body to remove a wart. Thanks to the foresight of Fred Wehrenberg, President of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and other officials of that organization, the local motion picture men were quick to realize that the helpful assistance of several hundred thousand women was better than their antagonism. The result was the Family Night that lifted some of the local neighborhood houses out of the red.

St. Louis, the Rome of the West, has been charitable in its views of the motion picture industry. The dominant religion among the white population is Catholic. But there is also a very large percentage of Lutherans, Baptists, Christians, Presbyterians, Methodists and Jews residing here. And in no large community will you find the real understanding and friendliness among the various creeds as here. The Better Films Council is a cross-cut of the broad gauged women of all religions.

St. Louis is situated on the left bank of the Mississippi River, just a few miles below the junction of that mighty stream with the Missouri River. It extends some twenty miles along the river and some ten miles back from the stream. It is the dominant trading center for a billion dollar area that one of the local papers has styled the Forty-ninth State. In the city proper there are almost one million men, women and children and they are surrounded by almost two million others who reside in the nearby towns of St. Louis and St. Charles counties in Missouri and St. Clair, Madison and Monroe counties in Illinois.

Natural Born American Dominates

Founded by the French, St. Louis at various times has been under the rule of three countries—France, Spain and the United States. One of the historic incidents is that we were under three flags the same day—when the concluding steps were taken in connection with the Louisiana Purchase—the world's greatest real estate deal. Originally French, the present population is dominantly native born American—mostly of German, Irish, French, Italian and Scotch-Irish extraction. About 10 per cent of the population in the city proper is negro.

Several great bridges span the Mighty Mississippi River, making St. Louis of easy access to Illinois and other states to the east. Dozens of national highways converge here and the world's famous Shaw's Garden and the matchless St. Louis Zoo attracts millions of visitors annually. The Zoo grounds in Forest Park is the meeting place of America. One day last Summer I counted automobiles from forty states on the roads adjacent to the Zoo. And many of these visitors also find time to visit our motion picture theatres.

Uptown and Downtown First-Runs

St. Louis has the best surface street car system in the country—if not the world. The St. Louis Public Service Company gave the country its first co-ordinated street car and bus service in a large metropolitan area. The town is also served by many service car lines, operated by individuals but banded together in an association that insists upon each member giving the patrons real transportation.

Unlike most large cities, St. Louis has two distinct first run districts. Downtown you will find Loew's, the Ambassador and Orpheum within a few blocks from Seventh to Ninth between Locust Street and Washington Avenue. All are exclusively motion picture houses at present but on occasions the Ambassador uses stage attractions.

On the edge of the downtown district on Market street just east of Sixth street you will find the Grand Opera House that depends mostly on vaudeville to pull in the cash customers, but also showing independent pictures first run. It is closed for the Summer. That's the downtown first run layout. Except the American Theatre at Seventh and Market street is used from time from time to time for road show attractions.

Then you must jump more than a mile westward to the vicinity of Grand and Washington Boulevard where are collected the St. Louis, Grand Central, Guild Cinema, Missouri, Fox, World, Shubert-Rialto and Empress within a baseball toss of each other. The Fox is operating at present as first run house. The Missouri Theatre has reverted to a second run house because of the inability of the Fanchon & Marco interests to obtain an adequate supply of desirable first run pictures. The St. Louis Shubert-Rialto and Grand Central theatres are dark. The World is also dark. The Empress is a second run house operated by the Ansell interests.

Automobile parking is a real problem for the downtown first runs during the day time, but nevertheless the houses get a real play in their matinees. They are conveniently located for the patrons of the bigger department stores and office buildings and the bargain prices that prevail prior to 6 P. M. catch many customers. The Ambassador's price scale is 25, 35 and 50 cents, the Grand Opera House charges 15, 25 and 35 and the Loew's and Orpheum scales are 25, 35 and

(Continued on following page)

ST. LOUISANS CO-OPERATIVE

(*Continued from preceding page*)

55. The American Theatre for "The Great Ziegfeld" charged 55, 84, $1.10 and $1.55.

In the Grand Boulevard sector the Fox is charging 25, 35 and 55, while the Missouri's rates are 25 and 40.

Another distinct feature of St. Louis as a motion picture exhibition center is that the community has a number of outlying sections that are almost first run spots in their own right. The town's 10 second run houses are strategically located to take full advantage of this unusual arrangement. Few towns have separate business and community district such as Grand boulevard and Arsenal street, Grand boulevard and Gravois avenue, the Wellston section on Easton avenue, Grand boulevard and Natural Bridge road, Cherokee street and Iowa avenue, West Florrisant avenue around Warne avenue, and Gravois avenue and Morganford road.

The second run houses will average around $3,000 a week each, while the 80 subsequent run theatres perhaps will take in at least $150,000 per week among them. An indication of the total motion picture theatre receipts here was an estimate that the proposed city tax of one cent on each theatre ticket costing 20 cents or more, which was killed at the last session of the Board of Aldermen would have cost the industry $200,000 annually.

And in passing it must be said that the value of an alert and efficient trade organization for the protection of the motion picture industry has been proven here time and time again. Up to this moment not one really adverse bill has ever passed the local Board of Aldermen and been signed by the Mayor. But hundreds have been thrown into the legislative hopper. A special committee composed of Harold W. "Chick" Evens of Loew's, representing the first runs; Leto Hill, general manager of the St. Louis Amusement Company, acting for the second runs, and Clarence Kaimann, who operates a number of subsequent runs in North St. Louis, has been serving with Fred Wehrenberg, as president of the Motion Picture Theatre Owners local organization, to watch legislation. Three proposed bills that met defeat at the last session would have tapped the industry for $350,000 annually if passed.

Company Dominates Second-Runs

In the second run and subsequent run field the St. Louis Amusement Company is the dominant factor with some 20 houses in operation.

This company has also recently let construction contracts for two new houses. One to be at Goodfellow boulevard and West Florissant avenue in the northwestern part of St. Louis and the second on Forsythe boulevard west of Hanley road to Clayton, the county seat of St. Louis County. The St. Louis Amusement Company is controlled by Skouras Brothers Enterprises, a Warner Bros. subsidiary, which at present is in bankruptcy court. Nelson Cunliff, Federal trustee for Skouras Brothers Enterprises, is President of the St. Louis Amusement Company.

Among the first run men "Chick" Evens and Charley Kurtzmann and Harry Greenman of the Ambassador and Fox give as much time to civic affairs as their crowded duties will permit. But as every one knows first run shows are very exacting in their demands on executives and as a result these first run officials have not taken the real active interest in community affairs as have Cunliff, Wehrenberg and Kaimann, for instance.

First-Run Situation Differs

However, there is another angle to the first run situation here that is perhaps different than elsewhere. The companies that actually own the Ambassador, Missouri and New Grand Central theatres are headed by Thomas N. Dysart, who for several years has been the ranking official of the St. Louis Chamber of Commerce, while Ed Koeln, who was co-trustee for the Fox Theatre property before its reorganization, was for many years City Collector of St. Louis and one of its most popular officials. In the Carondelet section and in the vicinity of Kingshighway and Gravios avenue, where is located the American Exchange National Bank, which he heads as president, there is no one better known or liked than Ed Koeln. And it is interesting to note that he was one of the pioneer motion picture exhibitors of St. Louis. He was in the syndicate that originally constructed the New Grand Central theatre and that owned the First National franchise for this territory. And it is said for him that he was the first exhibitor to successfully co-ordinate motion pictures with flesh and blood actors to produce "talking pictures."

Fred Wehrenberg also occupies a very unique position along Cherokee street. Not even the Skouras boys could wrest his strategic hold on that community from Fred—even though they shot the best men in their organization to compete with him. And in the final results Fred ended up with the Cinderella Theatre, at one time operated by the St. Louis Amusement Company under the Skouras regime. As goes Wehrenberg so goes Cherokee street, it has been said.

Theatremen Rated High

To begin with, I will say that the advertising rates charged by the St. Louis newspapers are somewhat out of line compared to rates exacted from department stores and other advertising. But these high rates are explained by the publishers by the fact that they do give considerable space in their news columns to news articles dealing with the motion picture industry and its people. The three papers regularly use special columns out of Hollywood and from time to time drop in some special story. But in each instance the article in question has real news value to the readers of the papers. Each of the papers has its special motion picture critic and all use slides in the local theatres in a co-operative tieup on advertising.

In the exploitation field the restrictions against a parade downtown and against hanging heralds, etc., on lampposts, handicap the publicity boys somewhat, but there are ways of accomplishing the desired results if you only know how.

Local merchants are also very co-operative when properly approached. Never is an important new house opened here without a special advertising section in one of the local newspapers and various business houses use generous space to pay their compliments to the theatre owners and managers. Likewise, a real tie-up can always be depended upon to get window space in some of the department stores or specialty houses. A striking example of this co-operation was the recent advertising carried by one of our largest department stores for various articles of wearing apparel, etc., used by Shirley Temple as part of the exploitation campaign for the run of "Captain January" at Fanchon & Marco's Fox Theatre.

To sum up, St. Louis is a good town for good pictures and good showmen and we have plenty of both hereabouts. And it is not because I like them. Perhaps all of them do not rate with the Skouras boys, Billy Goldman, Harry Koplar and O. T. Crawford at their best, but on the whole they will compare favorably with motion picture men in other metropolitan areas. Personally I would give all of them a little more leeway to expand their capabilities.

The older generation and the children like the neighborhood houses. There they find no parking problems, can go dressed as they please and get to bed at a reasonable hour. The price scale is 10 to 25 cents. Mama takes in the matinees at the first run in conjunction with some of her shopping tours, but on the whole the first runs, especially those along Grand boulevard, depend almost entirely on the younger men and women and visitors to the city. St. Louis' floating population is not so pronounced as in New York and Chicago, but enough to be considered.

Many Own Homes

Next to Philadelphia there are more homes occupied by owners in St. Louis than any large city in the land. This is an important factor in the patronage of our theatres and explains the pronounced success of such men as Wehrenberg and Clarence Kaimann, and the Ansell boys.

And now to get back to where I began—St. Louis was making motion pictures when Hollywood was a vacant lot. It will jolt some of the big shots out in California to learn that St. Louis produced the first two-reeler, the first three-reeler and the first five-reel feature picture ever produced, and O. T. Crawford was the first man to ever send a motion picture company to location.

The principal competition of the local motion picture houses are the various attractions in the Municipal Auditorium's Opera House and Convention Hall, the Municipal Theatre in Forest Park, the sports attractions at the Arena, including hockey, boxing and wrestling matches; baseball at Sportsmen Park and various soft ball parks in the city and St. Louis County and an occasional dramatic attraction at the American Theatre. The Meramec River and swim pools are real summer competition. But week in and week out St. Louisians reach into their pocketbooks for about a quarter of a million dollars for their picture shows. That means that each man, woman and child sees a picture show on an average of once a week.

Good Evening:

One more reminder of the fact that Bob Taylor's newest picture "Private Number" starts tomorrow at the Fox Theatre. I'm quite positive that there isn't a person in Pomona Valley who won't enjoy this show, since the story is paced as fast as Bob's own meteoric rise in pictures with Loretta Young adding greatly to the attractiveness of the program. The preview feature should not be overlooked either because it's one of Damon Runyon's rollicking comedies—"The Three Wise Guys" and features Robert Young, Betty Furness and Raymond Walburn. So don't miss this program.

Bob Cannom.

Chatter style of newspaper advertising as utilized by Manager Bob Cannom of the Pomono Theatre, Pomono, Cal. The "good evening" head is used regularly by Cannom in these one-column displays which have built up quite a bit of reader interest.

Good Evening:

Just received a booking confirmation on Bob Taylor's latest picture, "Private Numbers." It seems funny to watch Bob on the screen since during most of his College career in Pomona he was a regular member of our audience, particularly on Saturday nights. But even though the jump was a long one, he seems to have landed on both feet. Loretta Young is costarred with Bob in "Private Numbers" and advance notices give it plenty of good reviews so I know you'll enjoy seeing it when we play it at the Fox.

BOB CANNOM.

Gag Street Bally Used By Rowberry for "Ray"

For his street bally on "Invisible Ray," John Rowberry, Hunter Theatre, Elko, Nev., purchased a regular cooking pot and attached a galvanized stove pipe to it, imprinted it and slipped it over his "stooge's" head. Man wore oversize white gloves, paraded streets and stopped to peer into shop windows. Prior to stage showing, all lights were turned out in house, green foots turned on and man would appear on stage and in trembling voice say "I'm coming here on Thursday."

On "Robin Hood of El Dorado" entire staff wore Mexican hats, window cards were spotted in ace stores about town and due to large Mexican and Spanish population in Elko, ads were run in those languages.

How They Treated "Milky Way" Abroad

In Glasgow, Scotland, C. Young at the Paramount Theatre staged a competition which was run in conjunction with the Glasgow *Evening News,* for which a radio firm donated two of their sets for the best reviews turned in on the picture. Contest was held during entire run of film and paper gave it plenty of space.

Arrangements were made for milk company to banner all their trucks, tieup was made with department store which displayed five-foot cutouts of Lloyd and Helen Mack and a 15-foot banner was planted at football club ground.

At Newcastle, England

G. G. Sadler for his date at the Paramount Theatre there tied up newspapers, which were induced to advance date of Tyneside Milk Week to coincide with week of showing. Procession of 80 bannered milk wagons, carts, etc., headed by lorry bearing 48 cutout heads of Lloyd covered city. Milk bottle discs were used by all local milk distributors and milk posters occupying commanding sites all over city bore picture copy.

And At Manchester

Where Harry Murray at the local Paramount opened a milk bar in his lobby through aid of cooperating dairy (see photo). Entire staff was dressed as milk maids and men and for further lobby display full size Lloyd cutout was used with glass of milk in extended hand. Front of theatre was decorated with oversized milk bottle cutout on which were posted scene stills.



Murray's "Milky Way" Lobby Bar

Free Permanent Given For "Invisible Ray"

Doubtless figuring that the patrons of the Wicomico Theatre in Salisbury, Md., would have their hair standing on ends after seeing "Invisible Ray," Harry Moller tied up leading beauty parlor, which offered a free permanent to any young lady who would sit alone in the theatre at midnight and witness the picture. Announcements were run that, before entering theatre, the young lady would be subjected to a thorough physical examination, all lights would be turned out in house and after brief prologue she would be taken to "ghostland."

Harry reports that he had 20 applicants, chose the most likely one, and that after due publicity crowds gathered at the theatre to watch the gal enter. Papers grabbed the stunt and played it up much to the satisfaction of the beautician.



"CYRANO DE BERGERAC"

Cyrano won his women by the eloquence of his prose. Alexander Smith wins them by the beauty and luxuriance of its floor-coverings . . . which is why you will find Alexander Smith Carpets in the majority of the country's most successful theatres.

ALEXANDER SMITH CARPET

• personalities

ED SIEGAL
formerly at the Etna in Mt. Etna, Pa., is now managing Schine's Granada, Buffalo, N. Y.

▽

HERMAN WEINBERG
former managing director of the Little Theatre, Baltimore, Md., has been appointed director of publicity of the French Motion Picture Corp., headquartering in New York City.

▽

E. L. HICKEY
has been appointed manager of the Colonial Theatre in Brockton, Mass.

▽

BEN REEVES
owner of the Spartan in Sparta, N. C., has purchased the Jeffersonian at West Jefferson, N. C.

▽

LIN CURTIS
has been named manager of the Star in St. Johnsbury, Vt.

▽

JOHN McCONVILLE
has taken over the managership of the Davis Square in Somerville, Mass.

▽

GEORGE HELTZER
assistant at the Metro in the Bronx has been appointed manager of the house.

▽

SIDNEY GOTTLIEB
manager of the Bronx Metro Theatre has been transferred to the Park West, replacing MOE FARBER.

▽

CLIFFORD LINDBLOD
is managing the newly remodeled Strand Theatre in Atlantic, Ia.

▽

EDWARD HARRISON
recently resigned from the Capitol, Pittsfield, Mass., has gone to Waterville, Maine, to become district manager of the Gordon Theatres.

▽

WALTER ROSE
formerly at the Palace in Pittsfield has resigned and gone to Florida.

▽

A. H. YEOMANS
of the Mississippi Theatres, has subleased the Ritz Theatre, Natchez, Miss., to LOUIS FRY.

▽

FRANK A. BAILEY
has purchased the Lyric at Bay Springs, Miss.

▽

H. CLAY HARRIS, JR.
is the new manager of the Ritz Theatre in Marianna, Fla., succeeding J. A. BIVINGS.

▽

ELLIS OUTLAW
has been made manager of the Alabama, Dotha, Ala.

▽

LLOYD EVANS
is the manager of the Maplewood Theatre, Maplewood, N. J.

▽

HARRY BOTWICK
of the state in Portland, Me., dropped in on his annual visit.



BASEBALL TEAM. Latest member to sponsor theatre's own baseball team is Jack Markle, Coolidge Corner Theatre, Brookline, Mass. Front row, seated (left to right): F. Fahey, Jack Daley, Joe Ball, Tom Manning and P. Lewis. Back row, standing, J. O'Connor, J. Murphy, W. S. Murphy, A. McDonald, Ned McEttrick, Dan Cooney and P. DeBruit.

Birthday Greetings

Nelson S. Amos
L. S. Bach
N. J. Banks
Carlton L. Beals
Mark Berkheimer
Russ A. Bovim
Murray Bracker
Harry Briggs
C. J. Brown
Dan C. Clinton
Merrill Cowan
George Damon
Jim B. Daugherty
R. V. DeGruy
James Delaney
Irving Dreeben
Henry C. Earle
M. A. Edwards
Ira Eschay
Paul Fiset
Harold Gabrilove
E. V. Gassaway
E. E. Gentes
Marsh Gollner
Ben Griefer
L. P. Hagermann
Thor Hauschild
Ken Henry
Joe Hewitt
A. R. Hiland
Paul M. Ketchum
Joe Klein
Rupert Kobelgard
Mac Krim
Paul Kunze
Irving Lambert
Samuel Leffler
George Littman
Samuel J. London
W. R. McCormick
Robert McGraw
C. W. McHale
Charles H. McKinney
Stewart Martin
Harold J. Murphy
Jack Nelson
James O'Kelly
Erik Paulson
Roy O. Prytz
Thomas N. Pyke
E. H. Rhines
Cecil B. Rosson
Chuck Shannon
William Sherman
C. T. Spencer
Louis Stone
George Stoves
L. Vaughan
Bob Waterson
W. D. Yeakle

AL KARF
has been shifted to Springfield, Mo., by Fox Midwest as city manager. Karf, formerly at Sedalia was succeeded by GLENN CARROLL, formerly at Coffeyville.

▽

WALLY ALLEN
formerly at Schine's in Van Wert, Ohio, has been promoted to manage the Athena in Athens, Ohio. HOLDEN SWIGER replaces Wally in Van Wert.

▽

FRANCIS FAILLE
has been appointed manager of the Palace, Pittsfield, Mass., succeeding EDWARD DOWLING who was transferred to the Capitol in charge of all the Goldstein theatres there.

▽

GORDON CRAIG
was named manager of the Palomar, newly opened house in Seattle, Wash.

▽

CLIFF BOYD
assistant of the Paramount, North Adams, Mass., has been promoted to manage the Strand in Pittsfield.

▽

AL ZIMBALIST
is now at the Regent Theatre in Kearney, N. J.

▽

PAT McSWAIN
former manager of the Criterion in Spartanburg, S. C., has joined radio station WSPA in that city as announcer.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Varia- title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are pro- tions also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after duction numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Avenging Angels	Frankie Darro-Kane Richmond	Aug. 20,'36		
China Flight		Oct. 1,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.		Sept. 15,'36		
Wild Horse Roundup	Kermit Maynard	Aug. 8,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The	Nina Quartaro-Norman Kerry	June 30,'36†		
(all color)				

Coming

Tundra	Del Cambre	July 30,'36†		
White Glove, The		Aug. 15,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-Donald Cook	Dec. 15†	64.	Mar. 28,'36

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Aster-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	July 7,'36†		
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Denfender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
Shakedown	Lew Ayres-Joan Perry	July 17,'36†		
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†	64	
(See "In the Cutting Room," May 23,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan	Jean Arthur-Joel McCrea			
Continental	Dolores Del Rio-Melvyn Douglas			
Craig's Wife	John Boles-Rosalind Russell			
Fighter, The	James Dunn-June Clayworth	Aug. 15,'36		
(See "In the Cutting Room," July 4,'36.)				
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy			
Meet Nero Wolfe	Edward Arnold-Joan Perry	Aug. 1,'36†	72	
(See "Fer de Lance," "In the Cutting Room," May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Edith Fellows			
Road to Nowhere, The	Jack Holt-Louise Henry			
Theodora Goes Wild	Irene Dunne			
They Met in a Taxi	Chester Morris-Fay Wray			
(See "There Goes the Bride," "In the Cutting Room," July 4,'36.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Len Chaney, Jr.	Nov. 1†	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Scream in the Dark	Len Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Be Good Unto Death	Laeri Deveny	Sept. 10,'36	80	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60.	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Coming				
Amok	Marcel Chantel	Oct. 15,'36	84.	
Kliou, the Killer	Technicolor	Oct. 1,'36	60.	June 1
L'Equippage	Annabella	Oct. 15,'36	79.	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81.	
Notre Dame		Oct. 1,'36	58.	
Opera of Paris	Georges Thill	Oct. 1,'36	50.	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster	*63		Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	*65.		Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972. (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36†	67.	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69.	Nov. 23
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123; June 27,'36, p. 86.)	Edw. G. Robinson-Joan Blondell	June 6,'36†	81.	May 23,'36
Captain Blood (G) 855 (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119.	Jan. 11,'36
Ceiling Zero (G) 953 (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95.	Dec. 28
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68.	June 20,'36
Golden Arrow, The (G) 959 (Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)	Bette Davis-George Brent	May 23,'36†	68.	May 9,'36
Hearts Divided 955 (G)	Marion Davies-Dick Powell	June 20,'36†	70.	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84.	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58.	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61.	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60.	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67.	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64.	Nov. 30
Road Gang (A) 964 (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62.	Feb. 29,'36
Singing Kid, The (G) 954 (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36†	84.	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63.	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56.	Apr. 11,'36
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87.	Nov. 30
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57.	May 23,'36
White, Angel, The 960 (G) (Exploitation: July 11,'36, p. 125.)	Kay Francis-Ian Hunter	July 4,'36†	91.	June 6,'36
Coming				
Case of the Caretaker's Cat	Ricardo Cortez-June Travis			
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63.	May 23,'36
China Clipper 960 (See "In the Cutting Room," July 4,'36.)	Pat O'Brien-Beverly Roberts	Aug. 22,'36†		
God's Country and the Woman	George Brent-Beverly Roberts			
Let's Pretend	James Melton-Patricia Ellis			
Love Begins at Twenty (G) 962	Warren Hull-Patricia Ellis	Aug. 22,'36	72.	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe (See "In The Cutting Room," June 20,'36.)	Joe E. Brown-Carol Hughes			
Shrinking Violet	June Travis-Richard Purcell			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck (See "In the Cutting Room," June 6,'36.)	Joan Blondell-Dick Powell			

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115.	
Blue Candles	Reta Myrat	Dec. 25†	95.	
Crucified Love	Helen Pades	Dec. 15†	115.	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98.	
Independence'	Phillip Alexander	Feb. 16,'36†	100.	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75.	
News from Greece	Travelogue	Feb. 9,'36†	80.	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78.	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79.	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75.	Jan. 25,'36
Mister Hobo (G) 3416 (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80.	Oct. 10
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80.	Oct. 10
Rhodes, the Diamond Master (G) 3514 (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Apr. 15,'36†	88.	Mar. 7,'36
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83.	May 23,'36
Transatlantic Tunnel (G) 3513 (Exploitation: Feb. 1,'36, p. 64.)	Richard Dix-Madge Evans	Oct. 27†	94.	Nov. 9
Coming				
Doomed Cargo (A)	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70.	July 11,'36
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
His Majesty's Pyjamas (A) 3623 (Reviewed under the title, "Love in Exile.")	Clive Brook-Helen Vinson-Mary Carlisle		78.	May 30,'36
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80.	May 18,'36
Paris Love Song	Jessie Matthews			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marion Nixon	Aug. 15,'36	66.	
Daniel Boone	George O'Brien	Sept. 1,'36		
Davil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64.	Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65.	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67.	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69.	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66.	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½.	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65.	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½.	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78.	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'36
False Pretenses (G)	Sidney Blackmer-Irene Ware	Oct. 22†	66.	Nov. 23
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½.	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63.	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67.	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65.	
Lady Luck	Patricia Farr—Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy William-Molly O'Day	Dec. 1 †	56.	
Little Red School House	Junior Coghian-Dickie Moore	Mar. 10,'36†	59.	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65.	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61.	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69.	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89.	Feb. 2
Red Wagon	Charlies Bickford-Raquel Torres	Dec. 8†	76.	
Riding Avenger	Hoot Gibson	June 15,'36†	57.	
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerrero-J. J. Martinez Casado	June 1,'36†	63.	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60.	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77.	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60.	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70.	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75.	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59.	
West of Nevada	Rex Bell	June 22,'36†	59.	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55.	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65.	Oct. 14'35
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60.	
Song of the Scarlet Flower	Swedish	June 15,'36	80.	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36	62.	
Coming				
Monday at Ten	Virginia Cherrill-Gary Marsh		60.	
Crime of Voodoo	Fredi Washington	Sept. 1,'36	63.	
Voice of India	Hoeffer Expedition	Sept. 15,'36	70.	
Womanhood	Eve Gray-Esmond Knight		60.	

(THE RELEASE CHART--CONT'D)

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20† 85	
Heart Specialist	B. Somegyl	Dec.	30† 90	
I Cannot Live Without Music	Gyula Csortos	Dec.	20† 95	
One Night in Venice	Gyula Csortos	Jan.	1,'36† 85	
Three Men Under the Snow	Jeno Torzs	Nov.	20† 85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Parade	Irene Rich-Evelyn Brent	May	15,'36 71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25† 71	

Coming

High Hat	Frank Luther-Dorothy Dare	Sept.	1,'36	
Rich Relations	Ralph Forbes-Frances Grant	Oct.	15,'36 68	
Second Choice	Betty Burgess-Lloyd Hughes	Nov.	1,'36†	
Wooden Kimono, The		Sept.	15,'36	

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb.	15,'36† 64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	
Easy Money (G)	Onslow Stevens-Kay Linaker	June	10,'36† 66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36† 66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May	2,'36† 75	July 4,'36

Coming

Murder Will Out		Aug.	1,'36	

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar.	27,'36† 63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr.	24,'36† 71	Apr. 11,'36
Ah, Wilderness! (G) 628	Wallace Beery-Lionel Barrymore	Nov.	29† 98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb.	14,'36† 72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July	10,'36† 79	July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan.	17,'36† 73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June	5,'36† 94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb.	21,'36† 62	Feb. 8,'36
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec.	6† 78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec.	20† 84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar.	27,'36† 68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov.	8† 133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov.	15† 96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov.	22† 73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar.	20,'36† 81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36; p. 122.)				
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan.	3,'36† 90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr.	17,'36† 86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan.	31,'36† 113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June	26,'36† 111	July 4,'36
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr.	10,'36† 106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May	8,'36† 72	May 2,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec.	27† 126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar.	6,'36† 82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan.	10,'36† 62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May	15,'36† 75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan.	24,'36† 77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May	29,'36† 75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr.	3,'36† 88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb.	7,'36† 72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June	19,'36† 69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec.	13† 82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb.	28,'36† 89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				

Coming

Born to Dance	Eleanor Powell-James Stewart			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Gorgeous Hussy, The	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart	Aug.	21,'36	
Great Ziegfeld, The (G)	William Powell - Myrna Loy - Luise Rainer		180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82.)				
His Brother's Wife	Robt. Taylor-Barbara Stanwyck	Aug.	14,'36	
Kelly the Second	Patsy Kelly-Pert Kelton			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Old Hutch	Wallace Beery-Cecilia Parker	Aug.	7,'36	
Our Relations	Laurel and Hardy			
Piccadilly Jim 655	Robt. Montgomery-Madge Evans	July	31,'36†	
Romeo and Juliet	Norma Shearer-Leslie Howard-John Barrymore		124	
(See production article, Mar. 28,'36, p. 16.)				
Suzy 518	Jean Harlow-Franchot Tone	July	24,'36† 98	
(See "In the Cutting Room," June 13,'36.)				
Sworn Enemy (G)	Robert Young-Florence Rice		*80	July 11,'36
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			
Women Are Trouble (G)	Stuart Erwin-Florence Rice		60	June 20,'36

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan.	2,'36† 65	
Riddle Ranch	Black King	Dec.	16† 56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June	19,'36† 68	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan.	24,'36† 92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June	26,'36† 57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec.	13† 63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr.	3,'36† 76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May	29,'36† 59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan.	3,'36† 83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar.	6,'36† 67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May	8,'36† *85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec.	27† 81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov.	29† 76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct.	25† 125	Aug. 10
(Pictorial: June 29,'35, p. 47; exploitation: Feb. 8,'36, pp. 80, 85; Feb. 22,'36, p. 97.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar.	27,'36† 58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb.	28,'36† 95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb.	14,'36† 56	May 30,'36
Eagle's Brood, The (G) 3517	Wm. Boyd-Jimmy Ellison	Oct.	25† 60	Oct. 12
Early to Bed 3560	Charles Ruggles-Mary Boland	June	5,'36† 73	
(See "In the Cutting Room," May 2,'36.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May	15,'36† 76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May	1,'36† 67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar.	13,'36† 72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May	15,'36† 72	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June	12,'36† 68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar.	6,'36† 73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Hands Across the Table (A) 3515	C. Lombard-Fred MacMurray	Oct.	18† 80	Oct. 19
(Exploitation: Feb. 1,'36, p. 66.)				
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan.	17,'36† 76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec.	20† 63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb.	21,'36† 81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov.	15† 84	Nov. 16
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb.	7,'36† 88.	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec.	13† 72.	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr.	10,'36† 83.	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	28† 59.	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June	5,'36† 72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov.	8† 85.	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June	19,'36 73.	June 13,'36
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb.	28,'36† 65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May	22,'36† 76.	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July	3,'36† 64.	June 20,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan.	10,'36† 82.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20† 73.	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov.	1† 66.	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr.	17,'36† 70.	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan.	17,'36† 87.	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov.	22† 83.	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July	10,'36† 77.	June 20,'36
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar.	27,'36† 77.	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July	17,'36† 64.	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr.	24,'36† 67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr.	17,'36† 72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan.	31,'36† 65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar.	20,'36† 74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar.	13,'36† 106.	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122.)				
Two Fisted (G) 3513	Lee Tracy-Grace Bradley	Oct.	4† 65.	Nov. 2
Wings Over Ethiopia (G) 3518		October Special	52.	Oct. 26
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb.	14,'36† 63.	Feb. 8,'36

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen			
Champagne Waltz	Gladys Swarthout - Fred MacMurray			
General Died at Dawn, The	Gary Cooper-Madeleine Carroll			
Girl of the Jungle	Ray Milland-Dorothy LaMour			
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July	24,'36† 78	
Hollywood Boulevard	John Halliday-Robt. Cummings	Aug.	14,'36	
Johnny Gets His Gun	Ralph Bellamy-Katherine Locke			
Lady Be Careful	Lew Ayres-Mary Carlisle			
Murder with Pictures	Lew Ayres-Gail Patrick			
My American Wife	Francis Lederer-Ann Sothern	July	31,'36†	
Rhythm on the Range	Bing Crosby-Frances Farmer	July	31,'36†	
(See "In the Cutting Room," July 4,'36.)				
Son Comes Home, A	Mary Boland-Donald Woods	July	31,'36†	
(See "In the Cutting Room," June 27,'36.)				
Texas Rangers, The	Fred MacMurray-Jean Parker	Aug.	14,'36	
Three Married Men	Lynne Overman-Wm. Frawley			
Valiant Is the Word for Carrie	Gladys George-Arline Judge			
Wives Never Know	Charles Ruggles-Mary Boland			
Yours for the Asking	George Raft - Dolores Costello Barrymore	July	24,'36†	
(See "In the Cutting Room," June 27,'36.)				

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burns	Oct.	11 60	
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June	12,'36† 68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar.	1,'36† 59	
Bulldog Courage	Tim McCoy-Lois January	Dec.	20† 60	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan.	27,'36† 76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr.	15,'36†	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr.	20,'36† 68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan.	27,'36† 67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36† 61	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25† 60	

Coming

Aces and Eights	Tim McCoy-Luna Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36† 60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	4† 63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36† 54	
Wolves of the Underworld	Godfrey Tearle	Dec.	4† 55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1† 60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr.	13,'36† 55.	Apr. 11,'36
Crime of Doctor Crespi, The	Erich von Stroheim - Harriet			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
3504	Russell	Oct.	21† 63	
Dancing Feet (G) 3525	Ben Lyon-Joan Marsh	Jan.	31,'36† 72.	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr.	10,'36† 58	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct.	5† 67	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Dec.	2† 61	
(See "In the Cutting Room," Oct. 5.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May	1,'36† 66.	May 23,'36
(Exploitation: May 30,'36, p. 85.)				
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec.	7† 66.	Dec. 7
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr.	20,'36† 68	
Go-Get-'Em Haines 3549	William Boyd	June	15,'36†	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June	22,'36† 56.	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May	5,'36† 65.	Apr. 25,'36
Hitch Hike Lady (G) 3509	Alison Skipworth-James Ellison	Dec.	28† 76.	Dec. 21
(Exploitation: Feb. 1,'36, p. 62.)				
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	6,'36† 71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar.	9,'36† 54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar.	15,'36† 73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36† 55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4† 59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36† 67.	Feb. 29,'36
(Exploitation: Apr. 18,'36, p .76.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36† 68.	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May	25,'36†	
(See "In the Cutting Room," May 2,'36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14† 60.	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June	15,'36† 65.	June 27,'36
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5† 54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan.	18,'36† 59	
Racing Luck (G) 3547	William Boyd	Oct.	28† 60.	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar.	2,'36† 58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36† 72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2† 54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May	11,'36† 56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36† 52.	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17† 73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15† 69.	Nov. 9
Ticket to Paradise 3508	Roger Pryor-Wendy Barrie	July	10,'36†	
(See "In the Cutting Room," May 30,'36.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July	6,'36†	
(See "In the Cutting Room," May 23,36.)				

Coming

Down to the Sea	Russell Hardie-Ann Rutherford			
(See "Beneath the Seas," "In the Cutting Room," May 30,'36.)				
Follow Your Heart	Marion Talley-Michael Bartlett			
Gentleman from Louisiana, The	Eddie Quillan-Charlotte Henry			
(See "In the Cutting Room," June 27,'36.)				
Hearts in Bondage (G)	James Dunn-Mae Clarke	Sept.	1,'36 *70.	June 6,'36

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov.	15† 90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	20† 68.	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July	10,'36† 80.	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June	26,'36† 67	
(See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36† 68.	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May	22,'36† 85.	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May	15,'36† 81.	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec.	20 74.	Jan. 4,'36
(Exploitation: Feb. 22,'36, p. 96; June 13,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar.	27,'36† 67.	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb.	21,'36† 110.	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4 68.	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct.	11† 59	
(See "In the Cutting Room," Aug. 17.)				
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27† 95.	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov.	22† 87.	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	7,'36† 76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct.	18 96.	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June	13,'36† *73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June	12,'36† 68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar.	6,'36† 77.	Feb. 8,'36
M'Liss (G) 632	Anne Shirley-John Beal	July	17,'36† 66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr.	17,'36† 66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb.	14,'36† 68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25† 78.	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	13† 68.	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar.	20,'36† 64½	Mar. 7,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May	8,'36†	61. May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	3,'36†	94½ Jan. 18,'36
Three Musketeers, The (G).544	Margot Grahame-Walter Abel	Nov.	1	96. Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8†	67½. Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	10,'36†	74. Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr.	3,'36†	65. May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27†	68. Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr.	24,'36†	64. Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar.	13,'36†	68½ Mar. 28,'36

Coming

Count Pete — Gene Raymond-Ann Sothern
(See "In the Cutting Room," July 4,'36.)
Don't Turn 'Em Loose — Bruce Cabot-Louise Latimer
Grand Jury 633 — John Arledge-Louise Latimer — July 24,'36†
Mary of Scotland — Katharine Hepburn-Fredric March
(See production article, Apr. 11,'36, p. 16.)
Mummy's Boys — Wheeler and Woolsey
(See "In the Cutting Room," June 20,'36)
Plough and the Stars, The — Barbara Stanwyck-Preston Foster
Portrait of a Rebel — Katharine Hepburn- Herbert Marshall
Second Wife — Walter Abel-Gertrude Michael
Swing Time — Fred Astaire-Ginger Rogers
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeldman			
(See "In the Cutting Room," Feb. 29,'36.)					
Custer's Last Stand	Rex Lease	Stage & Screen	Apr.	2,'36†	9 rls

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†	
Kid Ranger, The	Bob Steele	Feb.	5,'36†	
Last of the Warrens	Bob Steele	May	10,'36†	58
Rogue of the Range	Johnny Mack Brown	Apr.	25,'36†	58
Sundown Saunders	Bob Steele	Mar.	25,'36†	
Trail of Terror	Bob Steele	Dec.	20†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	

Coming

Brand of the Outlaws — Bob Steele
Crooked Trail, The — Johnny Mack Brown
Everyman's Law — Johnny Mack Brown
Law Rides, The — Bob Steele

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct.	25†	56
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July	3,'36†	*60. June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr.	17,'36†	77. Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May	8,'36†	59
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar.	27,'36†	71. Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct.	11†	70. Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	10,'36†	71. Oct. 26
Connecticut Yankee, (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr.	24,'36†	85. Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr.	24,'36†	68. Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets-Jean Hersholt	Mar.	6,'36†	94. Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,36, p. 86 June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June	26,'36†	*75. June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July	10,'36†	57. May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar.	20,'36†	84. Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb.	7,'36†	62. Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May	15,'36†	74. Apr. 18,'36
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr.	3,'36†	63. Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May	22,'36†	66. May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb.	21,'36†	62. Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July	17,'36†	*62. June 20,'36
Human Cargo* (G). 652	Claire Trevor-Brian Donlevy	May	29,'36†	66. Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov.	22†	84. July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb.	14,'36†	79. Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	3,'36†	88. Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody" (G) 651	Jane Withers-Ralph Morgan	June	12,'36†	72. May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec.	27†	73. Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov.	29†	66. Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†	85. Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov.	8†	79. Oct. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov.	1†	66. Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan.	31,'36†	68. Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov.	29†	72. Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar.	27,'36†	59. Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan.	17,'36†	76. Nov. 2
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb.	28,'36†	95. Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June	5,'36†	79. May 30,'36
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan.	24,'36†	78. Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec.	6†	76. Nov. 2
Sins of Man (G) 648	Jean Hersholt-Done Ameche	June	19,'36†	79. May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar.	13,'36†	72. Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov.	15†	87. Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct.	18†	65
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May	1,'36†	110. May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct.	25†	84. Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec.	20†	67. Dec. 21
White Fang 649	Michael Whalen-Jean Muir	July	3,'36†	
(See "In the Cutting Room," May 2,'36.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec.	13†	68. Nov. 23

Coming

As You Like It — Eliz. Bergner-Laurence Olivier
(See production article, June 13,'36, p. 16.)
Bowery Princess, The* — Shirley Temple-Frank Morgan — Oct. 16,'36
(See "In the Cutting Room," June 27,'36.)
Charlie Chan at the Race Track* — Warner Oland-Helen Wood — Aug. 21,'36
(See "In the Cutting Room," June 27,'36.)
Girls' Dormitory — Ruth Chatterton-Herbert Marshall-Simone Simon — Aug. 7,'36
(See "In the Cutting Room," June 13,'36.)
Holy Lie, The — Jane Darwell-Claire Trevor — Aug. 28,'36
Pepper* — Jane Withers-Irvin S. Cobb — Sept. 18,'36
(See "In the Cutting Room," June 20,'36.)
Poor Little Rich Girl, The* (G) 657 — Shirley Temple-Alice Faye — July 24,'36† — 79. June 6,'36
Ramona — Loretta Young-Don Ameche — Sept. 11,'36
(See production article, July 4,'36, p. 16.)
Road to Glory, The (G) — Fredric March-Warner Baxter-Lionel Barrymore-June Lang — Sept. 4,'36 — 101. June 6,'36
See America First — Jed Prouty-Spring Byington
Sing, Baby, Sing — Alice Faye-Adolphe Menjou — Aug. 14,'36
(See "In the Cutting Room," July 4,'36.)
36 Hours to Kill* 656 — Brian Donlevy-Gloria Stuart — July 24,'36†
To Mary—With Love — Warner Baxter-Myrna Loy — Aug. 1,'36
(See "In the Cutting Room," June 20,'36.)

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr.	17,'36†	100. Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†	90. Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb.	7,'36†	85. Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July	10,'36†	76. Nov. 30
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36†	102. Feb. 29,'36
(Explitaotion: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov.	9†	87. Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb.	21,'36†	87. Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36 p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84. 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 84; May 16,'36, p. 82; May 30,'36; pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May	13,'36†	*75. May 2,'36
(Exploitation: June 13,'36, p. 122.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept.	13†	78. Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov.	23†	77
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan.	24,'36†	100. Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr.	10,'36†	93. Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr.	24,'36†	99. Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132.)				

Coming

Come and Get It — Edward Arnold-Frances Farmer
Dodsworth — Walter Huston-Ruth Chatterton
Garden of Allah, The — Marlene Dietrich-Charles Boyer
(See production article, June 6,'36, p. 14.)
Last of the Mohicans, The — Randolph Scott-Heather Angel. Bruce Cabot-Binnie Barnes
(Exploitation: June 27,'36, p. 80.)
Man Who Could Work Miracles, The — Roland Young
World Is Mine, The — Nino Martini-Ida Lupino

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct.	7† 63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May	25,'36	
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb.	3,'36† 67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb.	17,'36† 64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May	11,'36† 70	May 9,'36
(Exploitation: June 20,'36, p. 120.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec.	2† 72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	30† 66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May	6,'36† 65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec.	9† 67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21† 74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan.	20,'36† 75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11† 59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar.	9,'36† 70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan.	6,'36† 112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan.	27,'36† 87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May	31,'36†	
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036	Ann Preston-Henry Hunter	June	14,'36† 65	July 4,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov.	4† 81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May	17,'36† 112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	18,'36†	
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept.	16† 84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11† 68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†	
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr.	13,'36† 95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25† 78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct.	28† 90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept.	18† 60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Ace Drummond	John King-Jean Rogers			
Boss Rider of Gun Creek	Buck Jones-Muriel Evans			
Crash Donovan 9031	Jack Holt-Nan Gray	July	26,'36†	
(See "In the Cutting Room," May 30,'36.)				
Fool for Blondes, A	Victor McLaglen-Binnie Barnes			
My Man Godfrey (G)	William Powell-Carole Lombard	Sept.	6,'36	*95 June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug.	2,'36†	
(See "In the Cutting Room," July 4,'36.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept.	13,'36†	
Two in a Crowd	Joel McCrea-Joan Bennett	Aug.	30,'36	
Yellowstone	Henry Hunter-Judith Barrett	Aug.	16,'36†	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1† 63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb.	1,'36†	
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15† 70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15† 57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June	15,'36†	
Prison Shadows	Eddie Nugent-Lucille Lund	June	1,'36†	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar.	15,'36†	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June	27,'36† 58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar.	7,'36† 70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Jean Blondell-Jack Oakie-Dick Powell	Mar.	21,'36† 89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan.	4,'36† 78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct.	19† 70	Oct. 19
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36† 65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30† 77	Nov. 2
Hot Money 926	Ross Alexander-Beverly Roberts	July	18,'36† 68	
(See "In the Cutting Room, May 2,'36.)				
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept.	28† 64	Oct. 12
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr.	25,'36† 83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36† 65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14† 66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov.	2† 63	Oct. 26
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept.	7† 92	July 13
(Pictorial: July 13,'35, p. 33.)				
Personal Maid's Secret (G) 920	Margaret Lindsay-Warren Hull	Oct.	26† 58	Dec. 21
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36† 83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Sons O'Guns (G) 911	Joe. E. Brown-Joan Blondell	May	30,'36† 79	May 2,'36
(Exploitation: July 11,'36, p. 128.)				
Special Agent (G) 908	George Brent-Bette Davis	Sept.	14† 78	Aug. 24
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov.	23† 89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May	9,'36† 62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May	2,'36† 56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar.	14,'36† 76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36† 60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug.	29,'36	*138 May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Tiger, The (G)	Barton MacLane-June Travis			*62 July 11,'36
Cain and Mabel	Marion Davies-Clark Gable			
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Down the Stretch	Patricia Ellis-Dennis Moore			
(See "Blood Lines" "In the Cutting Room," May 30,'36.)				
Draegerman Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Give Me Your Heart	Kay Francis-George Brent			
(See "I Give My Heart," "In the Cutting Room," June 13,'36.)				
Green Light	Errol Flynn-Anita Louise			
Green Pastures, The (G)	Rex Ingram	Aug.	1,'36	93 May 30,'36
(See production article, May 2,'36, p. 16.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill-Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug.	1,'36† 60	May 16,'36
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Make Way for a Pirate	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'36, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Mistress of Fashion	Kay Francis-Claude Rains			
Pony Express Rider	Dick Foran-Linda Perry			
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July	25,'36† 69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug.	8,'36†	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
Three Men on a Horse	Frank McHugh-Joan Blondell			
Trailin' West	Dick Foran-Paula Stone			
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Cloistered (G)		Best	May	19,'36 65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar.	28,'36† 72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lillian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct.	14 80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov.	20 57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec.	14 65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar.	5,'36 110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr.	4,'36 77	Apr. 25,'36
Once In a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May	5,'36 93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May	21,'36 83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar.	25,'36 98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, (G)	Paul Hoerbiger	Ufa	Apr.	9,'36 81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr.	7,'36 90	Apr. 18,'36
Soviet News (G)		Amkino	Apr.	10,'36 70	Apr. 25,'36
Tempo Massimo (G)	Milly	World	Mar.	12,'36 78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr.	30,'36† 93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9
Tom Thumb	Mar. 30,'36†	7
Dick Whittington's Cat	May 30,'36†	7
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttteched in th' Haid"	Oct. 24†	7
No. 2—"Patch Mah Britches"	Dec. 19†	7
No. 3—"Spark Plug"	Apr. 12,'36†	6½
No. 4—Major Google	May 24,'36†	6½
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½
Caught in the Act Andy Clyde	Mar. 5,'36†	18
Champ's a Chump, The (All Star)	June 20,'36†	18
Disorder in the Court (3 Stooges)	May 30,'36†	17
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19
His Marriage Mixup Harry Langdon	Oct. 31†	18
Honeymoon Bridge Leon Errol	Oct. 3†	19
Hot Paprika Andy Clyde	Dec. 12†	18½
I Don't Remember Harry Langdon	Dec. 26†	18½
Just Speeding	Jan. 23,'36†	18
Midnight Blunders (All Star)	Apr. 21,'36†	17
Mister Smarty Andy Clyde	July 15,'36†	18
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18
Oh My Nerves (All Star)	Oct. 17†	17
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18
Peppery Salt, The Andy Clyde	May 15,'36†	18
Share the Wealth Andy Clyde	Mar. 19,'36†	17½
Three Little Beers (3 Stooges)	Nov. 28†	17
Unrelated Relations (All Star)	Jan. 9,'36†	18
Whoops, I'm an Indian (3 Stooges)		
Woo Hoo Hollywood (All Star)	Nov. 14†	18
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½
Dr. Bluebird	Feb. 5,'36†	8
Football Bugs	Apr. 29,'36†	7
Glee Worms	June 24,'36†	7
Monkey Love	Sept. 12†	8
Untrained Seal, The	July 26,'36	7
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers	Dec. 27†	7
11. Bird Stuffer, The	Feb. 1,'36†	7
12. "Lil Ainjil"	Mar. 19,'36†	6
13. Peace Conference (re-issue)	Apr. 10,'36†	7
14. Highway Snobbery		
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11
Golfing Rhythm	May 15,'36†	10
Hunters' Paradise	Nov. 30†	11
Ice Cut-Ups	Feb. 6,'36†	18
Jump, Horse, Jump	[illegible]	
Speed Mad	Apr. 17,'36†	10
Sport Magic	June 13,'36†	9½
Stop, Look and Guess	Mar. 9,'36†	10
Thrills with Daredevils	Mar. 19,'36†	10
Touring the Sport World	July 11,'36	
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7
Playing Politics	July 8,'36†	
Scrappy's Boy Scouts	Jan. 2,'36†	7
Scrappy's Camera Troubles	June 5,'36†	7
Scrappy's Pony	Mar. 16,'36†	7
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10
No. 3—	Nov. 8†	10
No. 4—	Dec. 6†	10
No. 5—	Jan. 2,'36†	10½
No. 6—	Jan. 31,'36†	10½
No. 7—	Feb. 28,'36†	10½
No. 8—	Mar. 27,'36†	10
No. 9—	Apr. 24,'36†	9½
No. 10—	May 29,'36†	10
No. 11—	June 26,'36†	10
No. 12—	July 17,'36	10
STARS OF TOMORROW		
No. 2—	Sept. 7†	11
No. 3—	Nov. 27†	11
No. 4—	Nov. 16†	10
No. 5—	Jan. 15,'36†	11
No. 6—	Jan. 17,'36†	10
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½
No. 2—	Sept. 29†	10½
No. 3—	Oct. 13†	10½
No. 4—	Oct. 28†	10½
No. 5—	Nov. 12†	10½
No. 6—	Nov. 27†	10½
No. 7—	Dec. 12†	10½
No. 8—	Jan. 2,'36†	11
No. 9—	Feb. 25,'36†	10½
No. 10—	Mar. 26,'36†	10½

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18
Fresh from the Fleet	Apr. 24,'36†	18
He's a Prince	Oct. 18†	18
Just Another Murder	Oct. 4†	17
Mixed Policies	Jan. 17,'36†	20
Sleepless Hollow	May 8,'36†	16
Where Is Wall Street	Apr. 10,'36†	19
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20
Flicker Fever	Sept. 26†	20
Knockout Drops	Dec. 6†	19
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21
Moonlight and Melody	Oct. 11†	21
Perfect Thirty-Sixes	Dec. 20†	18
Rhythm of Paree	Sept. 27†	21
Thanks, Mr. Cupid	Jan. 24,'36†	18
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36	11
College Capers	Sept. 27†	12
Easy Pickin's	Dec. 27†	10
Going Native	Aug. 21,'36	11
Hillbilly Love	Oct. 11†	11
Queen's Birthday, The	Aug. 28,'36†	10
Ring Goes 'Round, The	Aug. 14,'36	10
Rodeo Day	Sept. 13†	11
Seeing Nellie Home	Dec. 20†	11
Sorority Blues	Dec. 6†	11
Spooks	Apr. 17,'36†	9
Way Out West	Oct. 25†	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18
Hold Bricks	Mar. 20,'36†	20
Grand Slam Opera	Feb. 21,'36†	21
Ladies Love Hats	Nov. 1†	20
Penny Wise	Sept. 6†	16
Three on a Limb	Jan. 3,'36†	19
Timid Young Man, The	Oct. 25†	20
Triple Trouble	Apr. 3,'36†	16
White Hope, The	Mar. 27,'36†	19
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6
Alpine Yodeler	Feb. 2-,'36†	6
Barnyard Amateurs	Mar. 6,'36†	6
Busy Bee, The	May 29,'36†	6
Circus Days	Sept. 6†	6
Farmer Al Falfa in the Hot Spell	July 10,'36†	6
Farmer Al Falfa and the Runt	May 15,'36†	6
Feud, The	Jan. 10,'36†	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Hey Diddle Diddle	Sept. 20†	6
Home Town Olympics	Feb. 7,'36†	6
June Bride, A	Nov. 1†	6
Kiko and the Honey Bears	Aug. 21,'36†	6
Kiko the Kangaroo	July 31,'36†	1 rl.
Mayflower, The	Dec. 27†	6
19th Hole Club, The	Jan. 24,'36†	6
Off to China	Mar. 20,'36†	6
Puddy the Pup and the Gypsies	July 24,'36†	1 rl.
Rolling Stones	May 1,'36†	6
Sailors' Home, The	June 12,'36†	6
Southern Horse-pitality	Nov. 29†	6
Tough Egg, A	June 26,'36†	6
Western Trail, The	Apr. 3,'36†	6
Wolf in Cheap Clothing, A	Apr. 17,'36†	6
Ye Olde Toy Shop	Dec. 13†	6
TREASURE CHEST		
Animal Cunning	May 1,'36†	10
Clever Critters	Sept. 20†	8
Fast Friends	June 5,'36†	9
Feminine Form	Aug. 7,'36	1 rl.
Fisherman's Luck	Jan. 31,'36†	9
Gangsters of the Deep	Nov. 1†	8
Hold That Line	Oct. 11†	7
Game of Jai-Alai, The	Dec. 27†	9
Manhattan Tapestry	Jan. 31,'36†	10
Seeing Eye, The	Jan. 17,'36†	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	10
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19
Kiss the Bride	Sept. 13†	21
One Big Happy Family	Nov. 15†	21
Rail Birds	May 22,'36†	18
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 14,'36	2 rls.
Blue Blazes	Aug. 7,'36	2 rls.
Boy, Oh Boy	Aug. 21,'36	2 rls.
Happy Heels	Aug. 1,'36	2 rls.
It Happened All Right	May 15,'36†	19
Parked in Paree	Aug. 28,'36	2 rls.
Peaceful Relations	June 19,'36†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20
Love in a Hurry	May 17	16
Love in September	Mar. 6,'36†	21
Way Up Thar	Nov. 8†	18

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8
Italian Caprice	Dec. 1†	8
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7
NEWSLAUGHS		
No. 2	Nov. 26†	1 rl.
No. 3	Dec. 30†	1 rl.
No. 4	Jan. 20,'36†	1 rl.
No. 5	Feb. 20,'36†	1 rl.
No. 6	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks	Nov. 15†	
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9
Golden Harbor	Mar. 16,'36†	10
It's a Bird	Jan. 20,'36†	17
Life of Theodore Roosevelt	Feb. 1,'36†	19
Tough Breaks	Mar. 1,'36†	18
Symphony of the Seasons	Jan. 27,'36†	9
Young Explorer	Mar. 2,'36†	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8
No. 2—	Feb. 28,'36†	8
No. 3—	Mar. 8,'36†	10
No. 4—	Mar. 22,'36†	10
No. 5—	Apr. 10,'36†	7
No. 6—	Apr. 22,'36†	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9
No. 2—	Mar. 6,'36†	9
No. 3—	Apr. 11,'36†	9
No. 4—	May 4,'36†	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6
2. Nomads of the South Seas	Feb. 17,'36†	6
3. Nomads of the Past	Mar. 3,'36†	6
4. Nomads of the Air	Mar. 17,'36†	5½
5. Nomads in the Making	Apr. 3,'36†	6
6. Nomads of the River	Apr. 17,'36†	6
7. Nomads of the Plains	May 3,'36†	5½
8. Nomads of the Sea	May 17,'36†	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Couldn't Live Without You		
Old Prospector, The		8
Sea Dreams		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Every Dog Has Its Day		9
Napoleon's Waterloo		9
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Jungle Bound		
Last Resort		9
Love's Memorial		
Mother Ganges		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Isle of June		
Dream Harbor		8
Street of Memory		8
Maori		8
Melody Isle		
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20
Life Hesitates at 40	Jan. 18,'36†	15
Manhattan Monkey Business	Nov. 9†	21
Neighborhood House	May 9,'36†	20
Nurse to You	Oct. 5†	20
On the Wrong Trek	Apr. 18,'36†	19
Public Ghost No. 1	Dec. 14†	20
Vamp 'Til Ready	Mar. 28,'36†	20
CRIME DOESN'T PAY		
No. 2—Alibi Racket	Sept. 14†	18
No. 3—Desert Death	Oct. 19†	21
No. 4—Thrill for Thelma, A	Nov. 23†	18
No. 5—Hit and Run Driver	Dec. 28†	20
No. 6—Perfect Setup	Feb. 1,'36†	21
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8
Japan in Cherry Blossom Time	Mar. 21,'36†	9
Modern Tokyo	Dec. 28†	9
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8
Rural Mexico	Nov. 30†	8
Sacred City of the Mayan Indians	Feb. 22,'36†	7
St. Helena and Its Man of Destiny	May 16,'36†	8
Victoria and Vancouver	Jan. 25,'36†	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING		
(Happy Harmonies)		
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
OUR GANG		
Arbor Day	May 2,'36†	8
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36†	20
Hill Billies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29'36†	20
Top Flat	Dec. 21†	20
Twin Triplets	Oct. 12†	21
SPECIAL		
Audioscopiks		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan 31,'36†	7
Henry, The Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†	1 rl.
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	1 rl.
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls — Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm — Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Lucky Starlets — Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36†	10
Magic of Music, The — Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies — Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods — Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade — Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashions — Ina Ray Hutton and her Melodears	July 3,'36†	1 rl.
Music in the Morgan Manner — Russ Morgan and Orch.	June 12,'36†	
Parade of the Maestros — Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Play, Don — Don Bestor and Orch.	July 31,'36	
Radio Rhapsdoy — Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The — Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody — Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10—Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36†	
No. 13—	July 17,'36†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions In Love	July 24,'36†	1 rl.
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†	1 rl.
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitality	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The	July 24,'36†	1 rl.
The Westerners		
I Don't Want to Make History — V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze — Jack Denny and Orchestra	Mar. 27,'36†	7
It's Easy to Remember — Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon — Abe Lyman and Orchestra	Sept. 20†	8
No Other One — Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Junmping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
No. 25	July 10,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
No. 6—Sleepy Time	July 24,'36†	
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10,'36†	
Gasoloons	Jan. 3,'26†	15½
Happy Tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me To Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
No. 2	June 5,'36†	
No. 3	July 3,'36†	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†	17
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Toonerville Trolley	Jan. 17,'36†	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	
SMART SET		
All Business	Feb. 14,'36†	18½
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†	16½
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	18
Never Catch the Rabbit	Apr. 24,'36†	11
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Listen to Freezin'	July 31,'36†	
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTRE SERIES		
Quebec	Aug. 2	9½
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Venice of the North	May 15,'36	

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY		
(General Electric)		
Excursions In Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Hazardous Occupation	Oct. 18†	10
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Italian Riviera	Sept. 27†	10
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
17. Pluto's Judgment Day	Sept. 26†	9
18. On Ice	Nov. 6†	8
19. Mickey's Polo Team	Feb. 5,'36†	8
20. Mickey's Grand Opera		9
21. Through the Mirror	June 18,'36†	9
22. Moving Day		9
23. Mickey's Rival		9
SILLY SYMPHONIES		
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½
15. Three Orphan Kittens	Nov. 21†	9
16. Broken Toys	Dec. 19†	8
17. Cock of the Walk	Jan. 9,'36†	8
18. Orphans' Picnic	Mar. 12,'36†	9
19. Elmer the Elephant	May 14,'36†	8½
20. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36	
No. 25—Novelty	Aug. 10,'36	
No. 26—Novelty	Aug. 24,'36	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Father Knows Best Sterling Holloway	July 20	2 rls.
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15

Title	Rel. Date	Min.
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. COMEDIES		
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
BROADWAY BREVITIES		
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brandel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†.	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	1 rl.
No. 22—Porky's Pet	July 11,'36†	
No. 23—Porky's Moving Day	Aug. 1,'36	
MELODY MASTERS		
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
MERRIE MELODIES (In Color)		
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	
No. 23—I Love to Singa	July 18,'36†	1 rl.
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10

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12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa Clyde Beatty (15 Episodes)		
Robinson Crusoe Mala		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The (15 episodes)	Aug. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
UNIVERSAL		
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams—Jean Rogers	Oct. 21†	20 (each)

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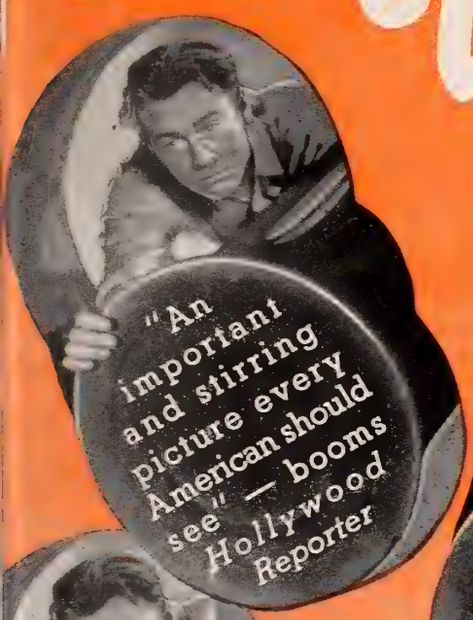
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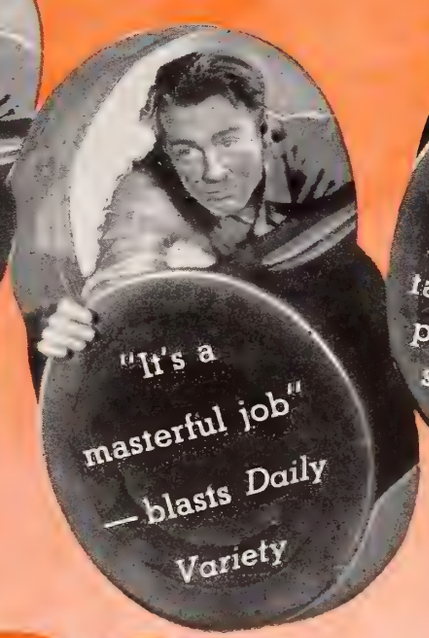
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To Pages 35–38

Paramount Pictures

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MGM AND 20TH CENTURY-FOX AND GAUMONT-BRITISH INTERNATIONALIZE

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A Reprint from SHOWMEN'S TRADE REVIEW

Product Analysis

MGM Should Maintain Lead

This analysis of MGM 1936-37 product is the second in a series which began last issue with a discussion of the Paramount lineup. The remaining majors and more important independents will follow.

A regular annual feature of Showmen's Trade Review. these analyses are attempts to give our reactions to past performances and future possibilities with a weather eye to the box office. There is only one way to make these analyses mean something. You must compare our reactions with your own box-office statements and arrive at a happy medium. No observer can prophesy for each individual theatre. But we can tell you what's on our mind and how we feel about the various companies under discussion.

IN this analysis you will have to place yourself in one of two positions or classifications. Either you are now a customer of MGM, or not a customer now but expecting to be one next season.

In the first classification we can discuss the current season and how it fared for you and your theatres STR, in the last listing of the Film Derby Chart on May 2nd, gave MGM a rating of 107% on 31 pictures listed up to that date These 31 pictures consisted of 9 "A" pictures, 13 "B," and 9 "C"

Since that date four more pictures have been rated as follows: "Speed"—C; "Three Wise Guys"—C; "Fury"—B; "Trouble for Two"—B Giving them, to date, a grand total of 35 pictures and a rating of 102% They still have enough pictures left on the current season's schedule to make a radical change, up or down, when the Derby Chart is published for the complete season.

Those who played the product most certainly know whether they made money or lost money with it. They also know full well whether they overpaid or underpaid or if they bought the product at fair and reasonable terms to both parties And we assume that if they found the product profitable, they contemplate signing a contract for the next season

For the benefit of those who did not play MGM during 1935-36 but are interested in securing this company's product for 1936-37, we must go into more detail. Which brings us to the "A" pictures of the current season

No theatreman, regardless of whether he played the MGM lineup or not, could possibly be ignorant of the box-office value of such pictures as "Rose Marie," "China Seas," "Mutiny on the Bounty," "Night at the Opera," "Tale of Two Cities," "Ah Wilderness," "Small Town Girl," "Petticoat Fever," "Broadway Melody of 1936" No doubt such exhibitors envied the opposition when they were playing them As for the "B" pictures plenty of them were "A" in receipts in many a town throughout the country Without going into further listing of them or the "C" pictures which were spotty here and there, we suggest that you take your copy of STR of May 2nd and glance through them yourself

So much for 1935-36. Let's take a look at 1936-37 because it happens to be the important point of discussion at this moment and, no doubt, of vital importance to thousands of exhibitors who know the necessity of strong backbone product as the basis of their entire picture buy for the season.

We recommend that you secure a copy of "Leo's Candid Camera Book" right away Then lock the door to your office and thumb through it slowly, digesting each little morsel of food for thought presented in its interesting and entertaining pages It will convey far more than any bare analysis could possibly hope to cover and will give you a closer insight into exactly what you can expect from MGM next season.

What's To Come!

Heading the schedule for the new season is "The Great Ziegfeld," and of this picture we don't believe we need to say anything It is one of the highlight pictures of the whole industry and you can take that from the time of its inception. An absolute box-office cleanup if ever there was one "Romeo and Juliet," we pick no bones about It appears from this observer's viewpoint to be a picture designed for the classes and not the masses, but that does not detract one iota from the fact that it's a grand picture and may fool all of us who harbor some fears about its appeal among the masses

"Marie Antoinette," with Shearer and Laughton, ought to measure up to the high standards of box-office appeal demanded today "The Good Earth" features Paul Muni and Luise Rainer and has been so definitely pre-sold that it can certainly be counted upon to deliver high grosses. "Prisoner of Zenda," with William Powell and Myrna Loy, presents these two favorites in a vehicle that has much popular appeal and a story that has been proven in the dim and distant past as money material.

The big following of Eddy and MacDonald will rejoice over the opportunity of seeing these two stars in "Maytime," and ever though it has been years since this story first was presented on the stage, it has been kept alive with constant and regular revivals all over the country Actually rated as the number one musical romance of the stage Marx Brothers will have a new one for 1936-37, and, following their last hit, ought to find the movie public keen to see more of them Garbo fans will be able to get a heavy portion of her and her unique personality in "Camille" With a good supporting cast she might even pick up a few more fans

Another Garbo vehicle is "Beloved," in which she is scheduled to star with Charles Boyer, and here is one fan who thinks they will make a swell combination. "Broadway Melody of 1937," with many of the outstanding stars of the '36 Melody Our prediction is that it will top last year's by several heads and shoulders

"After The Thin Man," with Powell and Loy, ought to find favor with the masses who went for the first one in a big way "Born to Dance" is a starring vehicle for Eleanor Powell and carries about the same cast setup, writers, etc., as "Melody of '37," so we can't make out whether it is the same picture or not

"Kim," starring Freddie Bartholomew, sounds like an ideal picture for this ever-popular youngster A Cole Porter musical, "Easy to Love," with again the same Eleanor Powell and cast as previously announced for her other pictures. Clark Gable is set for "Great Canadian," "No Hero" and "Saratoga," the latter with Crawford Montgomery and Rainer are teamed in one or more

Hal Roach will contribute some features in addition to his short schedule Among the feature-length films will be "Girls Go West" with Patsy Kelly and Lyda Roberti, and we call this shot as being right in the bag. That gal Kelly has no equal for real rowdy fun Laurel and Hardy will head three of which the first two will be "Our Relations" and "You'd Be Surprised"

Backing Them Up!

We have jumped here and there through the book in picking the titles and material discussed above but we again recommend the Candid Camera Book as your best guide in getting the real lowdown on the MGM product

Say what you like about MGM, pro or con, about their sales policies or what have you, yet you cannot take away from them the distinction of being the one company that spends a fortune attracting attention to their outstanding pictures and actually getting patrons to your theatre through the medium of smashing ad campaigns in national fiction magazines, billboards, and other angles all designed to build up interest in the pictures and help you by starting the campaign ball arolling

Smart theatremen gain the greatest amount of good from the MGM sales efforts by tying their own local campaigns to the national campaigns And no small measure of credit goes to Howard Deitz's department for the ultimate box-office success of many of the MGM pictures

This sales effort, made to order for every theatre playing MGM pictures, costs plenty of money and unless the pictures return big grosses and returns to MGM they would be crazy to continue them Their program for this type of activity for 1936-37 is even more elaborate than during the past year or two and ought to account for much of the business that will be attracted to the local theatres throughout the country

Sales Policies!

This subject has, for the past five years, been a tough nut to crack in any kind of a trade-paper discussion and to STR's credit is the fact that we dare to even make mention of it in these analyses. But whether the comment about sales policies has been favorable or unfavorable, MGM has been sport enough to "take it," knowing full well that it is meant in only the most constructive spirit

There were fewer kicks about the company's sales policies last year than ever before, our contact with the field reveals. So we assume that those who bought the product were fairly well satisfied with the deals they made But for 1936-37 you have probably all heard what they are asking

One thing stands out in all of MGM's trading with exhibitors: they are always willing to adjust a bum deal with any theatreman This even goes to their high percentage pictures, or, at least, has in the past; if that high percentage pic failed to deliver proportionate grosses at the b o., it was adjusted so as to cost the exhibitor only a fair price This policy has won for MGM thousands of friends who are sports enough to play ball with a company that has been delivering the type of pictures that they have given you

To boil it all down to a few words of conclusion: the terms are your worry Ours is but to convey our candid opinion about the possibilities of the product, and that opinion is that MGM for 1936-37 ought to be a "must" in any representative theatre. We doubt whether any exhibitor will have cause for complaint about the quality of the pictures delivered.

——*"Chick" Lewis*

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Hey Pop, does he mention that "San Francisco" is beating "Mutiny on The Bounty"? That's NEWS!

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"Without condition and without reserve we report that on the screen of Radio City Music Hall there is presented one of the most charming, one of the most humanly inspiring photoplays ever produced! Definitely an achievement for everyone connected with its production! An unprecedented achievement, and all due congratulations and thanks are extended to Warner Bros. for their courage and foresight in producing it!" . . . —*New York Journal*

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"Greater than the play. Possesses every element of drama, the laughs, the thrills, but more besides. It is inconceivable that even the most unregenerate of us can remain unaffected by it. Laurels for the valiant Warner Bros. who once more demonstrate their courage in elevating the motion picture screen!" —*New York American*

"It remains the beautiful, moving and stirring work that it was upon the stage. The quality of simple magnificence that the drama possessed is never lost, and the whole production is a tribute to the courage of Warner Bros.! The magnifice... screen —*Herald-Tribune*

AND PAGE 31 GIVES YOU THE BUSINESS!

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"SING, BABY, SING" with ALICE FAYE, ADOLPHE MENJOU, Gregory Ratoff, Ted Healy, Patsy Kelly, Michael Whalen, Ritz Brothers. Directed by Sidney Lanfield. Associate Producer B. G. De Sylva.

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20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

MOTION PICTURE HERALD

Vol. 124, No. 4 July 25, 1936

FIGHT FILM AND THE LAW

THE federal law against interstate traffic in prize fight pictures appears to have been repealed by public sentiment, or what passes for that, but it still stands futilely among the statutes.

If the dignity of the law is to be maintained it would perhaps be reasonable of the national legislature to take steps to acknowledge the decision of the public and write off the decision.

The law now on the books was written against John Arthur Johnson, negro, who ventured to become a champion, and its nullification has just been made conspicuously manifest, after twenty-four years, by the nationwide distribution and acceptance, without legal restraints, of the fall of Joe Louis, negro near-champion, before Max Schmeling. The story seems to be in the nature of a blackout.

If we are to have, and it seems we are, a traffic in fight films, there is no service to the commonweal in driving the interstate movement of the pictures under ground.

IT is to be realized the while that courts have repeatedly held that it is not unlawful to exhibit fight pictures, no matter how transported.

This makes the matter of fight picture exhibition a policy question for each exhibitor, and each theatre. Reports on the Schmeling-Louis picture indicate that they have been helping many a boxoffice.

PRIZE fights and fight films have had some important parts in picture development. James Corbett and Pete Courtenay in six one-minute rounds, fought on a flat car for the Edison Kinetoscope, started it all in 1894. That picture sent Otway and Grey Latham in pursuit of a projector, led to the race for screen presentation of the peep show movies, and brought all manner of consequences, including the formation of the American Biograph Company and the great patents war that raged from 1897 to 1909. The first camera equipped to take really long pictures was Enoch J. Rector's Veriscope, built to record the battle between Gentleman Jim Corbett and Ruby Robert Fitzsimmons in Reno on St. Patrick's Day of 1897. And that was the first picture to roll up a real gross, something close to three quarters of a million, so the story goes. Then the first motion picture to be made under electric lights was the Jeffries-Sharkey fight at Coney Island November 3, 1899, photographed by Mr. William Bitzer of Biograph, with enough arcs to fry the fighters.

FIGHT films of the period, however, as the pictures struggled up through the nickelodeon period, seemed to give the business no kudos or prestige. Prize fighting, cocktails and lotteries were not quite so respectable then.

So it came that the Motion Picture Patents Company, newly formed federation of the masters of the movies, decided to buy, for control rather than for exploitation, the rights to the Johnson-Jeffries fight, scheduled for July 4, 1910, at Reno. A merry recollection comes of the curious session in which the late, august and dignified Mr. George Kleine found he had to negotiate with Mistah Johnson in a backstage crap game in a Philadelphia theatre. Commodore J. Stuart Blackton made the pictures at Reno—and they were preserved from the attentions of the "independents."

JACK JOHNSON, it will be recalled, developed a heavy swagger, opened a Chicago cafe with silver cuspidors and gathered in a white wife. The public indignation came to flower in the Sims Bill, now the federal law against fight films, enacted July 31, 1912. A futile and considerably prosecuted effort was made to "optically import" the Willard-Johnson pictures, made in Havana July 4, 1915, by projecting them from film to film across the Canadian border. It made a story, but the pictures did not reach the American screen. Thereafter for several years assorted endeavours at evasion of the law were made, resulting at last in the rather tasty affair of the Dempsey-Carpentier fight pictures pre-viewed by a select Harding Administration audience at Edward B. McLean's little green house in Washington's "K" street, subsequent general release and an assortment of federal indictments and fines for the picture men concerned.

FOR the last several years there has been a substantially unhampered, unprosecuted, also considerably unmentioned, but decided national and international traffic in American fight pictures. How the lid came off is not of official record.

The fact that the law still stands prevents the business of the fight picture from being precisely a business—which seems to be bad business.

△ △ △

THE Bar Association of Hudson County, in New Jersey, is resolving and deploring against the portrayal of crook lawyers on the screen. At such time as it is discovered that notorious criminals with money are unable to employ imposing attorneys for their defense or at such time as such defenses are conducted by counsel as "an officer of the court" instead of as an enemy of society, the protesting Bar Association will stand in sounder position. That will be quite a while yet.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

The WPA Invites Bids

Specifying that "the contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of WPA activities each month during the life of this contract through the medium of a nationally-distributed newsreel," forms inviting bids on a contract to produce films "to consist of subjects and sequences of State and/or city-wide interest, recording the story of Works Progress Administration activities" were dispatched under date of July 17th from the WPA headquarters in Washington, D. C., to a list of producing companies including 4 of the 5 standard commercial newsreels. Bids were returnable July 24th.

Complete text of the specifications, description of product and method of award, is published on page 13.

Diplomats See "Time"

Following the protest against the current issue of the March of Time to Secretary of State Cordell Hull by the Dominican Minister at Washington, a special screening of the disputed sequence was held in a Colonial garden on a private Virginia estate before an audience composed of Washington diplomats. The screening was arranged by *Time Magazine's* Washington correspondent after the state department had "regretted" the incident to the Dominican government and had refused to suppress it because of the American principle of freedom of the press.

An account of the protest, answer and screening is found on page 26.

Fox Bankruptcy

The William Fox bankruptcy hearings continued this week in Atlantic City and the creditors scored a semblance of a victory in their attempts to examine the books of the All-Continent Corporation when an entire page of one of the corporation's ledgers reached the court as evidence. Mrs. Fox, and her daughter, for whom the corporation was formed six years ago as a trust, has repeatedly refused to allow her books to be opened for examination and creditor attorneys are still trying to get the ledgers into court.

For details of the hearings, see page 48.

Process Server

Unconscious humor was injected in the $5,000,000 damage suit which Paramount Pictures has brought against Samuel Goldwyn for the loss of the Gary Cooper contract, when Mr. Goldwyn's butler mistook a process server bearing the papers for the suit, for a newly elected member of the board of United Artists. The mistake was short-lived.

Mr. Zukor's reasons for bringing the damage action are related on page 18.

Film Stock Holdings

The Securities and Exchange Commission at Washington this week presented a consolidated report of holdings of officers, directors and principal stockholders of corporations subject to the securities and Exchange Act, in its annual official summary as of Dec. 31, 1935.

Holdings of individuals, with classification of stock, are listed, by company, on page 42.

Alan Crosland Dead

Alan Crosland, noted motion picture director, died this week of injuries he received in an automobile accident in Hollywood on July 10th. The director, who was only 41 years old, had a brilliant career in the motion picture world.

Obituary details are given on page 61.

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The Kennedy Report

Released in Wall Street, scene of a backstage battle long pertinent to the affairs of Paramount, text of the Joseph P. Kennedy report on the condition of that company, together with recommendations and suggestions for the improvement thereof, became public property last week. Denied to stockholders at their annual meeting and closely shielded since submitted to the board of directors on June 12th, the report coincides substantially with forecasts of its contents given currency in informed quarters.

A summary of the Kennedy findings and text of the report are published on page 44.

Strike Concluded

Striking workers at the Camden plant of the Radio Corporation of America went back to work on Wednesday after members of the United Electrical and Radio Workers of America voted unanimously to accept an agreement worked out by officials of the company and the union. The agreement provides for an election to be held under the auspices of the National Labor Relations Board.

The report of the settlement is on page 28.

Expensive Visitors

Cost to studios of entertaining visitors, always an item as summer vacationists descend on the production colony armed with letters of introduction from exhibitors, newspaper critics and people who know people who know people, touched a new high this year with one studio charging off to entertainment of a convention party loss of time and labor equaling $10,000.

More about this on page 41.

In the British Studios

Gaumont-British is well along on its increased schedule of product for American and British release, with five pictures in work at Shepherd's Bush. At London Films, the signing of Walter Reisch to write and direct a special feature for Vivian Leigh, West End actress signed by Alexander Korda, was a development of the week.

Other news of British production centers appears on page 36.

Will Day Passes

Will Day, managing director of Will Day, Ltd., an accessory company, and known for many years as the unofficial historian of the motion picture industry in England, died this week at his home in London after a short illness. He was 63 years old.

For a sketch of Mr. Day's career, see page 42.

Internationalization

The alliance of the Schenck brothers, Nicholas and Joseph, with Gaumont British through a stock deal to be made by reorganization of the holding company which controls GB, is regarded as a spectacular development of the trend toward internationalism in the industry. Under terms of the deal, announced by Isadore Ostrer, president of Gaumont British, Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, Metro will buy half of the Fox company's 49 per cent interest in the Metropolis and Bradford Trust. After the sale the holdings of the three parties will be equalized so that none will have control and sufficient stock sold to the public in Great Britain to insure that a majority interest is held in that country. Possible results of the alliance are far-reaching.

Details of the announcement are told on page 23.

Showmen's Delight

Motion Pictures of the Louis-Schmeling prize fight brought joy to the hearts of exhibitors in the New York area a recent survey shows, but they also brought a measure of grief to those who failed to book them before the event took place because of fear that the film would be a washout. The unexpected victory for the German fighter more than doubled the value of the picture the morning after the Yankee Stadium debacle.

Why the films are expected to bring a record gross when all the results are in is told on page 61.

Ascendency

American motion pictures are in comfortable ascendency in Holland, where domestic production movement failed through failure to avail itself of expert technical services and sustained the displeasure of the public. No quotas are imposed upon imports and an admission tax is the only substantial burden borne by the box office.

A word picture of the industry in Holland is given by the resident Ph. De Schaap on page 38.

Hammond Successor

The New York *Herald-Tribune* has appointed Richard Watts, Jr., to the post of drama critic, succeeding the late Percy Hammond, who died in April of this year. Mr. Watts has served the *Herald-Tribune* as motion picture critic for the past eight years and will be succeeded in that position by Howard Barnes, identified with the drama department during the same period.

Religion in Films

Philadelphia clergymen headed by the Rev. Dr. David Carl Colony of the Episcopal Church are utilizing the radio to promote interest in a proposed drive to stimulate interest in religion via a motion picture campaign. The clergymen are the same who not long ago conducted an unsuccessful fight against Sunday showings in Pennsylvania. Dr. Colony, in his radio broadcasts, deduces moral lessons from current pictures and points his reasoning with references to Biblical texts.

The clergyman's methods are reviewed on page 30.

Trade Practice Plans

The Motion Picture Theatre Owners of America will make a final effort next month to obtain distributor action on the organization's 10-point trade practice program when Ed Kuykendall, president, arrives in New York, August 10. The failure of individual companies to take the initiative in granting outright any of the major concessions sought by the organization is held to be the principal reason for the lack of action on the program up to now.

Detailed discussion of the organization's plans is to be found on page 61.

British Overbuilding

With powers to "act immediately in any direction they think fit," a committee of British exhibitors is undertaking a solution of the problem of overbuilding as a result of action at the Conference of the Cinematograph Exhibitors Association.

This and other development on the British scene, including the crystallizing of plans for the visit of a party of exhibitors to New York and Hollywood, are reviewed in the article on page 35.

Tube Ruling Delayed

Decision in Federal court has been reserved on an application for an injunction by the Union Radio Tube Company seeking to restrain the Radio Corporation of America, the General Electric Company and the Westinghouse Electric and Manufacturing Company from canceling a license agreement under which Union manufactures radio tubes.

The suit is explained on page 26.

Production

Studios maintained during the week the increased tempo of production gained a fortnight ago and a net of fifty pictures were in work as the week closed.

Titles of pictures started and finished, together with names of players and directors of each, are reported by Gus McCarthy on page 41.

Nazi Edict Applied

Direct application of Nazi Germany's emphatic regulations pertaining to films "detrimental to German prestige" was made to the American production, "I Was a Captive of Nazi Germany," in Hollywood while the picture was being made, according to Producer Alfred T. Mannon. German Consul Georg Gyssling notified members of the cast, through the mails, Mr. Mannon says, of the German law governing pictures of the specified character and players appearing therein and indicated to them what might be possible consequences of continuing in the production, whereupon some of the players withdrew and others continued under promise that their names would not be included in the billing.

Provisions of the decree and the warning issued to Miss Steele are reported on page 15.

Pictorial Preview

Produced in part on the biggest set erected in Hollywood since Breezy Eason reproduced the Coliseum for the chariot race sequence in "Ben Hur," the Warner production of "The Charge of the Light Brigade" has attracted wide attention and is the subject of enthusiastic comment as the shooting progresses. Olivia de Havilland and Errol Flynn are starred and Michael Curtiz directs.

A pictorial preview of the picture by Gus McCarthy is presented on pages 16-17.

Anti-Trust Action

Answers denying alleged anti-trust violations in the distribution of motion pictures in the state of New Jersey were filed this week by 27 companies and officials in the federal court at Newark as a result of a $1,060,000 damage suit and equity action brought by the Ledirk Amusement Company and the Strand Operating company of the Oranges.

For details of the action and the denials of the defendants, see the story found on page 28.

Hungary Edict

Because of the new edict of the Hungarian government prohibiting the showing of two feature pictures on one program, the importation of American short product into that country is expected to show a considerable increase next year, according to Endre Hevesi, MOTION PICTURE HERALD correspondent in Budapest.

A general discussion of the industry in that country is found on page 48.

This Week in Pictures



YOU TOO, GUY. The little lady learning about small fish and big stories is Shirley Anne Kibbee, daughter of Guy Kibbee, admittedly the ablest angler on the West Coast, who manages to get away now and then from work on the Warner feature, "Way for a Pirate."



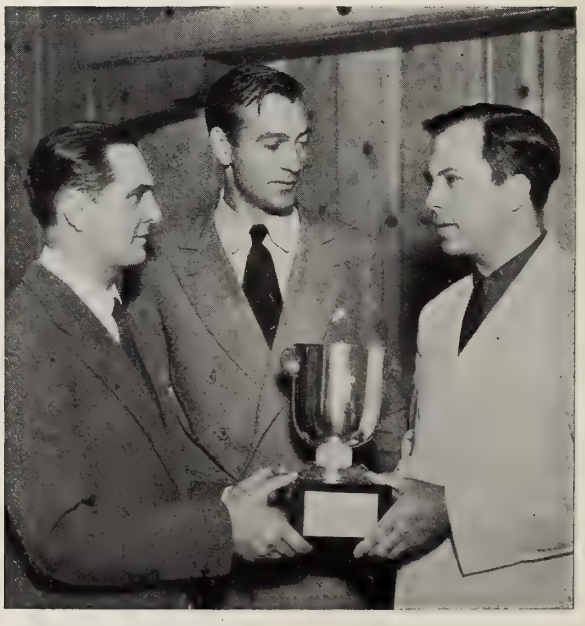


QUORUM. Fred Stone, Louise Latimer and Owen Davis, Jr., stars of RKO-Radio's "Grand Jury," sit in judgment on the work as it goes along with Director Albert Rogell in charge of the production.

ELECTED. B. E. Norrish, managing director of Associated Screen News, Montreal, was recently elected president of the Quebec Allied Theatrical Industries.



GUESTS OF U. Universal studio executives were hosts to managers of the Cathart, Inc., theatres, called together by Mike Marco and Division Manager Milton Arthur in Hollywood. Fred S. Meyer, assistant general manager of the studio, is seen at left, standing. Mr. Arthur is fourth from the left.



PRESENTATION. Italian Consul Ernesto Arrighi gives King Vidor, in Gary Cooper's dressing room, the trophy awarded by the Italian government for his direction of "The Wedding Night," Goldwyn.



SIGNED. James Cagney, signed to a Grand National contract and given a cocktail party at the New York Athletic Club forthwith, chats with Vice-President R. W. Atkins (right) and a reporter.



DEBUT. Marion Talley, opera star, who will make her screen debut in the Republic musical production, "Follow Your Heart," poses in a studio automobile.



VACATION BOUND. Irving Berlin and Mrs. Berlin, the former Ellen Mackay, photographed as they embarked on the Queen Mary for a vacation abroad following completion of music and story for the Twentieth Century-Fox production, "On the Avenue."



BEST SELLER. James Hilton, author of the best seller, "The Lost Horizon," in production for Columbia under Frank Capra's direction, pauses in New York en route from Hollywood to England.



OPENING DAY. Midway through the first screening of Warners' "The Green Pastures" at the Radio City Music Hall, New York, standees lined the 50th street sidewalk from a boxoffice offering standing room only for sale. Boxoffice receipts for the first four days were reported as $56,000.



FOURSOME. Ned E. Depinet, H. Pimstein, A. Murphy and Major L. E. Thompson made up one of 50 foursomes competing in the annual RKO tourney at Westchester Country Club, Tuesday.

HONESTLY. June Travis has been trying to get away from the First National unit producing "The Bengal Killer" so she can go to the beach and try out her rubberized silk bathing suit. Honestly.





ENGAGED. The happy couple embarking on the Normandie for Europe are Bert Wheeler, who recently completed "Mumsy's Boy" for RKO-Radio, and Sally Haines, whose engagement has been announced.



REHEARSAL. A musical contingent mutually engaged in the production of "Postal Inspector" for Universal go over their stuff. Patricia Ellis, who plays the lead opposite Ricardo Cortez, sings "Let's Have Bluebirds" for the approval of Charles Previn, at the piano, while Composers Irving Actman and Frank Loesser listen.

WPA SETS OUT TO BUY WAY TO THEATRE PUBLIC

Producer Shall Agree to Cause To Be Distributed One Newsreel Story a Month Through a Nationally Released Newsreel

by WILLIAM R. WEAVER

The Works Progress Administration of the U. S. A. has set out to buy its way to the theatre public.

The project, with its invitation to sell film to the government, is addressed at makers of pictures, not the operators of theatres and owners of screens.

Specifying that "the contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of WPA activities each month during the life of this contract through the medium of a nationally-distributed newsreel," printed forms inviting standard commercial newsreel companies to submit bids on a contract for production of films "recording the story of Works Progress Administration activities" were dispatched to these concerns from Washington headquarters of the WPA under date of July 17. Forms were designated as returnable at 11 o'clock A.M., July 24, to Chief Clerk Harry L. Kinnear at the WPA offices, 1734 New York Avenue, N.W., Washington, D. C., "to be publicly opened".

The following concerns, all of New York except as otherwise indicated, were listed by the WPA headquarters staff on request of MOTION PICTURE HERALD as those circularized:

General Business Films
R. O. Bondy
Pictorial Films
Pan American Photo Service, Miami, Fla.
Celebrated Pictures
Yates Sound-on-Screen Advertising Company
Bray Pictures
Irving Browning Studios
Artcrest
William Vogel Productions
Mason Wadsworth
Loucks & Nobling Studio
Winthrop Productions
Paramount News
Craftsman Motion Picture Company
William J. Ganz Company
Ruby Films
McLarty Motion Picture Service, Buffalo
Threlkeld & Edwards
Caravel Films
West Coast Service Studio
William Pizor
J. H. Skirball
Film Guild
Bud Pollard
Castle Films
Pathe News
Fox Movietone News
Screenart Sales Company
Lang Brothers
Films of Commerce
Pictorial Service, Washington
Hearst Metrotone News
Promotional Films
Peerless Motion Picture Bureau, Springfield, Mass.
The March of Time
Douglas D. Rothacker
Olympic Pictures
Escar Motion Picture Service, Cleveland
Eugene J. Cour, Chicago
Cinelog Corporation

Inquiry as to why Universal Newsreel was not included on the list elicited the explanation that it "must have been an oversight," to which was added the information that "since the WPA is required only to invite three bidders, any greater number of names is merely to secure additional competition." Charles E. Ford, managing director of Universal Newsreel, confirmed on Tuesday the discovery that his company had not been invited to bid on the contract.

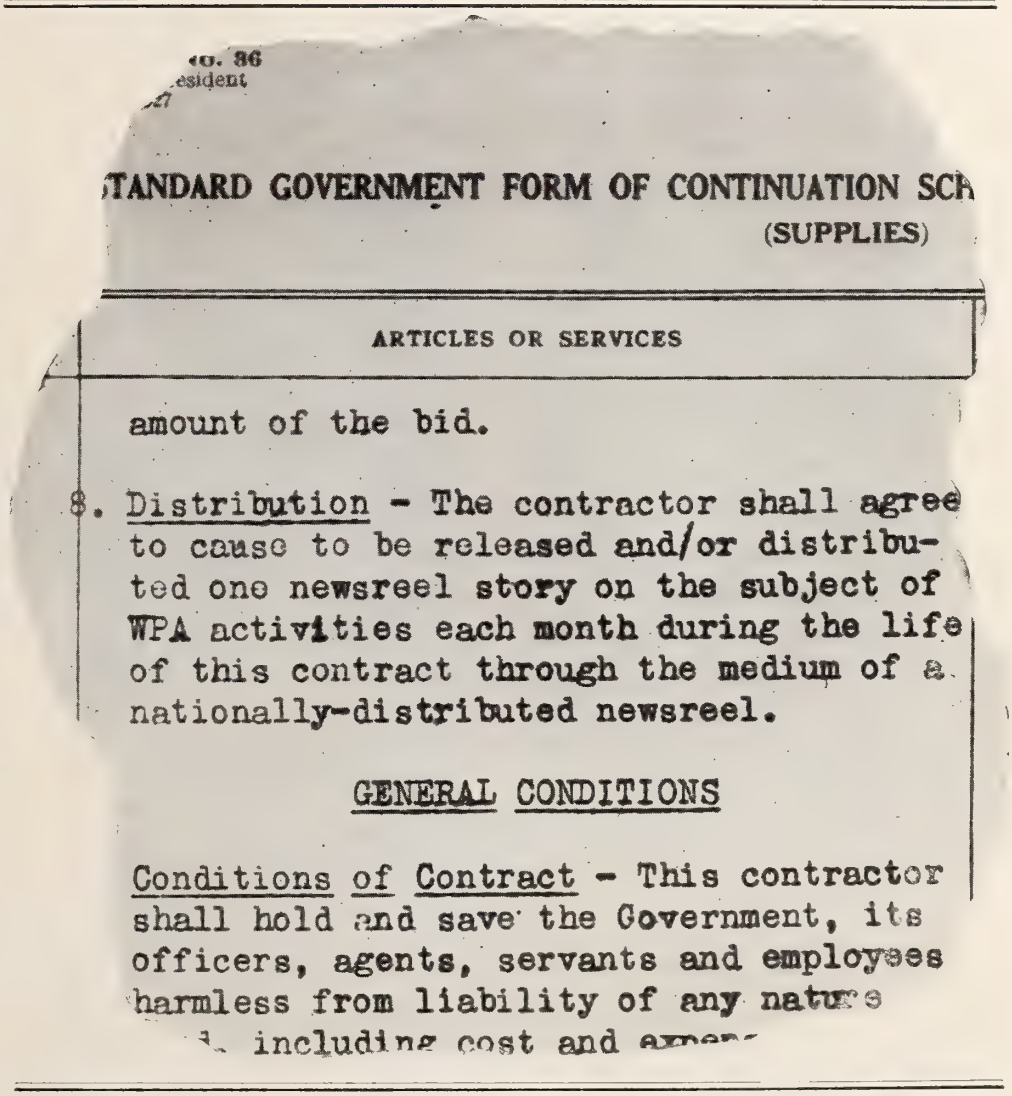
It will be recalled that Universal Newsreel expressed itself emphatically as "utterly independent" and warned exhibitors, "Don't let your screen be used for propaganda by anyone or any interest," in an advertisement addressed to the trade early this Spring.

Dispatch of the forms inviting bids on an "unknown quantity" of films followed quickly upon release in Washington last week of the news, reported in last week's issue of MOTION PICTURE HERALD, that WPA plans contemplated production of 30 films at an estimated cost of $6,000 each. Forms received by the newsreel companies contain the statement that "as the quantity of films is not known, one film will be used as a basis for the period." "One film" is described as a "unit or reel of 600 feet." "The period" is defined as "from the date of acceptance until June 30, 1937."

Item 8 of the specifications, quoted in full above, appears under the heading of "Distribution" on the eighth of 13 pages of general and technical description of the product. It was a somewhat less definite but similar provision in the text of invitations extended newsreel companies under date of March 17th to bid on a contract to produce films for the Federal Housing Administration that gave rise to trade apprehension as to the trend of New Deal agency plans and policies with relation to use of

(Continued on following page)

Newsreel Distribution Required In Terms of WPA's Contract



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...esident

STANDARD GOVERNMENT FORM OF CONTINUATION SCH
(SUPPLIES)

ARTICLES OR SERVICES

amount of the bid.

8. Distribution - The contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of WPA activities each month during the life of this contract through the medium of a nationally-distributed newsreel.

GENERAL CONDITIONS

Conditions of Contract - This contractor shall hold and save the Government, its officers, agents, servants and employees harmless from liability of any natur...
...including cost and expen...

WPA SETS REQUIREMENTS FOR FILMS

(*Continued from preceding page*)

the screen for the dissemination of information.

Investigation Demanded

When, in April, first intimation was made of the WPA's intention to produce films on contract, Republican Representative Bertrand H. Snell denounced the project as "bold and flagrant diversion of relief funds to campaign purposes." Quick to echo his opinion, Pennsylvania' Senator Davis introduced a resolution calling for an investigation of WPA activities. To these and other protests and criticisms WPA Administrator Harry L. Hopkins replied that the War Department had compiled a motion picture record of the world war and that this and other precedents amply justified his organization in making a film record of its operations.

Representative Snell's charge of "diversion" was predicated on the text of the legislation granting funds to the WPA for the purpose of providing productive employment to the unemployed and upon the claim that this purpose would not be served in the case of films produced on contract by commercial companies employing their own staffs for the work. Administrator Hopkins did not reply directly to assertions of this kind, and no further announcements relating to contract production of WPA films were immediately forthcoming.

Authority to expend WPA funds for the production of films on contract by commercial companies derives, as disclosed on page 13 of the July 18 issue of MOTION PICTURE HERALD, from the executive order by which President Roosevelt created the Works Progress Administration. This order authorizes the WPA Administrator to "formulate and, with the approval of the President, to require uniform periodic reports on all projects; and, where any avoidable delay occurs, forthwith to recommend to the President appropriate measures for eliminating such delay."

Cameramen Employed

It was upon this authority that Sydney H. MacKean, former employee of various commercial newsreels, had been assigned to establish a Motion Picture Record Division of the WPA in June, 1935, and to employ cameramen and other assistance in the production of films depicting the work of the agency. Also recounted in last week's issue were the events and circumstances culminating in the then comptroller general John R. McCarl's refusal to approve vouchers covering approximately $90,000 of expense incurred by the Motion Picture Record Division until he had received a copy of the following letter addressed to WPA Administrator Hopkins by President Roosevelt under date of February 6, 1936:

"This will confirm verbal authority given you in July, 1935, relative to Executive Order 7034, paragraph 1, section C-a, to formulate the permanent record of periodic progress by means of motion picture recordation.

"The above instruction was given to you by virtue of and pursuant to the authority vested in me under the Emergency Relief Act of 1935, approved April 8, 1935 (Public Resolution No. 11, Seventy-fourth Congress)."

Terms of the WPA requirements pertaining to the films for the production of which newsreel companies were invited to bid this week are flexible in many respects, inelastic in others.

It is stipulated that "the finished production is to be of such high entertainment standard as to be acceptable for exhibition in any commercial motion picture theatre within the United States."

It is stipulated that the films are "to consist of subjects and sequences of State and or city-wide interest."

Subject material included in a "Tentative Draft of Working Script for Motion Picture Record" ranges from the fighting of forest fires to the conducting of sewing projects.

No maximum or minimum number of films is stipulated.

The WPA "will furnish a liaison man in each state to make all necessary arrangements regarding scenes to be recorded, approvals and other similar matters."

The company contracting to produce the films is required to "furnish a qualified script writer, film editor, camera crew, technicians, director, actors and actresses, the use of studios, lighting equipment, a competent production and idea man in Washington during the life of the contract" and related personnel, properties and services.

The WPA "will furnish automotive transportation during the production of any record or information unit or reel at the call of the contractor for his employees within any state or area to be covered" and "the selection of music to be used in each record and information reel shall be made by the contractor and approved by the Works Progress Administration."

Item 3 of the forms supplied to invited bidders is captioned "Method of Award" and contains, among others, the following statements:

"The Government reserves the right to accept or reject any or all bids or any part or parts thereof and to award the contract or any parts thereof to other than the lowest bidder as the interest of the Government may require."

"All other factors being equal, the award will be made to the bidder who is better able to aid in distribution, both theatrical and non-theatrical. The decision of the contracting officer shall be final."

No reference is made to the 16 mm. prints commonly used for non-theatrical purposes in the paragraph headed "description," which reads: "One negative and positive of Dupont or Eastman stock or equivalent to be 35 mm. complete with sound print, cans, reels and labels, either RCA Photophone system, Western Electric system or equal, of 600 feet in length." Under the heading of "General Conditions," the statement is made parenthetically that "the RCA has offered to waive all charges for royalty on Government films where no charge is to be made against the exhibitor for showing."

UNIVERSAL NEWSREEL STRESSED INDEPENDENCE

Complete text of a page advertisement placed in the Motion Picture Daily of May 21 by Universal Newsreel, the only standard newsreel company not invited to bid on the WPA picture project, follows:

"From now on the newsreel you show should be independent.

"The Universal Newsreel is utterly independent of everything except your audience.

"It has no candidate for political preference.

"It does not care a rap about wets or drys.

"It is not currying favor with peace advocates or war seekers.

"From now on until election time (and forever after) it is smart for you to watch your newsreel — and watch your step.

"Don't let your screen be used for propaganda by anyone or any interest.

"Run the newsreel which entertains, thrills, and furnishes laughs.

"Run the newsreel which is edited by newspaper men who are cool and independent as a hog on ice.

"Don't let your own political leanings influence your show. Most of all, don't sponsor any newsreel which has any axe to grind.

"The Universal Newsreel is happy and free. It is the best newsreel in the world.

"Universal Newsreel."

TEXT OF WPA CONTRACT

Herewith is the text of the Short Form Contract of Invitation, Bid and Acceptance, issued by the Works Progress Administration at Washington to the newsreel companies, under date of July 17, 1936, for production of WPA films.

(1) Films—One negative and one positive, each complete in accordance with specifications and conditions in attached pages to consist of subjects and sequences of State and/or city-wide interest, recording the story of Works Progress Administration activities. This contract shall be in effect from the date of acceptance until June 30, 1937. As the quantity of films is not known one film will be used as a basis for the period.

GENERAL SPECIFICATIONS

1. **Description**—One negative and positive of Dupont or Eastman stock or equivalent to be 35 mm. complete with sound print, cans, reels and labels, either RCA Photophone system, Western Electric system or equal, of 600 feet in length (25% variance payment adjusted accordingly), containing subjects of the character set out under topical outline (see paragraph 2) and similar to the picture titled "Making a Better Indiana" (which may be viewed upon request at the Washington Auditorium, Washington, D. C.), which represents the general plan to be followed in each of these record and information units or reels, but which shall not be regarded as a criterion of quality. The finished production is to be of such

(*Continued on page 49*)

NEW GERMAN FILM EDICT APPLIED TO AMERICAN PICTURE AT SOURCE

German Consul Cites Law to Author - Star of "I Was a Captive of Nazi Germany" While Film Is In Making

Nazi Germany's blunt edict pertaining to films "detrimental to German prestige" and players appearing in them is being applied directly to American product at the source by German Consul Georg Gyssling in Los Angeles.

First to charge the German representative with attempted interference in production and distribution of American films is Alfred T. Mannon, producer for Malvina Pictures Corporation of "I Was a Captive of Nazi Germany," featuring the author, Isobel Lillian Steele, whose experiences in Germany in 1934 the picture purports to depict.

According to Mr. Mannon, Dr. Gyssling addressed to Miss Steele and other members of his cast, during the production of the picture, a letter on the stationery of the German Consulate directing attention to the text of the Nazi edict, quoted on a sheet accompanying the letter, as follows:

"The allocation of permits may be refused for films, the producers of which, in spite of warning issued by the competent German authorities, continue to distribute on the world market films, the tendency or effect of which is detrimental to German prestige. . . .

"The same applies to films in which appear film workers who have previously participated in the making of films which have the tendency or effect to be detrimental to the German prestige."

Cast Members Summoned

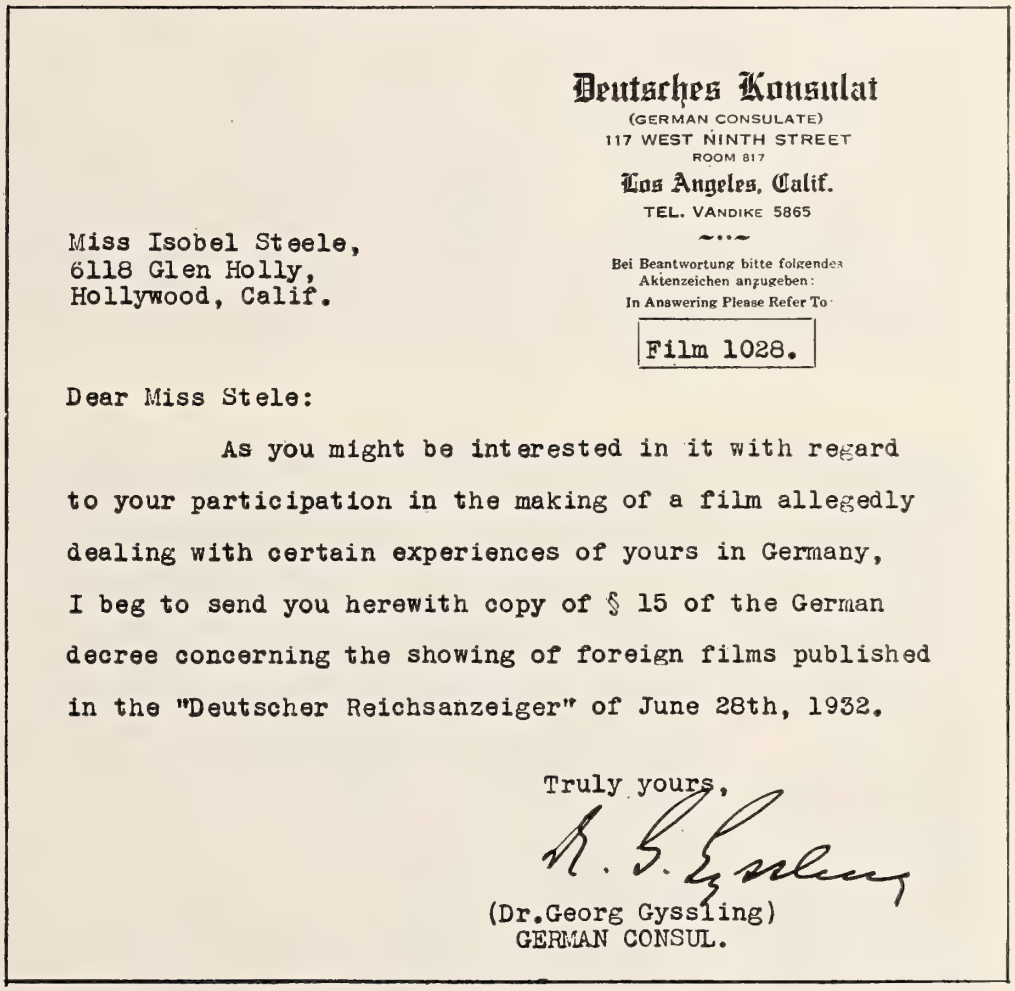
Additionally, says Mr. Mannon, Dr. Gyssling summoned other members of the cast, chosen for their Teutonic nationality and many of them German citizens, to the Consulate and there personally informed them of possible consequences of participating in the production. Some of the players, he says, quit the cast following these conversations, while others continued under promise that their names would not be used in the billing. Only the name of Miss Steele is to appear.

As production of the picture continued, the producer asserts, the German Consul addressed a letter to the Motion Picture Producers and Distributors Association asking that body to intervene to prevent its completion. When nothing came of this, the picture was completed in March of this year and submitted to the Coast office of the organization for assignment of a Production Code certificate. New York representatives of Malvina Pictures said this week that approval has been given and a certificate is forthcoming. The New York office of the MPPDA affirmed that the picture has been submitted and "is in process of being considered."

Nevertheless, the production has been scheduled for a New York opening at the Globe theatre on August 1st and to be distributed on a roadshow basis throughout the country. The Globe, formerly devoted to stage purposes, has been operated as a motion picture theatre for the past five years.

Plans for a similar opening in Chicago, for which no theatre had been contracted, were complicated this week by refusal of the Chicago censor board to issue a permit for its exhibition. The reason given for withholding permission to show the film in what the wartime Mayor (Big Bill the Builder) Thompson described as "the sixth German city" was that the picture might cause resident Germans to start a demonstration against the showing of the film. A representative of Malvina is to go to Chicago in an effort to secure passage of the production.

Producer Mannon, one-time president and treasurer of Republic Studios, Inc., subsequently supervisor of production for Van Beuren corporation and, later, producer of several features for independent distribution, asserts that the story of the picture is not fiction but consists of an accurate presentation of Miss Steele's arrest, incarceration and subsequent deportation by Nazi authorities in the period between August and December, 1924. A reproduction of the letter submitted as received by Miss Steele is published herewith.



Deutsches Konsulat
(GERMAN CONSULATE)
117 WEST NINTH STREET
ROOM 817
Los Angeles, Calif.
TEL. VANDIKE 5865

Bei Beantwortung bitte folgendes Aktenzeichen anzugeben:
In Answering Please Refer To:
Film 1028.

Miss Isobel Steele,
6118 Glen Holly,
Hollywood, Calif.

Dear Miss Stele:

As you might be interested in it with regard to your participation in the making of a film allegedly dealing with certain experiences of yours in Germany, I beg to send you herewith copy of § 15 of the German decree concerning the showing of foreign films published in the "Deutscher Reichsanzeiger" of June 28th, 1932.

Truly yours,

(Dr.Georg Gyssling)
GERMAN CONSUL.

Reproduction of a letter bearing the signature of German Consul Georg Gyssling, Los Angeles, received by Isobel Lillian Steele, author and star of "I Was a Captive of Nazi Germany," accompanied by a second sheet quoting German law pertaining to films "detrimental to German prestige" as reported herewith.

Condition Grave Abroad

Meanwhile, reports through the United States Department of Commerce indicate approach of a crisis in the position of distributing companies handling American motion pictures in Germany through exercise of the Nazi Government's unlimited power to accept or reject motion pictures of all kinds.

The reports to the Department of Commerce from its Berlin offices say that the American motion picture interests, chief of which are the distributing subsidiaries of Paramount, Metro-Goldwyn-Mayer and Twentieth Century-Fox, are meeting with increasing difficulties.

There is reason to believe, according to the report, that some of the large first-run cinemas will be forced to close before the summer is over because of a shortage of films, that leading motion picture theatres in Berlin are showing films which are not up to their standard. Other houses are reviving films of earlier dates. The repetition of German films has not been favorably received by the public, it is said, and the theatres need foreign, particularly American, films.

The principal obstacle hampering operations of American film interests in Germany has been the refusal of the Propaganda Ministry to allow importation of particular pictures, chiefly on the grounds that the cast is unsatisfactory or the story is unsuitable. The latest decree gives the censors an even wider field for exercise of prohibitions.

FILM "CHARGE OF LIGHT





ALFRED TENNYSON'S noble verses have kept ever green in mortal memory the heroic charge of the Light Brigade "into the valley of death, into the mouth of hell," and Warners are trying to make their "Charge of the Light Brigade" a screen record of commensurate quality. Big is the word commonly applied to it in the production colony, and a single set, the Chukoti garrison, is the biggest built in Hollywood since Brezzy Eason, called upon by Director Michael Curtis to erect it, fabricated the reproduction of the Coliseum for "Ben Hur."

The story is of two Englishmen, brothers and soldiers in love with the same girl, and of a border chieftain who, first betraying the British, fled to the Crimea, joined the Russian forces and caused to be issued the order which sent "the noble six hundred" charging into death and glory. Colorful, rich in action, backgrounded and animated at once by romance and martial conflict, the entertainment potentialities of the production loom promisefully in prospect.

The time of the picture is 1850. The story traverses India from the northern border to Calcutta, into Arabia and the Crimea. Battles between Lancers and border tribesmen are frequent and dramatic. The Cawnpore massacre (shown at lower right) is among the incidents leading up to the final fatal charge (glimpsed above). Because there are so many battles, sieges and other actionful sequences, Director Curtis is keying in contrasting simplicity the love scenes (left) which carry on the romantic phase of the drama.

Choice of Olivia de Havilland and Errol Flynn for the leading roles is, of course, in direct recognition of their work in "Captain Blood." To Patrick Knowles, English actor prominent in "Give Me Your Heart," was assigned the role of the other brother. C. Henry Gordon is the villainous Surat Khan. Others in the cast are Donald Crisp, J. Carroll Naish, Nigel Bruce, Spring Byington, E. E. Clive, Lumsden Hare, David Niven, Robert Barrat, Colin Kenny, and Henry Stephenson, players of

BRIGADE" ON VAST SCALE



by GUS McCARTHY
in Hollywood

definitely demonstrated suitability for the roles assigned them.

Decision to produce the picture traces to Michael Jacoby, one time reviewer-reporter, who convinced Jack Warner and Hal Wallis of its desirability and was given the assistance of Rowland Leigh and Sam Bischoff in preparing it for the screen. Almost a year was spent in preparation, with research and authentification carried on at length and in painstaking detail. When production was started plans were made, properly, to emphasize especially the charge sequence from which the picture, like the poem, takes its name. It was for this that Mr. Eason, whose handling of the chariot race in "Ben Hur" and the stampede in "The Last Frontier," is among the unforgettable items of Hollywood history, was called in. Eye witnesses to this episode have described it as among the most exciting ever filmed.



Other sets and scenes are scaled in appropriate dimension. Surat Khan's palace and the ballroom in Calcutta are rich in splendor of setting. The massacre sequence has magnitude, melodrama and action. Off-setting these and other vigorous appeals to interest are the relatively calm and contrastingly effective sequences in which the love story is told.

It is to be conceded, of course, that magnitude in itself is no guarantee of box office success. That has been demonstrated too many times for comfort in any quarter. But when Warner Brothers are the people who are going in for magnitude Hollywood is not accustomed to wagging heads in that knowing, dubious manner, because the succession of Warner experiments in magnitude have had a way of turning out well and there is no very evident reason for thinking their string of successes is likely to be broken at this time. Maybe that, more than the attributes and size and scope of the picture itself, accounts for the rising enthusiasm for "The Charge of the Light Brigade."



PARAMOUNT SUES SAM GOLDWYN FOR LOSS OF COOPER CONTRACT

Adolph Zukor Asks $5,000,000 Damages for Paramount, Charging "Interference by Goldwyn and Goldwyn Co."

The doorbell rang Monday in the recesses of the Samuel Goldwyn mansion on its high knoll that overlooks the surrounding territory in Hollywood. The proper, English-trained butler hastened to answer. At the portal the servant found a well groomed man, the cut of whose clothes, the luster of well-polished boots and, in fact, whose appearance as a whole was that of a well turned out gentleman. So effective was the caller's appearance that the butler immediately surmised the gentleman must be one of the new members of the United Artists board of directors he had heard the master and mistress speak of while dining.

He allowed the gentleman to enter, took his hat, and when he was asked to inform Mr. Goldwyn he had a caller, the well-trained man sought out Mrs. Goldwyn since he knew his master already had retired to his rooms and by now was in his bed. From the confines of the lavishly furnished living room, where all of Mr. Goldwyn's motion pictures are privately shown to audiences of friends before they are previewed, came the gracious Mrs. Goldwyn to welcome the new "member of the board of United Artists."

Great was her surprise, however, when the well-groomed young man turned out to be not of United Artists, but a representative of Paramount Pictures, Inc.—or rather a process server bringing the papers of Adolph Zukor summoning Mr. Goldwyn to court to answer charges of luring Gary Cooper from Mr. Zukor's company and to show why he should not pay some $5,000,000 for so doing.

From his bed upstairs Mr. Goldwyn refused to stir, suggested that the caller be put in telephonic communication with Abe Lehr, his personal executive assistant.

Mr. Lehr finally convinced the young man he could deliver his papers to him instead of to Mr. Goldwyn and after receiving authorization to do this from the federal court clerk, the visitor retrieved his hat from the ready hand of the butler and left.

The action of Mr. Zukor against Mr. Goldwyn was not wholly unanticipated, however. The suit was prepared by W. K. Tuller, Pierce Works and Jackson W. Chase of the law firm of Omelveny, Tuller and Myers and handed to the clerk of the United States district court at Los Angeles at 9:15 Monday morning.

The lengthy complaint, setting forth Paramount's list of grievances, asked $4,000,000 damages for the loss of Mr. Cooper by the company, and $1,000,000 punitive costs from Mr. Goldwyn.

Mr. Goldwyn said he would not reply until he had seen the complaint.

Mr. Cooper declined to make a statement, but his manager, Jack Moss, said:

"Well, we're signed with Sam Goldwyn, all right. But as for trouble between the two studios, I don't know anything about it. It was just one of those things that sent us to Goldwyn instead of staying with Paramount."

Mr. Zukor, however, accused Mr. Goldwyn of a "breach of morals and ethics," as well as violation of the law.

"In the 25 years I have been in motion pictures I have never permitted our executives to interfere with the negotiations between a star of another company and that company for continued services of the star. This has always been and always will be a matter of principle with our organization," Mr. Zukor said.

He added that Paramount began negotiations with Mr. Cooper for a new contract in October, 1935, 14 months before the expiration of his present ticket. An agreement was reached in January, he said. But at the same time, said the complainant, and without the knowledge of Paramount, "interference by Goldwyn and the Goldwyn company" prevented the signing of the contract. The complaint further asserted that Mr. Cooper was persuaded to sign up with Mr. Goldwyn "by means of false and fraudulent representations and statements."

Say First Chance from Goldwyn

Hollywood, however, was inclined to believe that sentiment played quite an important part in the star's alignment with the Goldwyn forces instead of continuing with Paramount. His friends claimed that he got his first chance through Mr. Goldwyn 10 years ago last month. Arriving in Los Angeles from his native Helena, Mont., the actor vainly hunted a job as a newspaper cartoonist and eventually landed in Hollywood as a cowboy extra in "The Winning of Barbara Worth," which starred Ronald Colman and Vilma Banky.

Mr. Goldwyn was said to have picked the actor out of the crowd. He gave him the second lead in the film, and saw him go on from there to become one of the most important players in the industry.

Mr. Cooper's intimates said the actor had long hoped for an opportunity to go back to Mr. Goldwyn. Paramount, however, has had him under contract since 1926.

Salary, it is understood, did not influence the player in making the change from Paramount to Goldwyn. He is reported to have been receiving "more than $100,000 a picture."

Following the filing of the suit, Mr. Zukor issued a statement, which read in part:

"When Gary Cooper came to Hollywood he was an inexperienced player in whom Paramount saw possibilities. He was a likeable, personable young man and it was our company which decided to take a chance on him as star material.

"At great expense, the company, through these efforts, has developed Mr. Cooper into one of the most important and highly paid actors in motion pictures.

"Under Paramount's guidance Mr. Cooper has come to the screen in such outstanding successes as 'Lives of a Bengal Lancer,' 'Morocco,' 'The Virginian,' 'Farewell to Arms,' 'Desire,' 'Design for Living' and many others.

Cites Current Films

"At present Mr. Cooper has just completed 'The General Died at Dawn,' a picture which executive previews have proven will be the one in which he has given his best performance to date. And again, under Paramount's direction, he is ready to start in a picture which is expected to equal or surpass his past screen triumphs—Cecil B. DeMille's 'The Plainsman.'

"In October, 1935, Paramount entered into negotiations with Mr. Cooper for a new contract to be for a period of four years, following completion of his present contract which expires December 4, 1936.

"Compensation to be paid him was agreed upon by Paramount and Mr. Cooper in January, 1936. Both were ready, willing and able to execute the contract.

"Our complaint alleges that at this time interference by Goldwyn and the Goldwyn company thwarted and prevented the signing of this contract.

"In the making of motion pictures, every producer realizes that any star has the right—as does a man or woman in any other profession—to better himself.

"But in the 25 years I have been in motion pictures I have never permitted our executives to interfere with the negotiations between a star of another company and that company, for the continued services of the star. That has always been and always will be a matter of principle with our organization.

"Our attorneys, after careful study, have advised us that such conduct as that alleged in our complaint, is not only a breach of good morals and ethics, but is a violation of law and gives us a legal right of action against Goldwyn and the Goldwyn company for all actual damages suffered and also for punitive damages where such wrong-doing was willful and malicious.

"Under the circumstances, we will fight for the rights of our company."

TRAFFIC VIOLATORS ARE FORCED TO VIEW FILM

Police Judge Twain Michaelsen of San Francisco passed novel sentences this week on traffic violators brought up before him. All those who pleaded guilty, or were found so, of violating traffic ordinances were sentenced, instead of the usual monetary fines or prison sentences, to sit through a screening of Paramount's "And Sudden Death," at the Fox Theatre and to further prove they had seen the picture.



"PENTHOUSE" BROUGHT THEM TOGETHER FIRST!

(A thrill the customers will never forget!)

SWEETHEARTS AGAIN IN "BROADWAY BILL"

(Definitely establishing them at the top of money combinations!)

—and now—

20th BRINGS THEM BACK

IN THE BEST LOVE STORY THE



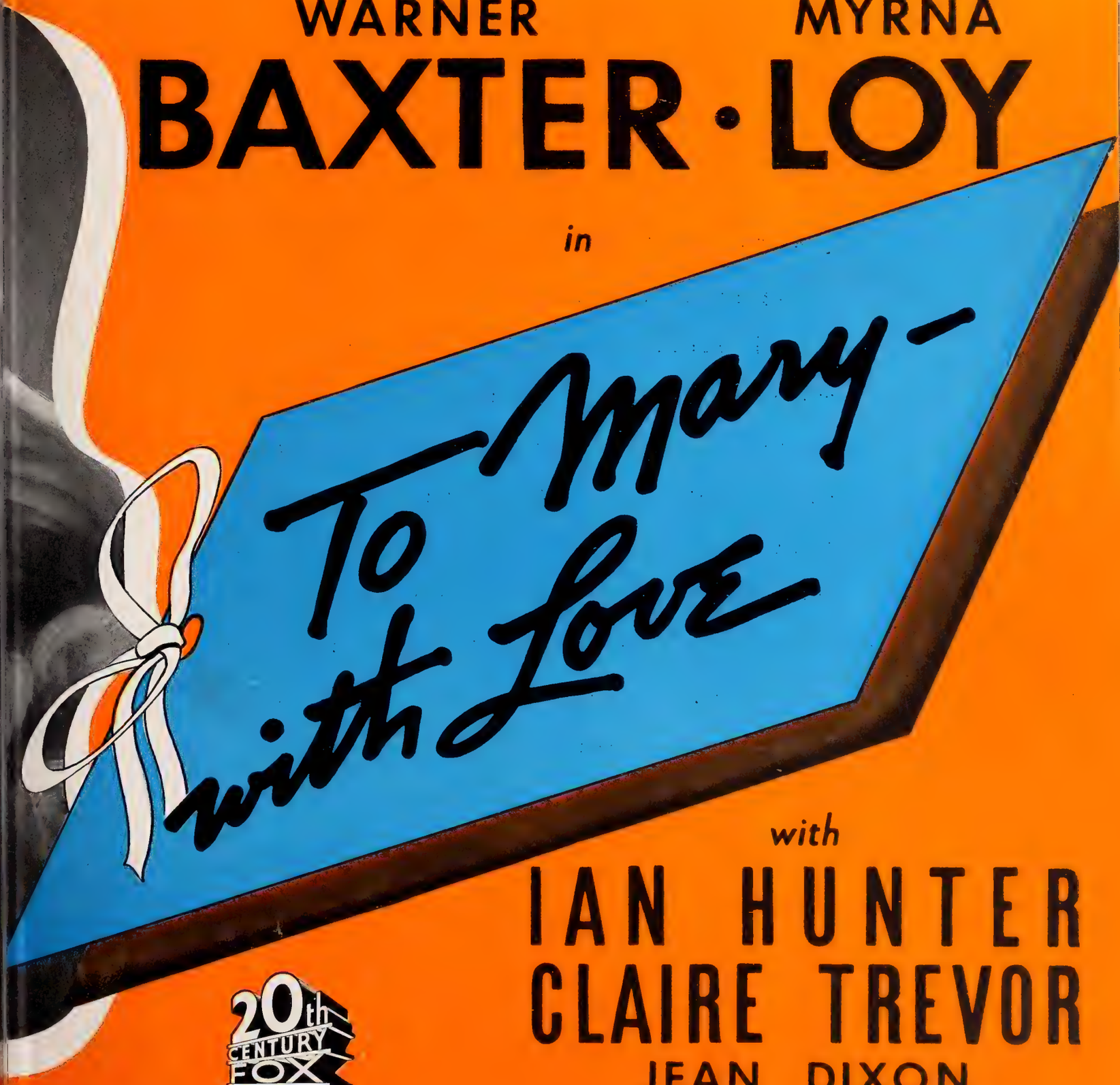
What a break to be a 20th Century-Fox exhibitor... and have

'TO EACH OTHER'S ARMS

SATURDAY EVENING POST EVER PRINTED!

WARNER BAXTER · MYRNA LOY

in



with

IAN HUNTER
CLAIRE TREVOR
JEAN DIXON

20th CENTURY FOX

DARRYL F. ZANUCK
in Charge of Production

Directed by JOHN CROMWELL

Associate Producer Kenneth MacGowan. Screen play by Richard Sherman and Howard Ellis Smith. From the story by Richard Sherman.

a show like this to start your procession of new season hits!



20th Century-Fox offers "To Mary—with Love" ... typical of 20th's show-values for '36-'37. Two knockout co-stars . . . Warner Baxter, Myrna Loy. Crackerjack support . . . up-and-coming Ian Hunter, a surprising Claire Trevor, popular Jean Dixon. And the story (*man, oh, man!*) ... of two who make love lightly, yet love deeply . . . gallantly pretending as they laugh off hidden hurts. A woman's picture ... a man's picture... *a showman's picture!* Start your new season with holdovers...with—

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

SCHENCKS BRIDGE ATLANTIC BY GAUMONT-BRITISH DEAL

MGM, 20th Century-Fox and GB Reach Agreement in Principle, Speeding the Movement for Internationalizing of Industry

M-G-M, 20th Century-Fox and Gaumont-British have joined corporate hands across the sea.

This most spectacular manifestation of the long, tediously developing, process of internationalization of the motion picture industry, on its way since the beginnings in 1896, interrupted by the inhibitive influences of the World War, to America's great advantage, delayed again by the revolutionary invasion of sound and language, "broke in the news" with official word this week.

The historic occasion was Monday, at 2 o'clock in the afternoon, with the press summoned to hear, in the Joseph M. Schenck suite, Number 31, in the tower of the Sherry Netherlands, looking down where the tides of Manhattan split around the greenswards of Central Park.

The official statement was the minimum that could be said of the new interlocking arrangements and cross ownerships. Somewhere in the undiscussed distance were and are considerations of British Empire controls and restrictions, quotas, television, and even more vague matters of the tomorrows.

This week's outward expressions and concerns have been about this particular triangular arrangement. Parallels and sequels, presently to find expression in other alignments, similarly addressed at seats in a "world court of the cinema," are in the making.

Cable dispatches from Bruce Allan of the London Bureau of MOTION PICTURE HERALD on Wednesday indicated that the tidings from New York had created a flurry of excitement and questionings in Wardour street, the center of British Empire film arfairs. There was talk of Governmental inquiry, interference, prohibitions and the like.

Interestingly enough, no little of the excitement and questionings was recorded by *The Daily Film Renter,* trade publication usual described as "close to GB" and said to be decidedly "an Ostrer paper."

In New York, however, it was observed that the negotiations were consummated here and the official announcements issued by the parties to the deal in person, including Isadore Ostrer.

It was also to be observed that all parties to the negotiations, including Mr. Ostrer, might well be expected to have weighed, anticipated and planned to meet any Governmental inquiry or proposal of action.

Analysis of the ultimate results of the deal in terms of ownership, graphically presented on page twenty-seven, would indicate a decided showing of a preponderating British ownership, implying for Britain at least a diagrammatic control.

The story came from three men on a divan, in that suite 31. They were Nicholas M. Schenck, president of Metro-Goldwyn-Mayer Corporation, Joseph M. Schenck, chairman of the board of 20th Century-Fox, and Isadore Ostrer, president of Gaumont-British—with Joseph M. Schenck, still with the laurels of the Fox-20th Century merger upon him, in the middle and chief spokesman.

The onslaught of invited foreign correspondents and other press representatives, to a total of thirty-odd in number, were counted in and checked off against a list of publications, with an attendance of 99 per cent, or thereabouts. The checking was by exceedingly quiet male secretaries. There were no press agents, none.

The affair was exceedingly official. The three chieftains were to do the talking, all of it. Through the open door of an adjacent room an uncleared table indicated that they had just completed luncheon. Mr. Ostrer was dapperly natty in the English manner with a most perky kerchief in breast pocket, but his starched and attached collar was escaping with a suggestion of weather. The Brothers Schenck were in most American business garb, and Joseph's haircomb suggested he had been emphatically shaking his head about something.

Most motion picture functions, more especially those that have to do with pieces in the papers, are lubricated by attentive butlers with tray in hand. This one was dry, but interesting. It was unhollywood.

Joseph Schenck standing in the middle of the deep oriental roomwide rug, with the Chinoisierie and teak tables all about, handed brief typewritten statements to the gentlemen of the press and introduced his brother, "whom you all know," and Mr.

(*Continued on following page*)

London Finds "Alarming" Note In News of Gaumont Merger

by BRUCE ALLAN

London Bureau of MOTION PICTURE HERALD

It's Wednesday in London and Wardour Street is mulling the press reports of the Gaumont British - Metro-Goldwyn-Mayer - Twentieth Century-Fox alliance, from New York, in considerable excitement.

No statement of official nature has been issued on this side, yet, but there is much of unofficial discussion.

The *Daily Film Renter* runs scare headings suggesting serious sequels in Parliament on the big deal. An editorial asserts uneasiness in official circles. This paper is close to GB, a fact which in the circumstances is giving rise to some curiously diverse speculations as to the significance of its presentations and position.

London's discussions, to be sure, are based on cable reports and versions of the statements given out in New York.

It is certain that increased pressure will be brought on the Moyne Committee by British interests to strengthen the Act. Fear of American influence by the committee shown in the minutes of the evidence is significant.

An important executive's view on the distributing problem is that the Gaumont selling organization must be scrapped to leave Gaumont British films free for Fox and Metro product quota cover.

It is estimated that the scrapping of the Gaumont organization in the United States will mean an annual saving of $500,000 to $750,000. Abandonment of quickie production by Metro and Fox will save between $200,000 and $300,000 for each company yearly, therefore the new merger can start with an approximate annual cash saving of between a million and a million and a half dollars.

It is noted that the switch of Gaumont productions to the new company would have a perceptible effect on the statistical results of the Films Acts, representing a definite reduction in the number of quota films available to exhibitors, although the loss may be more apparent than real due to the poor quality of the majority of Fox and Metro quota films. The merger may also offer a newsreel problem, Gaumont having its own highly successful reel and Fox its Movietone News, controlled by a separate company in which the Harmsworth family with important associations in the Daily Mail newspaper group are interested.

On Monday J. R. Remer, M.P., will ask in the House of Commons if the president of the Board of Trade "will take steps to see that this important company does not pass into foreign control."

COMPANIES' HOLDINGS EQUALIZED

(*Continued from preceding page*)

Ostrer. The gentlemen of the press took one glance at the formal "hand-out" and proceeded to fire from the hip, a score and a half of men with a hundred questions at once.

Mr. Ostrer, surveying the melee, suggested that the spokesmen sit down together and organize the answers. An hour later Nicholas M. Schenck left for another appointment, summarizing for Metro in his opinion that the arrangement was for that concern "good business." For another hour his brother and Mr. Ostrer met the questioners.

They explained that details of the plan are by no means complete; that television or pressure from the British Government or the desire by the American companies to control the British unit, did not enter into the negotiations; and that the present proposal is only an "agreement in principle," the result of a "meeting of minds." Mr. Ostrer gave illuminating explanation of the corporate convolutions involved in the procedure but seemed annoyed at times when reporters, who have difficulty in budgeting cigaret money, were slow in following the transactions and in determining the interests to be benefited.

Primary facts of the agreement are two. Metro-Goldwyn-Mayer, of which Nicholas M. Schenck is president, will buy half of the 49 per cent interest held by Twentieth Century-Fox in the Metropolis & Bradford Trust, British company which holds 57 per cent of the voting stock of the Gaumont-British companies. All stock not held by Fox in the trust company is owned by the Ostrer brothers.

Secondly, a new company will be formed to take over the Metropolis and Bradford holdings and a substantial block, "more than half," of the new company's stock will be sold to the British public so that definite control will remain British. At the same time the holdings of the Ostrer brothers, Fox and Metro in the new company will be equalized so that none will have a controlling voice in the affairs of the company and hence in Gaumont-British.

Effects of the agreement when put in operation would be, they said, a working alliance between the three companies. Gaumont production was to be increased, perhaps doubled, according to Mr. Ostrer, the distribution and sales forces of the three companies would be "absorbed" in the United States and in England, the American companies would abandon present or planned production units in England, and the technical departments of Fox and Metro would be placed at the disposal of the GB production department.

In the light of recent discussions of the quota situation in England and the reported efforts of the English Government to limit exhibition in that country to English-made pictures, the "agreement in principle," is especially significant.

During the questioning which followed the handing out of the statements Joseph Schenck explained, with a happy smile, that under the new arrangement the two American companies will not have to make any quota pictures and that distribution in England will be handled as one unit. Mr. Ostrer joined him in pointing out that quota pictures up to now have been of obviously poor quality. The new set-up will change this, they declared. The British executive proudly emphasized that "all Gaumont British pictures are of fine quality."

The quota problem was mentioned by Joseph P. Kennedy in his recent report to the Paramount board in which he said, after pointing that foreign quotas constitute a serious threat to the industry: "If the current move to limit the exhibition of films in England largely to English-made films is carried out, not only will it be imitated in other countries, but, in some instances, it might make all the difference between profitable and unprofitable operations for American units.

"Some American companies, notably Twentieth Century-Fox, have been keenly aware of this danger and have made recent affiliations abroad to offset the consequences of an embargo. . . . Recent events seem to foreshadow a determination on the part of British authorities to take important action. Obviously the British Government is planning real regulation of the industry, but the thought is also suggested that this information may be sought as a basis for decision as to the measure of aid the government may give the British film producers. English insurance companies, banks and investment trusts are now large holders of securities in British film concerns and the known tendency of Great Britain to subsidize its industries gives color to the fear that when the new quota is announced it will reveal further difficulties for American made films."

MIAMI FILM RULING HELD DISCRIMINATORY

Ernest Morrison, general manager of Paramount Enterprises, Inc., and Mitchell Wolfson of Wometco Theaters, both of Miami, Fla., told the city commission this week that Miami's charter section prohibiting the showing of pictures of contests between negroes and white persons "is discriminatory now where it was not at the time it was adopted." They pointed out that the pictures of the Max Schmeling-Joe Louis fight were shown in cities surrounding Miami and accounts of the battle were broadcast to Miami.

The appearance of Mr. Morrison and Mr. Wolfson before the commission was brought about by the banning of the fight pictures in Miami recently.

Capitalization To Be Decided

In discussing the financial structure which will be erected under the proposed arrangement Mr. Ostrer and the Schenck brothers emphasized the point that with half of the stock in the new holding company owned by the public, the three contracting parties, even together, will not have control. Although Mr. Ostrer remarked that, naturally, he and his brothers are part of the British public, he and Joseph Schenck stressed the fact that the three parties have agreed, again "in principle," that none of the stock to be sold to the public will be bought by any of them.

The purpose of turning control of the company over to the public, according to Mr. Ostrer and Joseph Schenck, is that none of the three parties wanted control and thought it not "healthy" for them to hold it even jointly. The holding company's capitalization, number of shares, par value and other corporate details have not been worked out and will not be until after legal agreements are drawn and presented to the boards of the various companies. All three men said they expect this phase to be completed in three weeks.

Ostrer To Be Chairman

The statement declared that no change in management is contemplated but questioning on this point revealed that Mr. Ostrer will become chairman of the board of Gaumont-British, that the post of president which he now holds will be abolished and that his brother, Mark, who is now chairman and managing director, will continue in the last named position. Joseph Schenck said that this move is to be made at his request and his brother's because they both wanted Mr. Ostrer to take a more active part in the affairs of the company under the new alignment.

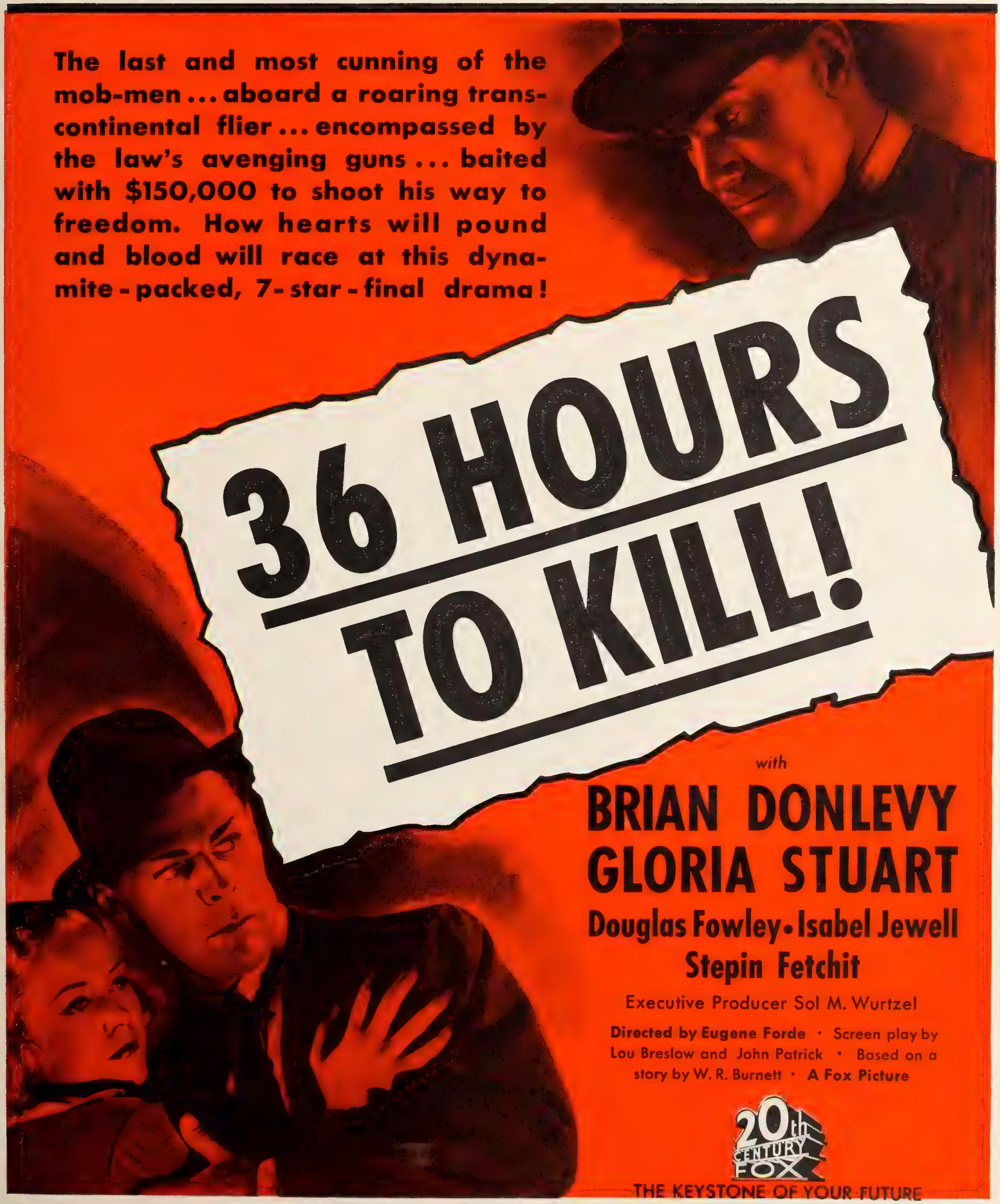
Details of the transfer to Metro-Goldwyn-Mayer of half of the Twentieth Century-Fox interest appeared to be the simplest phase of the proposal. Neither of the Schenck brothers would give any hint of the price to be paid. Nicholas Schenck denied that Metro will have to make any financing arrangements to pay for the stock and said, "When the time comes it will be paid from the treasury." Asked what the holdings brought when William Fox bought them during his whirlwind expansion program in 1929, Joseph Schenck answered, "About $18,000,000." He was corrected by Mr. Ostrer, who said that the figure was approximately $16,000,000. The three smiled at the suggestion that anything like this amount would figure in the transfer of half of the stock.

After the first rush of questioning the reporters discovered that the third point on the typed statement was "that Gaumont-British shall have the benefit of distribution of their pictures in the United States and the world through Metro-Goldwyn-Mayer and Twentieth Century-Fox Film Corporation on specially favorable terms, thus greatly reducing the cost of distribution in

(*Continued on page 28*)

SCREAMING FRONT-PAGE THRILLS TO BLAZE ACROSS YOUR SCREEN!

The last and most cunning of the mob-men ... aboard a roaring trans-continental flier ... encompassed by the law's avenging guns ... baited with $150,000 to shoot his way to freedom. How hearts will pound and blood will race at this dyna-mite-packed, 7-star-final drama!



36 HOURS TO KILL!

with

BRIAN DONLEVY
GLORIA STUART

Douglas Fowley • Isabel Jewell

Stepin Fetchit

Executive Producer Sol M. Wurtzel

Directed by Eugene Forde • Screen play by Lou Breslow and John Patrick • Based on a story by W. R. Burnett • **A Fox Picture**

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DIPLOMATS VIEW "TIME" REEL AS HULL ANSWERS DOMINICANS

Virginia Garden Is Gathering Place of Diplomatic Audience to See Sequence Concerning the Dominican President

Cooling drinks and "warm" pictures were served together to Washington's diplomatic corps in the Colonial gardens of the estate of Mr. and Mrs. W. Royce Powell at Alexandria, Va., Friday night following an expression of regret by Cordell Hull, secretary of state, to the Dominican Minister over the sequence in the current March of Time release, to which the Dominican Government had taken exception. The sequence had been deleted from the showing last week at the Music Hall in Radio City.

Secretary Hull had informed Minister Pastoriza that there was nothing he could do to punish the offenders or prevent a further occurrence of such an incident in his note to the Dominican Ministry, which had charged that the film was "devoted exclusively to attacking the personality of President Trujillo Molina in a disrespectful and unjust manner and to giving a completely false impression of the Dominican nation and the political situation prevailing therein."

Deprecating the exhibition of any film which causes offense to any foreign government, Secretary Hull pointed out that "such actions sometimes occur, however, for the reason that in this country, unlike many other countries, freedom of speech and of the press is deeply imbedded in our tradition; is cherished by every citizen as part of the national heritage, and is guaranteed under our Constitution."

Following the secretary's reply to the Dominican government and through the efforts of Harold Horan, Washington correspondent of *Time Magazine,* some 200 members of the diplomatic corps assembled in reply to telegraphic invitation on the estate of Mr. Powell, formerly associated with the Van Sweringens of railroad note and now in a public relations capacity with a Virginia utility company, to see the disputed reel along with other films provided for the occasion.

Taken Out of District of Columbia

It had been thought advisable to take the showing into Virginia out of the District of Columbia to relieve State Department officials of any responsibility which might be placed upon them had the film been exhibited to the diplomatic group within the confines of the national capital.

Among the guests were Ambassador Patterson of Cuba, Minister Finot of Bolivia, Ambassador Aranha of Brazil, and members of the secretariats and staffs of the embassies and legations of Chile, Italy, the Netherlands, Germany, Greece and Spain; Mme. Sacasa, wife of the recently deposed president of Nicaraugua; John L. Lewis, president of the United Mine Workers of America; William C. Bullitt, American Ambassador to Russia, and officials of various government departments as well as society leaders.

Following the picture a buffet supper was served, the principal subject of discussion was the Trujillo sequence. Several commented that there were many other "interesting" incidents in the career of the man who rules what the picture calls "the tightest little dictatorship in the Caribbean," that might have been included in the film.

No statement on the deletion from the release was issued by the March of Time offices in New York. It was reported that the Music Hall in Radio City, under the control of the Rockefellers, who have considerable oil markets in the Dominican Republic, was the only theatre which had eliminated the Trujillo sequence.

Secretary Hull's Note

The Dominican Government also, apparently, decided to let the matter rest the while, as it ponders the full portent of the note from Secretary Hull, which follows:

July 15, 1936.

"The Honorable Senor don Andres Pastoriza, Minister of the Dominican Republic.

"Sir:

"I have the honor to acknowledge the receipt of your recent note by which you state that a film of 'The March of Time' is now being exhibited 'devoted exclusively to attacking the personality of President Trujillo Molina in a disrespectful and unjust manner and to giving a completely false impression of the Dominican nation and the political situation prevailing therein.' You express your profound displeasure over the 'improper manner in which certain American journalists, in a strange alliance with Dominican revolutionaries residing here, are devoting themselves to the task of defaming with impunity a friendly ruler and a country which has always striven to maintain relations of sincere cordiality with the United States and to perform, despite business depressions and unjustifiable hostilities, the duties of friendship imposed by the actualities of geographic vicinity and the spirit of true internationalism.'

"In conclusion you state that 'it is the wish of this legation that the Department of State, basing itself so much on your cordial formulas and spirit of conciliation, can find a way to keep the attacks from being repeated which are being made systematically and in a community of petty interests against President Trujillo and the Dominican people.'

"There is no one more than I who deprecates the publication of any article or the exhibition of any film which causes offense to any foreign government. It is the policy of this government to strengthen friendly ties between this and other countries and to that end this government is conducting its foreign relations on a basis of complete respect for the rights and sensibilities of other nations.

"My government, therefore, deplores any action of private citizens that are in discord with this policy and that cause offense to the peoples of other countries. Such actions sometimes occur, however, for the reason that in this country, unlike many other countries, freedom of speech and of the press is deeply imbedded in our tradition; is cherished by every citizen as part of the national heritage, and is guaranteed under our Constitution.

"Although appreciating your desire to prevent any occurrences which might reflect upon your country's name. I am sure you understand that for the reasons just explained, this government is not in a position to prevent the matters complained of by you. I can only repeat that I shall deeply regret any such occurrences that might reflect upon the cordial ties of friendship that unite the people of our two countries, particularly since it is likely that representatives of the republics of this hemisphere will soon be meeting in a common effort to promote the maintenance of peace and of friendly relations on this hemisphere.

"Accept, sir, the renewed assurances of my highest consideration.

"CORDELL HULL."

WHITE-COLLAR WPA AIDES GET HOLIDAY

Orders authorizing vacations with pay for several thousand Works Progress Administration employees were issued this week in Washington by Aubrey Williams, deputy administrator. The order applied to WPA supervisory and white-collar employees who previously had been barred from vacations because they are paid from the same pay roll as the rank and file relief workers.

Theatre units are included in the order and vacations will be granted to administrative and supervisory employees of Federal Project 1, which includes the writing, theatre, art and music units.

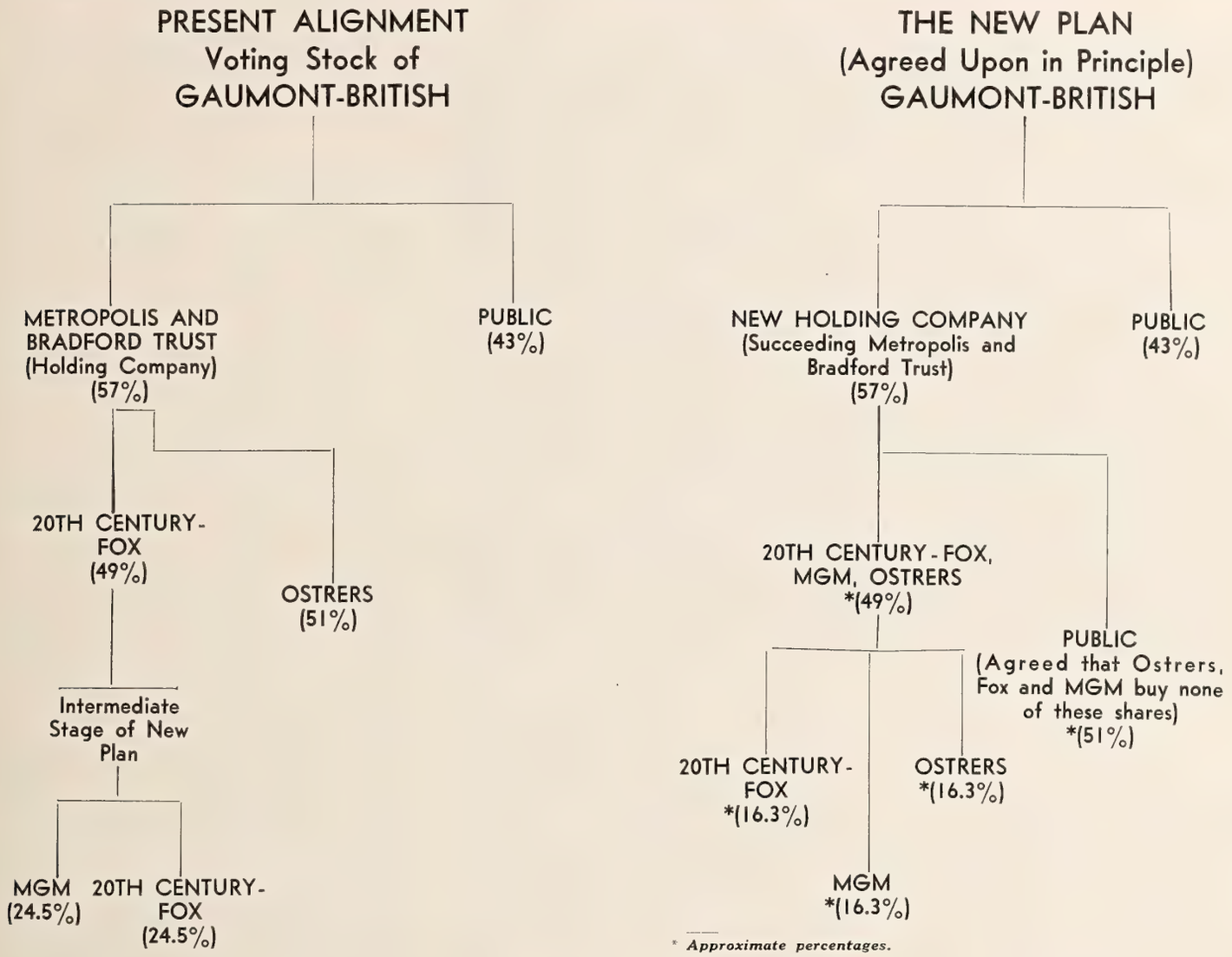
Lye Thrown in Theatre

Police in Middletown, Ohio, are holding a 16-year-old youth for investigation following a report from the management of the Sorg theatre that several patrons were slightly injured when lye was thrown in the auditorium.

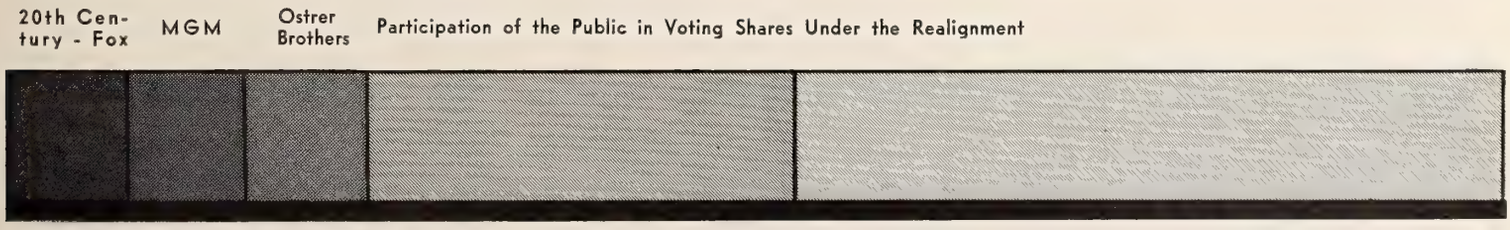
New Magazine Scheduled

Publication of Cinema Arts, a new monthly in the motion picture field, has been scheduled for January, 1937, by A. Griffith Grey, president of Cinema Magazine, Inc.

SCHENCKS—OSTRER DEAL AT A GLANCE



HOW THE VARIOUS HOLDINGS IN GAUMONT-BRITISH COMPARE UNDER THE NEW PLAN



The two segments at the right represent the public's participation in the new plan for Gaumont-British structure under the agreement-in-principle of Nicholas M. Schenck of Metro-Goldwyn-Mayer, Joseph M. Schenck of 20th Century-Fox, and Isadore Ostrer. The segment farthest to the right is the public's 43 per cent in Gaumont-British. The segment second from the right is the public's holding in the new company to be formed to supplant Metropolis and Bradford Trust, agreement having been made that none of this stock be held by Fox, MGM or the Ostrers.

(In New York it was indicated on Wednesday that the final phase of the program in contemplation would find the Ostrer interests ultimately retired from an ownership position—the American companies retaining only about 25%, and 65% reposing with the British investing public.)

LARGER PRODUCTION OUTLAY SEEN

(*Continued from page 24*)

the United States and the world and increasing efficiency and the gross income."

The negotiators insisted that the machinery under which these aims will be effected has not been "thought out." They said that the Gaumont-British distribution and sales force in the United States will be "absorbed" by the Metro and Fox organizations and GB product distributed through its new American allies. In other world markets the distribution of product of the two American companies and GB will be handled together or separately as requirements or good policy dictate.

A particular source of satisfaction to Joseph Schenck seemed to be the expectation that both Fox and Metro will drop their present production units in England as soon as present work is cleared. He said that in all about eight pictures are in production.

Mr. Ostrer pointed out that the aggregate amount to be spent on production in England when the plan goes into operation will be greater than the total now spent by the three companies but the economies to be effected will more than compensate for the greater expense. The increased cost will follow chiefly from the fact that GB production is to be increased from the present total of 24 features a year to more than 40. All of these productions, he emphasized, will be feature productions and even though they will be used as quota cover for American films they will be expensively made for normal earning power.

Asked directly what benefits the Ostrer brothers will gain by relinquishing their present controlling interest in Metropolis and Bradford and reducing their shares to equal the holdings of Metro and Fox, Joseph Schenck said, "They are not giving up something for nothing." Mr. Ostrer interjected, "It will be relinquished because Gaumont will be benefited enormously by the deal."

The statement concluded that "in the opinion of the parties to the negotiation, the mutual benefits that should result from this consortium of interests can hardly be overestimated."

Although a controlling interest in the Baird Television Company is one of the assets of Gaumont-British which will be made available to their American confreres under the terms of the proposal, that factor did not enter into the preliminary discussions, all three men insisted. Mr. Ostrer digressed to say that official government broadcasting of television programs will start from Alexandria Palace, London, on October 1st and that GB will sell the receiving sets.

To a question on the part that A. C. Blumenthal, reported to have been an agent for all three parties, played in the deal, Joseph Schenck declared that he and Mr. Ostrer had first discussed the possibility of such an agreement in June, 1935, and that the entrance of Metro was one feature of the plan even then. He added that Mr. Blumenthal "injected himself" into the deal and, "if he did anything worthy of compensation, he will get it."

Mr. Schenck also declared that the agreement was made only after conferences with Sidney R. Kent, president of Twentieth Century-Fox.

J. Robert Rubin, general counsel for Metro, arrived in England this week and Richard Dwight of Hughes, Schurman & Dwight, attorneys for Fox, will sail this weekend to complete the negotiations in England. Mr. Ostrer and Beddington Behrens, stock broker, were scheduled to sail on Thursday on the *Ile de France* to participate in the final negotiations.

Decision Reserved In Radio Tube Suit

Federal Judge Francis G. Caffey reserved decision Monday in New York on an application for an injunction by the National Union Radio Tube Company seeking to restrain the Radio Corporation of America, the General Electric Company and the Westinghouse Electric and Manufacturing Company from canceling a license agreement under which the plaintiff manufactures millions of tubes a year.

The tube company declared that the defendants had threatened to abrogate the contract because it had failed to pay $50,000 royalties under patent licenses held by the electrical companies. Benjamin A. Javits, counsel for the National Union company, argued that his client's claims against the defendants exceeded the sum of the royalties and accused RCA of price-fixing and of giving preferential treatment to other licensees.

Opposing the suit, John T. Cahill, of counsel for RCA, described the plaintiff's charges as "vicious and astounding." He told the court that RCA had generously helped the tube company through its financial difficulty by loans and otherwise, and declared that the filing of the injunction action comes a month before a considerable debt of the National Union to RCA becomes due. He also questioned the plaintiff's good faith.

LaCossitt Joins Fox Company

Henry LaCossitt, well known in the magazine and publishing fields, has joined the staff of the New York scenario department of Twentieth-Century-Fox.

REVOLT IN SPAIN CLOSES THEATRES

The motion picture industry in Spain came to a dead stop this week as rebellion flared, endangering life and property.

Theatres and distributing organizations were closed by government order as a precautionary measure while suppression of the revolt was undertaken.

Order was reported as being restored on Wednesday.

Reply Filed in N. J. Anti-Trust Action

Answers denying alleged anti-trust violations in the distribution of films in New Jersey were filed in the federal court at Newark this week by 27 motion picture companies and four officials, as the result of a $1,060,000 damage suit and an equity action instituted by independent New Jersey operators.

The action was started in April, 1935, by the Ledirk Amusement Company, which operates the Palace at Orange, and the Strand Operating Company, which formerly operated the Strand at East Orange.

Direct answers denying the charges have been filed by Stanley Company of America, Warner Brothers, the Circuit Management Corporation, Warner Bros. Theatres, Inc., and Donald Jacocks.

Other defendants, not only denying the allegations of the two complainants, but questioning the court's jurisdiction as well, include Warner Bros. Pictures, Inc., First National Pictures, Inc., First National Productions, Inc., Vitagraph, Inc., Vitaphone Corporation, Vitaphone Distributing Corporation, First National Pictures Distributing Corporation, Stanley-Fabian Corporation, Harry M. Warner, Albert Warner and Joseph Bernhard.

The charges were also denied and the court's jurisdiction questioned by four other groups of defendants known as the Fox, United Artists, Paramount and RKO groups.

The plaintiffs in the equity suit seek an injunction to prevent alleged distribution of feature pictures to only those houses controlled by the motion picture interests and to obtain for independent houses the right to compete on an equal basis for purchase or rent of the pictures.

Merritt Lane and Louis Nizer represent the defendants, while Israel Greene is the attorney for the plaintiffs.

British Screen Writers Organize

Organized by Kilham Roberts, the British Screen Writers' Association has been formed under the wing of the Incorporated Society of Authors, Playwrights and Musicians, for the special purpose of presenting a case to the Moyne Committee on the Films Act. Recommendations from the FBI Film Group, including the abolition of the existing Films Act clause stipulating a British scenario writer, will be contested by the new association.

Epidemic Hits Grosses

Theatre owners of the Tennessee Valley and sections of northern Alabama are reported to be feeling the effects of the infantile paralysis epidemic now prevailing there. Swimming pools, motion picture houses, schools, churches and public gathering places are closed indefinitely in Decatur, Athens and Hartselle.

Agreement Settles RCA Plant Strike

The strike at the Camden, N. J., plant of the Radio Corporation of America was concluded on Wednesday when members of the United Electrical and Radio Workers of America voted unanimously to accept an agreement worked out by officials of the company and of the union.

The settlement provides for an election under the auspices of the National Labor Relations Board to determine the question of majority representation as between Local 103 of the United, the Employees Committee Union and "any other employee organization in the Camden plant."

Following announcement of the settlement strike activities were to cease immediately, the striking employees were to be re-employed as rapidly as work for them becomes available, without discrimination.

The strike, which had lasted four weeks, was arbitrated by Major General Hugh S. Johnson, special labor relations representative, and David Sarnoff, president of the Radio Corporation, both of whom acted for the company. John L. Lewis, president of the United Mine Workers of America, was chief spokesman for the strikers.

Court cases growing out of the strike were also settled on Wednesday when a common pleas court judge dismissed 55 complaints against strikers for lack of evidence and held 37 for the grand jury on charges of "engaging to riot."

Stephen Roberts, Director, Dies

Stephen Roberts, motion picture director, died in his sleep last Friday from a chronic heart ailment. He was 41. A native of Summersville, West Virginia, Mr. Roberts studied at Ohio State University, was an aviator during the World War and first came to Hollywood as a stunt pilot. He was an assistant director for a year with William S. Hart and Thomas H. Ince.

Among the motion pictures he directed were: "Sky Bride," "Lady and Gent," "If I Had a Million," "Night of June 13," "Little Orphan Annie," "Story of Temple Drake," "One Sunday Afternoon," "The Trumpet Blows," "Star of Midnight," "The Man Who Broke the Bank at Monte Carlo," "The Lady Consents" and "The Ex-Mrs. Bradford."

Streimer Named Special UA Sales Representative

Moe Streimer, for many years manager of the United Artists exchange in New York, has been appointed special representative out of the home office in New York, it was announced Tuesday by George J. Schaefer, vice-president in charge of sales for the company.

The branch managership of the New York exchange has been taken over by Charles Rosenzweig, who recently joined the staff of United Artists. Mr. Rosenzweig has been a prominent figure in the sales division of the motion picture industry for 18 years, and has held many important posts.

Bingham Presenting Quigley Award To John Armstrong in London



Robert W. Bingham, U. S. Ambassador to England, presented the 1935 Quigley Silver Grand Award to John Armstrong, now director of publicity for Radio Pictures, Ltd., at the American Embassy in Grosvenor Gardens, London. In the photograph, left to right, are G. W. Dawson, secretary and director of Radio Pictures; D. C. Dobie, sales manager of First National Pictures; His Excellency the American Ambassador; Mr. Armstrong; Theo. H. Fligelstone, president of the Cinematograph Exhibitors' Association; M. Neville Kearney, secretary of the Film Group of the F. B. I., and Hope Williams, of the London Bureau of Quigley Publications.

E. J. Sparks Voices Pride In Padgett's Award Honors

Not the least of the accomplishments of the Quigley Awards is the invariable recognition given the winners by their superiors. The following from E. J. Sparks, of Sparks Theatres, is an acknowledgement of this department's wire on Del Padgett's success in winning the Quigley June Bronze plaque for his campaign on "Showboat", at the Capitol Theatre, Clearwater, Fla.:

I acknowledge receipt of your telegram of the tenth reading:

"Del Padgett Capitol Theatre Clearwater Florida wins Quigley June Bronze Plaque on quote Show Boat unquote Congratulations"

This has been forwarded to me to Asheville, where I am spending a few days. I am indeed very happy at the information given in your telegram.

Mr. Padgett is one of our young managers, but is a very live-wire fellow, and is plenty competent.

I know it not only means a great deal to him to receive this honor, but it likewise makes the officials of our circuit very proud to know that one of our men won the Quigley June bronze plaque. This adds very greatly to the happiness of my vacation, and I assure you of my deep appreciation for the information given.

Mr. Padgett is the second entrant in the Quigley Awards from Florida to win a plaque, the first going to Walter Golden, of the Riverside Theatre, Jacksonville, in April, 1934, for his campaign on "Nana". Mr. Padgett's victory is his first in the competitions and also the first from among the showmen in the Sparks theatres.

Radio Broadcasts Trace Films to Scriptures

Philadelphia Clergyman's Air Reviews of Current Pictures Quote Biblical Text

by MORRIS O. ORODENKER
in Philadelphia

Philadelphia radio audiences are witnessing the unusual spectacle of a clergyman utilizing motion pictures to stimulate an interest in religion. The significance of the situation carries an added import when one recalls the concerted drive on the part of the clergy in their unsuccessful fight against Sunday showings in Pennsylvania.

The central figure in this seemingly paradoxical situation is the Rev. Dr. David Carl Colony of the Episcopal Church.

Dr. Colony uses his radio series to propound a theory of his own that 80 per cent of all motion pictures teach a definite moral lesson, either by intent or by chance. On each broadcast he reviews a current film, points out the moral lesson it contains, and traces his reasoning directly to a Biblical text.

For the last three months Dr. Colony has been airing his series, called "Sermons on the Movies," over WFIL, Philadelphia, on a five-minute daily schedule. Dr. Colony believes that through these broadcasts he will arouse in the masses a thirst for more knowledge of the Scriptures.

Based on Long Study

Revolutionary as his theories may appear, they are, says Dr. Colony, based on sound thinking and years of painstaking research. Religion, the clergyman believes, must move forward to keep faith with its divine trust.

Pointing out that the church is beneficial only to those sympathetic with religion, Dr. Colony said:

"We must reach those outside the Church. Religion must be brought to the people; they must be attracted. We must go out in the highways and bring them in.

"One of the most heavily traveled of human avenues is the field of entertainment. Research has shown me that 80,000,000 people weekly go to the movies. They go primarily for entertainment, and to escape from life's harsh realities. However, it is possible for entertainment to be both instructive and inspiring. Observation has proved to me that, in most cases, the plot of a cinema clearly illustrates a text of the Bible. More so, in many cases, without the slightest stretch of the imagination, it would seem that a Biblical text had inspired the film; that its decorative scenes had been built upon a framework of Holy Writ.

"It is my intention, then, through the medium of my broadcast column, to impress the movie fans with the moral and religious implications in the current films. This with the hope that having seen a sermon preached upon the screen, the people will be inspired to a greater curiosity; that they will go in search of the God from whom all wisdom and inspiration flow, and that, having found him, they will remain to worship."

Response Is Favorable

Stimulating interest in religion with his film sermons, Dr. Colony already has amassed a tremendous listening audience. Of the several thousand letters received, only 30 have taken the clergymen to task for his liberal and progressive viewpoints. All the others have been loud in their praise of what most of them termed "sound modern day religious thought." And many of the letters of commendation were written by ministers, representing every creed.

These "Sermons on the Movies" have been indorsed by the WFIL Religious Advisory Council, a group of Philadelphia clergymen representative of the various denominations. Headed by Dr. James A. MacCallum, pastor of the Walnut Street Presbyterian Church, the board governs all of the station's religious activities. Despite the unqualified approval voiced by this body, both Dr. Colony and the officials of the radio station anticipated no little criticism for the campaign. However, with the importance of the goal in view, all parties concerned are confident that the end justifies the means.

Exemplary of the method employed by Dr. Colony in his sermonettes, from "The Life of Louis Pasteur" he traced the theme to a text from the gospel of St. Matthew: "Even the Son of Man came not to be administered unto but to minister."

He knows that church attendance is falling off in the United States. Likewise, he knows that film attendance is increasing. Two and two make four, he reasons. Give the people what they want. Teach them religion with movies. Arouse their curiosity. Awaken in them a desire for the Word. Then maybe they will go to church. Having entered, they may remain. That is Dr. Colony's philosophy when, in simple and direct logic, he points out sermons taught in the current screen.

In addition to his daily broadcasts, Dr. Colony plans to present a 15-minute radio dramatization in which a current film will serve as the subject matter. Another proposed feature will be a "Mother's Corner," in which Dr. Colony will volunteer to answer all questions pertaining to juvenile psychology in its relation to the screen. Although his present broadcasts are confined to radio audiences in the Philadelphia areas, it is understood that his "Sermons on the Movies" soon will attain national proportions with a view toward reaching all the 80,000,000 film patrons in the United States.

Well known throughout the East as an educator and writer, Dr. Colony was for 10 years associated with the faculties of Haverford School and Episcopal Academy, near Philadelphia. He was formerly assistant rector of the Church of the Good Shepherd in Rosemont, Pa., relinquishing this post three years ago to devote his time to writing and study. For many years he has been a regular contributor to *Harper's, Scribner's, Reader's Digest* and other magazines.

More and more, Dr. Colony finds, the current releases from the Hollywood lots yield themselves to the treatment he gives them. From "Green Pastures" he derived material for four sermons, tracing the theme each time to a different Biblical text.

Dr. Colony is of the opinion that motion pictures are definitely on the upswing from the moral point of view. "At their present rate of progress," he continued, "there is no question that motion pictures can be made and will be made the leading agency in disseminating religious and moral instruction; both through educational pictures like 'The Life of Louis Pasteur' and 'The White Angel,' and through inspirational pictures like 'Green Pastures.' As a minister of religion, I see in the movies a greater opportunity for the advancement of religion than I do in any other single agency, except the sacraments of the Church itself."

FLORIDA SUPREME COURT SEES FILM EVIDENCE

The Florida supreme court at Tallahassee saw its first motion pictures this week when attorneys for two insurance companies were granted the privilege by the court to exhibit films as a part of their argument. Attaches said it was the first time in the history of the court that projection machines were set up in the courtroom.

The insurance lawyers sought by their picture to help prove John J. McCaskill of Marianna was not entitled to disability benefits under four policies. Views of Mr. McCaskill, which attorneys said were taken from a hotel window with a telephoto lens showed him as he walked about the business district of Marianna. Counsel for Mr. McCaskill protested at one point, claiming the film was being run too fast, and the justices entered into a discussion of amateur photography.

Washington Closings Light

With 475 theatres in the Washington territory, which includes the District of Columbia, Maryland and Virginia, there are less than a dozen houses dark, according to Harry Brown, Grand National branch manager, who has been in New York conferring with Carl Leserman.



THESE GOOD PEOPLE BOUGHT

6,000 TICKETS AN HOUR,

100 TICKETS A MINUTE

ON THE OPENING DAY,

SO NATURALLY. . . . . .

RADIO CI
HALL HOL
"THE GREEN

(At 3 P. M. On Monday, Fifth-Day Receipts Had Already Topped







A Fable by **MARC CONNELLY**

Directed by **MARC CONNELLY**

and **WM. KEIGHLEY**

TY MUSIC DS OVER PASTURES"

Opening Day by $300, Second Day by $900—In Driving Rain!)

And It's the Same Sweet Success Story in Every One of the First Engagements!

LOOK HOW IT BUILDS!

MAJESTIC, DALLAS—Held over! Second day 20% ahead of first!

FOX, ATLANTA—Second day 50% over first!

BROADWAY, CHARLOTTE—New high for the year and fourth day 30% higher than 2nd!

DES MOINES, DES MOINES—Better business than industry's biggest competing hit on hottest day of year!

CAPITOL, TEXARKANA—Held over after new opening record in record Texas heat!

MAJESTIC, HOUSTON—Fifth day actually better than the first!

COLONY, MIAMI—Third day 25% ahead of 2nd!

HOLLYWOOD, FT. WORTH—Third day tops first day by 10%!

In other words,* WARNER BROS. *make it easy for you to solve that pressing "A" time product problem—simply

HOLD OVER "THE GREEN PASTURES"!

New York Times says "that
noise you hear is the critics dancing in the streets over

'THE GREEN PASTURES'"

New York Sun says
"WARNER BROS.
can point with pride to the season's most memorable film!"
New York Evening Journal says "Thanks to
WARNER BROS.
for their courage and foresight in producing it!"
Herald-Tribune says "It's a tribute to the courage of
WARNER BROS.
It is beautiful and stirring!"
New York American says "Laurels for
all—especially the valiant
WARNER BROS.
Better than the play!"
N. Y. World-Telegram says "Once more this
department's hat goes hurtling into the air in honor of
WARNER BROS.!"

Read it again!

BRITISH EXHIBITORS' COMMITTEE TO HANDLE OVERBUILDING ISSUE

Special Group Empowered to Act at Once in "Any Direction They Think Fit" and Report to the General Council

by BRUCE ALLAN
in London

The General Council of the Cinematograph Exhibitors' Association has taken a further definite step to meet the danger of "redundancy," or overbuilding, which was a leading subject of discussion at the recent Summer Conference of the association at Eastbourne.

Following on a paper on the subject by Ken A. Nyman, chairman of the London & Home Counties branch of the C. E. A., the conference decided unanimously that a special committee should be set up, to collect data and consider ways and means of dealing with the problem. At the council meeting the General Purposes Committee suggested names for such a committee, which would be asked to examine the problem and report to the council. This proposal was criticized by Major A. O. Ellis, one of those nominated, who thought the committee should be given powers without reference to the council. He was supported by C. A. Mathes, a past president, and eventually a resolution was passed that the committee should "be empowered to act immediately in any direction they think fit," and that a report on the results of investigation and of any action taken should be made to the council meeting in September or earlier. The committee consists of the officers of the association and Messrs. E. J. Hinge, Major A. O. Ellis, J. Pollard, J. Welsh, E. Trounson, Ken A. Nyman, H. Shanly, E. W. P. Peall and A. Mose.

Undoubtedly the extension to a committee of such unusual powers is evidence of the alarm felt by all classes of exhibitors in regard to the overbuilding danger, of which several lurid instances were given to the Council. Mr. Pollard quoted a situation in which a theatre costing £7,000 ($35,000) had been erected, followed by another costing £17,000 ($85,000) and by the grant of a license for a third, of super capacity, although neither of the existing halls could gross £90 ($450) a week. Of another area, it was declared that it had been necessary to oppose four applications for new licenses in twelve months.

Embodied in the Nyman paper at Eastbourne was the suggestion that overbuilding could be fought by three methods: an appeal for Government protection; action in combination with distributors in a Joint Tribunal to pass on all new plans; or local opposition before licensing authorities. In regard to the first it may be significant that the association already has submitted further evidence to the Advisory Committee on the Films Act, supplementing its previous statement opposing, chiefly, an increase in the quota.

Still further application to the Board of Trade, asking protection against American investments in British theatres was a suggestion heard at Eastbourne. The atmosphere of the current agitation against overbuilding has not been sensed unless it is understood that, in the view of the British exhibitor, the chief responsibility for the evil lies at the door of a British circuit closely associated with an American distributing company. Since the committee was appointed the news has been published of a further extension of American financial control of British theatre. If the CEA decides that the real remedy for its troubles, including rentals as well as redundancy, is to be found in legislation it is perhaps significant that it is already in contact with official departments believed to be receptive to the theory of protecting British industries against "alien" control.

Also to be considered is the fact that the CEA undoubtedly feels itself on its toes in regard to its most spectacular current controversy with the Kinematograph Renters Society, on the society's compilation of a "black list," socalled, of exhibitors to be refused flat rate bookings. "If," says the official council report, "the KRS does not abandon its policy, your Legal Committee . . . asks for authority . . . to put the counteraction which the General Council has contemplated into immediate action." The KRS is given five days to withdraw the policy to which objection is taken.

See Rights Invaded

It is generally understood that, in fact, the KRS already has decided to withdraw the circular which caused all the trouble. Some distributors are understood to regard as an invasion of their individual trading rights the suggestion that percentage terms should be made compulsory in the case of theatres in solus or otherwise favorable situations. The interesting question as to just what "counter-action" would be taken by exhibitors is therefore unlikely to be determined. Hinted was a joint boycott of a single distributor, with similar action regarding other companies in due time.

Joint Trade Publicity

Another matter raised at Eastbourne, the inauguration of a joint advertising campaign by the industry, also was carried a stage further by the council. Simon Rowson, author of the original paper, and also of a more detailed plan circulated to delegates, was present by invitation and once again quoted American precedents in favor of "community" advertising. Incidentally, he said that the American exhibitors' lower rental rates were "largely a reflex of the fact that they earn more money." His suggestion now took the form of a fund to which exhibitors and distributors should contribute on a 50-50 basis, and the council instructed the officers to confer with other sections of the industry to see if a definite plan could be constructed on some such basis.

British Trip is Shaping

The program for the visit to New York and Hollywood of the party of British exhibitors organized by Arthur Taylor, secretary of the London and Home Counties Branch of the CEA, gradually is taking a definite form. Several further social functions have been arranged, including a cocktail party, through the courtesy of Mr. Percy Phillipson, at the British Club on July 27th, Mr. Drew being the host.

In addition to the already announced reception by Quigley Publications and Mr. W. G. Van Schmus at Radio City Music Hall on July 28th, the party will be entertained in New York on the return journey by Bill Brenner of National Screen Service. Mr. Brenner will meet the party on its arrival in New York and invite them to a luncheon or dinner on August 18th.

Also waiting the arrival of the *Queen Mary* on July 27th will be Dan Hickson of General Service Studios, George Pratt, vice-president of Electrical Research Products and Jeffrey Bernerd of Gaumont-British Corporation.

A cable has been received from Will H. Hays promising the official cooperation of the Motion Picture Producers and Distributors of America, during the party's Hollywood visit and Col. John A. Cooper, president of the MPDA of Canada, has confirmed plans to meet them at Niagara Falls on August 16th and conduct a motor trip to Toronto.

Will Remake "Dreaming Lips"

Max Schach is to produce an English version of "Dreaming Lips," the German film in which Elisabeth Bergner made her reputation. It will be directed by her husband, Dr. Paul Czinner, at Denham studios as a Trafalgar production for United Artists world release.

CHANCE GAME TRICK CAUGHT BY MANAGER

Two youths are in jail in St. Joseph, Mo., this week because a get-rich-quick plan designed to operate at the expense of theatres using Bank Night went haywire.

The scheme of Jack and James Stuart, Cincinnati brothers, was to attend Bank Night drawings with a duplicate set of tickets printed by themselves. Another person would be hired to volunteer to draw the stubs, the winner being one furnished by the schemers.

A theatre manager became suspicious when a defect in ticket perforation was detected, however, and the Stuarts confessed when questioned and confronted with the evidence. The plan worked well in Salt Lake City and Lexington, said the boys.

Additional Social Gatherings Arranged for New York and Hollywood Visit of Party of British Showmen by Quigley

BRITISH STUDIOS

by BRUCE ALLAN
in London

G-B Work Advanced

With five productions active at Shepherd's Bush, on the Northolt exterior lot, or on location, Gaumont-British is well advanced with the increased schedule of pictures announced for American as well as for British release. The current features are "The Nelson Touch," "Head Over Heels," "Sabotage," "O. H. M. S.," and "The Great Barrier," which is on location in Canada, while "The Northing Tramp" has been completed on the dot on an eight weeks shooting schedule. Interesting in this film is the fact that a series of American exterior sets were erected at Northolt, the last a reconstruction of a railway station on the U. S.-Canadian border. Constance Cummings and Hugh Sinclair were the leads in this episode. Albert de Courville directed from an Edgar Wallace story.

The Jessie Matthews vehicle, "Head Over Heels," is now well under way at Shepherd's Bush, first backgrounds being those of a Montmartre cafe. "Bob," the British Rin-Tin-Tin, is making his thirty-third screen appearance. In the cast proper are Louis Borrell, Robert Flemyng, Whitney Bourne and Romney Brent.

Latest news of the Arliss picture, "The Nelson Touch," is the selection of Rene Ray for the important part of secretary to Arliss in the political potentate half of his dual role. Miss Ray made a hit as the servant girl in "The Passing of the Third Floor Back" for G-B and had Hollywood offers which she rejected for stage parts—latest of them in Priestley's "Bees on the Boat Deck." Arliss himself is pretty busy with dual appearance scenes, the political magnate in altercation with his ne'er-do-well brother. The cast includes Romilly Lunge, John Ford, Allan Jeayes, Reginald Tate, Bernard Merefield, John Turnbull and Jessie Winter.

Alfred Hitchcock's "Sabotage" is half finished. Sylvia Sydney, John Loder, Oscar Homolka, Desmond Tester, Joyce Barbour and S. J. Warmington are the chief names.

For the British army film "O. H. M. S.," three thousand regular troops are being used in scenes shot on the War Office area of Salisbury Plain. The production schedule calls for the introduction of every wing of the new mechanized army. Anna Lee is the star.

London Signs Reisch

London Films has signed Walter Reisch, who recently completed the ballet picture "Silhouettes" in Vienna, to write and direct at Denham a special feature for Vivian Leigh, West End actress recently put under long-term contract by Alexander Korda. Reisch's story will be titled "Triangle," and will be the first of a Leigh series. Screen tests made of this young artiste make her look a big find, according to London Films.

Reisch, 14 years ago an assistant director to Korda on silent films in Vienna, made his reputation as author of "Maskerade" and "Unfinished Symphony," and wrote and directed the Paula Wessely "Episode."



BRUCE LISTER
young film artist under contract to Warner - First National in England, is now appearing in "Hail and Farewell" at the Teddington studios.

British Lion has started at Beaconsfield the first of the starring vehicles scheduled for Renee Houston, variety celebrity. Entitled "Fine Feathers," it was especially written by Michael Barringer and is a comedy with Renee as a be-spectacled young woman who interrupts a secret conclave of European statesmen in a remote English country house. Opposite her is Donald Stewart, who came from the States and played a small part in "Soft Lights and Sweet Music" for BL, making a hit. Also cast are Francis L. Sullivan, Jack Hobbs, Carl Lacey, Mary Sheridan and Henry Victor. Leslie Hiscott is directing.

▽

Arthur Maude is producing a series of features for Morgan Productions, releasing through National Provincial Film Distributors, at the Rock Studios, Elstree. The first on the list, "Live Again," went on the floor July 9th, with Bessie Love and Noah Beery co-starred and John Garrick in the juvenile lead. George Windeatt is writing special music.

▽

For the James FitzPatrick production of "David Livingstone" for MGM release they staged the big scene of the meeting of Livingstone and Stanley in an exterior reconstruction at Sound City, Shepperton, based on contemporary newspaper sketches and drawings by a member of Stanley's party. About an acre was covered by an African village set matching up to exteriors shot on the spot last year; a hundred natives were used. In the studio is a reconstruction of the Scottish village church in which Livingstone worshipped. FitzPatrick is directing, with Hone Glendinning at the camera

Hymn Is Title

Using the hymn title "Abide with Me" John Baxter is making a feature for U. K. Films, Associated Producers and Distributors release, with an unusual type of hero, a clergyman forced out of his church by gossip, who mixes with down and outs in London slums; life below the poverty line is illustrated, among other episodes, by authentic reconstructions of London police court procedure. A new leading lady, 18-year-old Pamela Randall, is supported by Cathleen Nesbit, Eric Portman and the veteran Bransby Williams, playing two parts.

▽

R. B. Wainwright's production at Sound City, "The Secret of Stamboul," Andrew Marton directing, is a story of New Turkey threatened by a plot to restore the old regime. A unit just has returned from Constantinople and from shots obtained there a roof-top set has been constructed in which, against a background of minarets and spires, Frank Vosper, Valeria Hobson and James Mason have played a scene in which the forbidden fez and yashmak are worn.

Itemized

Twickenham's "Beauty and the Barge" was held up a week by Gordon Harker's throat trouble. . . . Jack Buchanan, accompanied by his own orchestra, used in provincial stage tours, is in the Herbert Wilcox "This'll Make You Whistle." Dave Bader placed five of his clients in first film parts; Michel Morel, French comedian, with Capitol's "Dishonor Bright," Leslie Lindsy in "Rembrandt," Marcella Salzer in "The Secret of Stamboul," and Sally Stewart and Cecilia Eddy at other studios. . . . Julius Hagen is going back to the original Baroness Orczy title, "Spy of Napoleon," for the Twickenham feature which has been in work as "Fall of An Empire." . . . The Flanagan and Allen vehicle, "Underneath the Arches," is to be made at Twickenham instead of Hammersmith studio. . . . Western Electric installed a Preview Room double projector equipment at Riverside Studio, Hammersmith. . . . Lesley Waring completed her leading part in the British Lion "It's You I Want," opposite Sir Seymour Hicks, and returns to her stage contract with Sydney Carroll. . . . George Pearson is finishing "Murder by Rope" at Sound City, for Paramount release. . . . "Cafe Colette," for ABFD release, is in its last stages at Fox-British studio at Wembley. . . . Graham Cutts, veteran British director, joined O'Bryen, Linnit and Dunfee, agents, as executive. . . . Van Phillips, composer and musical director, who wrote the score of the Cochran "Blackbirds," has signed with Dave Bader agency and will do the orchestration of Capitol's "Land Without Music." . . . Hoffman, Sigler and Goodhart are writing special numbers for "This'll Make You Whistle." . . . Steve Donaghue, famous English jockey, was booked to ride the Derby winner in New World's all-Technicolor "Wings of the Morning."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Mrs. J. Borden Harriman, of the Harriman Harrimans, is being joshed in New York smart society circles about her frank admiration for Eddie Dowling, the Broadway song-and-dance man and President Roosevelt's glad-hander in theatricals. Mr. Dowling and several others were invited to a small dancing party at Governor Earle's place in Philadelphia. Mrs. Harriman spent the whole evening with Eddie Dowling. They danced most of the time.

"He's marvelous," she told the Governor —"so bright, such a keen mind. It's amazing for a politician."

"What!" exclaimed someone. "A politician?"

"Yes. But, of course, I can see why he was made a leader."

"A what?"

"A leader. He'll do a lot for Tammany."

"Who do you think he is?" Mrs. Borden Harriman was asked.

"Why, James J. Dooling, of course, the Tammany leader."

Eddie probably could forgive Mrs. Harriman for confusing him with Mr. Dooling, but we doubt if he ever will forgive the lady for aligning him—a Rooseveltian of the deepest order and ardor—with the very anti-Rooseveltian Tammany Hall of New York.

▽

Bill Farnsworth admits that Eddie Cantor is a terrific ping pong player, but complains that Eddie confuses his opponents when he pops his eyes and hits the ball at the same time. The opposition always finds it difficult determining which ball to shoot back. They see three balls coming at them at once, two of them Mr. Cantor's.

▽

Broadway's James Barton asked Patsy Lee Parsons, RKO's new child star, how old she was, to which little Patsy replied: "My psychological age is nine. My moral age is eight. Anatomically, I'm six, and mentally I'm nine. Of course, in years, I am only five, but no one pays any attention to that any more."

▽

There's a "ham" actor on Broadway, so Whitney Bolton reports, "who has been trying for four years to get a screen test. Finally, he wore one of the companies down and they arranged for a test last week. He was told to prepare for the scene from "Page Miss Glory" in which the boys toss playing cards at an upturned hat. Promptly, on the second, he arrived on the set. But there were no playing cards.

"I assumed," admonished the test director, "that you would bring your own cards."

"Sir," answered the ham, drawing himself up haughtily, "I am an actor, not a property man!"

His four years of effort ended there.

▽

The latest Samuel Goldwyn story comes from Hollywood via Leonard Lyons and concerns the Hollywood studio executive who attended the preview of Goldwyn's newest picture. "I'm disappointed in it, Sam," the executive informed Mr. Goldwyn.

"You're disappointed!" shouted back Goldwyn. "Who are you to be disappointed with?"

▽

Motion picture theatre owners are not alone in complaints about poor attendance. The Wichita, Kansas, police department showed "Once Upon a Time," safety film. Everyone in town was invited to attend—free of charge.

Harry Van Doren, of the Wichita police department, and the projectionist hired for the occasion were the sole patrons.

THE gates of "heaven" have been closed and locked. Celestial pastures are no longer green. The angels' wings have been folded away in mothballs, and the heavenly clouds have been dismantled and junked. Sound Stage Number 8 at the Warner Brothers studios at Burbank, in California, has returned to its natural state. Even the odor of the fish fry is gone.

"De Lawd," minus his white whiskers and his grey wig, has left Hollywood, to travel incognito in a flivver across the United States toward New York. "Moses," having led his people out of the "wilderness," has returned to Harlem to resume his career there. "Noah," who survived the best flood Hollywood rainmakers have devised in decades, has gone into vaudeville. "Cain" is gone, too, and so are "Eve" and "Adam," "Hosea," and "Aaron," each to resume a career elsewhere—or, more, accurately, to look for a job.

The "Angel Gabriel," whose oddly-curled trumpet is stored in the studio property rooms, is likewise back in Harlem, shuffling his long feet in the rehearsals of "red hot" swing dances for a sepia revue. The "Archangel of Heaven" has gone back to his regular job—portering on the Santa Fe Railroad. The celestial fish-fry cook is again a beauty parlor operator. "Heaven" is just a pleasant memory now to that gal. Other "angels" are floating again up and down Central Avenue in Los Angeles, and the cherubs, too, have gone back home.

And so ends Hollywood's Heaven, as produced by the brothers Warner for their "Green Pastures," now ready for public viewing. A large number of Hollywoodites are happy about the end, too, for many a home out there was butlerless and chauffeurless during the filming.

Producer Marc Connelly's "heaven" is no ordinary heaven, no city with gold-paved streets and pearl-tipped towers. It is, instead, a typical southern picnic ground, with wide stretches of green fields, running brooks, moss-hung trees and fleecy clouds, substantial enough for "angels" to ride upon. Tons of earth were poured over the re-inforced studio stage floors for Mr. Connelly's "heaven." Huge trees were planted and festooned with moss. Half an acre of studio lawn was denuded of sod for transplanting on the set. A running brook, boasting of real catfish, was provided. Warners "moved heaven and earth" to please Mr. Connelly.

Two hundred Negroes spent six weeks in that "heaven," singing spirituals, catching live catfish, riding clouds and having a helluva good time in general. The "fish fry" was real, the "clouds" rode comfortably, and free five-cent cigars were handed out with abandon.

The wings and the clouds were the toughest problem, next to restraining the sepians from craps shooting and gum chewing while they were walking around heaven.

All the "angels" wore terry-cloth robes, dyed a pale yellow. Their wings varied in size according to the age and importance of the "angel." A fourth-rate "angel" had only little bits of ostrich plumes sprouting from their shoulder blades. Grown up second-class "angels" had stylized wings manufactured from layers of cloth, cut feather-fashion, and mounted on heavy cardboard. "Gabriel's" wings were the biggest and best, he being the head man.

The clouds were hung by wire from rollers on tracks high in the rafters of the stage, and were built of wood and steel. After numerous trials with various materials, crepe hair, usually reserved for the chin-whiskers of actors, was fixed as the best material to give the fleecy cloud effect. All is now gone to the junk pile or to the moth-balled closets of the property warehouse.

The editors of Time Magazine have published a book in which they tell how their March of Time newsreel, now on its first anniversary, is established in the world, how it began and how it grew in its first year. It is a chapter in the history of pictorial journalism, and a highly dramatic chapter at that. "The greatest newspicture of all time," is nominated by the editors in the nature of a still that was snapped on the deck of the sinking S.S. Vestris by a Swedish pantryman, who caught the fear and panic of both crew and passengers and standing helpless among them is a cabin steward who, with both arms broken, clasped his hands and prayed for his life until finally he was carried to a lifeboat.

Of several hundred thousands of still pictures which they have seen, the editors of Time and the related Fortune magazine have published a few thousands. Out of those few thousands grew a sense of pictorial journalism in the minds of the editors. Out of that sense grew the March of Time. Following that admission, the new March of Time history-book presents some random shots, including the only pictures ever made of the United States Supreme Court judges sitting in session; Jugoslavia's King Alexander lying dying in a pool of blood in the automobile in which he was shot by an assassin while visiting Marseilles; pictures of a victim of a lynching party, strung, naked, high from a tree branch, and also of a "candid caesarean" operation. There are first-hand shots, too, of a Mexican priest slumping dead to the ground from the bullets of a firing squad, and of a nudist wedding, showing the preacher, bride, groom and attendants in the "all-together."

Time does march on! Candidly so.

▽

The exhibition of the Catholic world press was recently inaugurated in Rome, in the City of the Vatican. The opening of the exhibition coincided with another important event, the 75th anniversary of the foremost Catholic newspaper, the Osservatore Romano. Still another Roman event occurred at the same time, the release there of Metro-Goldwyn's "Mutiny on the Bounty." Then Pope Pius XI visited the exhibition. A "still" picture was taken of His Holiness, flanked by his Cardinals and aides, and from the copy which we have in hand we find that the Pope is standing, smilingly, not in front of any of the many displays and posters exhibited on behalf of the Catholic world press and the Osservatore Romano's diamond anniversary, but plump in front of a large poster advertising Metro-Goldwyn-Mayer's "Mutiny on the Bounty," flanked on each side by six large heads of Leo the Lion.

▽

Lou Sobol moralizes on the fact that, less than one year ago, when two boys on Broadway wrote a smash song-hit which swept the world with its silly lyrics and rhythm, the sophisticated New Yorker weekly magazine assigned a writer to prepare a life-story. The appointment was made for noon. The reporter waited three hours and finally departed. The songsters' press agent collapsed when he saw such a beautiful publicity break walk through the door and tried to arrange another appointment, only to be coldly informed by the tunesmiths that they were getting all the news and magazine breaks they needed!

Now "The Music Goes 'Round and Around" is as dead as last month's newsreel, and Broadway has even forgotten the names of the authors.

U. S. FILMS DOMINATE INDUSTRY IN HOLLAND

No Quota Restrictions Are Being Imposed; Admission Tax Only Box Office Burden

by PH. DE SCHAAP
in Amsterdam

Until now the Dutch government has not made any obstacle against importing foreign film productions into Holland. Although such is the case with a great deal of other "merchandise," no laws have been made to moderate the current of foreign pictures in Holland, and American, as well as German, English, French, Austrian and other companies are releasing their productions every season without meeting with any obstacle from the part of the government. Only for publicity material, as stills, posters, mats, printed matter, etc., certain restrictions have been made.

It goes without saying that the foreign companies did their utmost in order to reach the first place and a free competition was the result of it. Undoubtedly it was the American industry that succeeded in reaching the first place in this competition, for some years already. This has been due to several facts. Of course, the American companies took care of an extended publicity campaign in order to make the U. S. product among more popular Dutch patronage, but the principal cause for the victory of America must be found in the fact that Germany saw its influence decreasing steadily, qualitatively as well as quantitatively.

America has made substantial use of the decrease of German pictures, and the French and English industries, too, made progress in releasing their productions in Holland. The French industry has become more popular. Its influence has been stimulated by the tremendous success of "La Maternelle" (already some years ago), and by the Harry Baur pictures.

The most popular actors and actresses in Holland are undoubtedly the American players. Stars such as Greta Garbo, Marlene Dietrich, Joan Crawford, Charles Laughton, Dick Powell, Clark Gable, Claudette Colbert, Ruby Keeler, Charlie Chaplin, Laurel and Hardy always meet with a fair patronage.

Know English Language

The fact that the Dutch public often can follow the English dialogue of American pictures, helped of course by the superimposing of Dutch titles in the American copy, has proved to be very important in the development of American pictures in Holland. As the Dutch public generally much better understands a German dialogue, the victory of American pictures over the German productions, therefore was still more significant. Of the German productions only one proved to be a big hit, "Mazurka," from Willi Forst's direction, starring Pola Negri.

Holland is a country with about 7,500,000 inhabitants. It has four important towns: Amsterdam, with 800,000 inhabitants; Rotterdam, with about 600,000; the Hague, with 480,000, and Utrecht, with 161,000 inhabitants. The foundation of concerns and trusts marked its influence on the Dutch motion picture trade. Holland counts about 325 cinemas. Nearly all theatres are sound-theatres, giving one performance in the afternoon and two in the evening in the most important towns.

Domestic Industry Founded

The progress of American pictures seemed to decline two years ago by the fact that domestic production began to develop. Following the example of other countries, in Holland, too, a motion picture industry was founded, and the country now has two studios, one at "Filmstad," Wassenaar (near the Hague), and another at Duivendrecht, suburb of Amsterdam, named "Cinetone."

Hereunder follows a review of the number of features and shorts released in Holland by foreign countries in 1935, with comparative information during 1934, the 1934 total being the second given for each country in each case:

COUNTRY	YEAR	FEATURES	SHORTS
America	34	265	733
	35	240	731
Germany	34	91	201
	35	84	185
England	34	27	52
	35	25	37
France	34	55	230
	35	48	185
Hungaria	34	5	3
	35	4	4
Holland	34	11	228
	35	10	398
Austria	34	9	23
	35	23	28
Russia	34	2	—
	35	4	3
Tsjecho-Slovakia	34	10	13
	35	18	25
Other countries	34	7	15
	35	13	26
TOTAL	34	482	1,498
	35	469	1,622
or, in percentage:			
America	34	55	49
	35	51.2	45.1
Germany	34	18.9	13.4
	35	17.9	11.4
England	34	5.6	3.5
	35	5.3	2.3
France	34	11.4	15.3
	35	10.2	11.4
Hungaria	34	1	0.2
	35	0.9	0.2
Holland	34	2.1	15.2
	35	2.3	24.6
Austria	34	1.9	1.5
	35	5	1.7
Russia	34	0.4	
	35	0.8	0.2
Tsjecho-Slovakia	34	2.1	0.9
	35	3.8	1.5
Other countries	34	1.4	1
	35	2.8	1.6

Censorship in Holland depends upon the government. In 1935, 16 features and 10 shorts have been disapproved, the same numbers as in 1934. Among the 16 features 10 were American, 4 French, 1 English and 1 Tsjecho-Slowakian productions.

Taxes are raised on the entrance fees of the cinemas, in each municipality. These taxes are very high; at Amsterdam, for instance, 20 per cent is due. The Dutch Motion Picture Federation often tried to diminish this high percentage, but until now in vain. This federation has much power in Holland, and is a combination of Dutch cinema owners and the booking offices. All internal differences between its members are solved by it, and problems of general kind are studied by the federation.

Next to the board of theatre owners a department exists taking to heart the interests of the booking offices. During the last years the Dutch theatre owners have been inclined to "close" the Dutch trade, viz., to prevent foundation of other cinemas that would enlarge the competition. The Dutch Federation therefore passed a measure resulting in a ruling that no new cinemas may be founded without special permission of the federation. Out of this point of view the Dutch motion picture trade established a condition in which free competition is impossible. Some American companies have made objections against said disposition.

In spite of the fact that the best pictures from foreign industries are released on the Dutch market, the general situation in Holland steadily becomes less favorable. Purchasing power of the Dutch public decreased considerably and the economical crisis heavily marked its influence. Entrance fees of the cinemas went down in the big towns as well as in the country, and the future has a somber aspect.

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400 Expected at Southeast Session

An attendance of 400 exhibitors is expected at the annual convention and frolic of the Southeastern Theatre Owners Association to be held August 2nd, 3rd and 4th at Jacksonville, Fla. Edward Kuykendall, president of the Motion Picture Theatre Owners of America; Edward Levy, national legal counsel, and O. C. Lem, southern director of the M.P.T.O.A., have been invited to attend. Exchange officers, salesmen and supply dealers also are expected

The tentative program includes only one business session, to be held on the opening night, followed by a buffet supper at the Hotel Mayflower. Golf, a beach party, a shore dinner at Jacksonville Beach, a dance and a banquet are scheduled for the succeeding days.

Milton C. Moore, of the Riverside Theatre, Jacksonville, is general chairman.

Youthful Players Receive First Roles

Judy Garland and Edna May Durbin, 13-year-old Metro-Goldwyn-Mayer players who have been attending training sessions for the past year under Dave Gould, dance director, and Oliver Hinsdell, dramatic coach, this week received their first film assignments with parts in "Every Sunday," short feature which Felix Feist, Jr., is directing.

Hamlin Improves

Tom Hamlin, editor and publisher of *Film Curb*, who is seriously ill at the Post Graduate Hospital, in New York, was reported Tuesday as "very slightly improved."



MARY: "*You forget I'm your queen!*"
. . . BOTHWELL: "*I remember you're a woman, and I love you!*"

"Sign it!" they thundered . . . Written in the blood of a friend and the tears of a queen . . . the confession of a woman who loved more deeply than she feared.



KATHARINE HEPBURN · FREDRIC MARCH

"MARY OF SCOTLAND"

with

FLORENCE ELDRIDGE · DOUGLAS WALTON · JOHN CARRADINE

AND A TREMENDOUS CAST OF FAMOUS STARS

From the play by Maxwell Anderson · *Directed by JOHN FORD*

RKO-RADIO PICTURE

Produced by Pandro S. Berman

THE HOLLYWOOD SCENE

Quick reference information on product started and completed and a panorama of the news of the week

Auditorium Rebellion

Exactly who runs the show—audience, house manager or preview producer—was decided emphatically at a suburban Los Angeles theatre one night recently. Advertising an MGM preview, the manager of the Alexander theatre, Glensdale, announced that "The Princess Comes Across" would also be shown and its companion piece on the double bill eliminated.

When studio officials arrived on the scene, bringing "Suzy" with them, they demanded that "The Princess" not be shown and that the second feature be substituted.

The reason for this was and is that preview producers are adverse to showing a picture which, in type of personalities, character of story or production detail, is in any way similar to the regular attraction.

When the house, packed with people lured by the appeal of "The Princess" and an MGM preview, went dark, the secondary feature went on the screen. Immediately the house echoed to a turbulent storm of hissing, booing, foot stamping and catcalls, mingled with the demand that "The Princess," which was advertised, be shown. A reel or so was run off to the tune of wild excitement and, realizing that the situation was becoming menacing, the house manager took the stage and tried to explain to the audience why the announced attraction was not being run.

Despite his earnest pleas, the man was howled down and, as he sought the sanctuary of the wings, the secondary feature continued from the point where it had been interrupted. More hectic excitement, threatening the necessity of putting in a riot call, ensued. Eventually the will of the people prevailed. Projectors were threaded with "The Princess" and, right in the middle of one of the most interesting sequences in the secondary picture, the Carol Lombard-Fred MacMurray film hit the screen to be clamorously welcomed by a triumphant audience.

Annual Headache

Once more the problem of what to do about visitors is bringing that wild look into producers' eyes. Frantic production heads are muttering, "Whither are we drifting?" as daily new legions are added to the invading legions.

Most studios start the season resolutely enough. Out goes a ukase that only those having legitimate business on the sets will be admitted. But along about the middle of June something happens to the brave intentions. Smiles, once happy and enthusiastic, become pained and stretched. Directors stamp angrily into front offices and demand closed sets. Stars begin to talk menacingly of nervous breakdowns. Production managers bend alarmed glances upon soaring production cost sheets. One studio estimates that the visit to the lot by delegates to a recent fraternal convention cost $10,000 in cold cash. Ten thousand dollars spent in the pursuit of good will is a lot of money, opine the auditors, when reports of the day's disrupted work begin to roll in.

Average visitors have little idea of what a trip to the studio costs. In the first place, a rather well paid man from the publicity department must drop his routine tasks and devote himself to a sightseeing routine.

The visitors depart happily. They've been thrilled beyond measure. They're so profuse in their thanks that it's embarrassing. They've been as quiet as mice, except for the time poor Uncle Milt tripped over a cable, and little Stanley demanded a nickel in the midst of a tense sequence, and they haven't made a sound except for the time Aunt Lulu sneezed. They leave thinking Hollywood is a grand place and all the studios are "so cordial." Studio officials extend one final strained grin and write off another $500 or more of loss in time alone, with no estimate of the cost of frazzled nerves.

No other business in the world places itself so much at the mercy of the ultimate consumer.

Montage

Dr. A. H. Giannini has moved into the United Artists studio and taken up his new responsibilities as president. . . . Adolph Zukor's 25th anniversary in the motion picture business was marked by his statement that he will reside permanently in Hollywood and give his whole time to production. . . . Neil Agnew returned to New York following a looksee at the new Paramount product. . . . Grand National is negotiating for the services of Producer Douglas MacLean. . . . John D. Clarke completed a seven-day conference with Twentieth Century-Fox studio executives and returned East. . . . RKO-Radio exercised its option on the services of Producer Cliff Reid, who is going on as co-producer with Robert Sisk of "The Plough and the Stars." . . . Universal signed John Harkrider to a long-term contract as art director, heading a staff of 12 with Jack Otterson as assistant. . . . Charles Skouras is back from a buying sojourn in New York. . . . Hollywood is mourning the passing of Alan Crosland and Stephen Roberts, directors, and of Orville Knapp, band leader.

Production

Nine pictures were placed before the cameras during the week ending July 17th and seven others were completed, leaving a net 50 features in work. Several of the new films and at least one of those completed are of the kind called, for want of a more definite term, important.

Two pictures were started at the Warner studio. Of particular interest is "Golddiggers of 1937," Dick Powell and Joan Blondell are the leading players. The supporting cast includes Victor Moore, Glenda Farrell, Spring Byington, Rosaline Marquis, Irene Ware, William B. Davidson, Lee Dixon, Osgood Perkins, Ann Sheridan and Hobart Cavanaugh, with many more to be added. Lloyd Bacon is directing. In the second feature, "Green Light," Errol Flynn, Anita Louise and Cedric Hardwicke are the principals. Frank Borzage is the director.

Columbia also started two productions, "Pennies From Heaven," being produced by Emmanuel Cohen with Norman McLeod directing, stars Bing Crosby with Madge Evans, Edith Fellows, Donald Meek, John Gallaudet, Charles Wilson, Howard Hickman, Tom Dugan and Harry Tyler. In "The Man Who Lived Twice," Ralph Bellamy, Marian Marsh, Isabel Jewell, Ward Bond and Willard Robertson will be seen. Harry Lachman directs.

The third studio to be credited with two pictures started during the week is Twentieth Century-Fox. Directly under its own auspices, "Ladies in Love" went on the stages. Four feminine players, Janet Gaynor, Constance Bennett, Loretta Young and Simone Simon are featured, supported by Don Ameche, Brian Donlevy, Tyrone Power, Jr., and Virginia Field. E. H. Griffith is directing. "King of the Royal Mounted," a Principal production which Twentieth Century-Fox will release, will present Robert Kent, Rosalind Keith, Alan Dinehart.

Under Edward Sutherland's direction, Paramount started "Champagne Waltz." The cast includes Gladys Swarthout, Fred MacMurray, Jack Oakie, Beloz and Yolanda, Fritz Leiber.

Universal started "Casey of the Coast Guard," being produced by Trem Carr. John Wayne and Nan Grey are teamed in the leads with Fuzzy Knight, William Bakewell, Russell Hicks, Harry Worth, Lotis Long, George Irving and Ethan Laidlaw listed in the cast. Frank Strayer is directing.

Continuing its regular weekly schedule, Republic started "Oh, Susannah." It will present Gene Autry, Kay Hughes, Smiley Burnette, Clara Kimball Young, Earle Hodgins, Boothe Howard, Donald Kibbee and Snowflack. Joseph Kane is directing.

Outstanding among the completed pictures is Paramount's "The General Died at Dawn." A dramatic romance told against the background of revolutionary China, it stars Gary Cooper with Madeline Carroll. Other players are William Frawley, Dudley Digges, Akim Tamiroff, Porter Hall, J. M. Kerigan, Philip Ahn, Lee Tung Foo, Willie Fung, Leonid Kinskey, Val Duran, Irene Bennet, John O'Hara, Del Henderson and Spencer Charters. Lewis Milestone directed.

Republic checked in with an important film as "Follow Your Heart" finished. Marion Talley and Michael Bartlett are featured, supported by Nigel Bruce, Luis Alberni, Henrietta Crossman, Vivienne Osborne, Walter Catlett, Eunice Healy, Ben Blue, Mickey Rentschler, John Eldredge, Margaret Irving, Si Jenks, Josephine Whittell and Clarance Muse. The Hall Johnson Choir also will be heard in the picture. Aubrey Scotto directed.

Two pictures were finished at Twentieth Century-Fox. In "Sing, Baby, Sing," which Sidney Lanfield directed, Alice Faye, Adolphe Menjou, Ted Healy, Gregory Ratoff, the Ritz Brothers, Michael Whelan, Dixie Dunbar, Tony Martin, Paul Stanton and Douglas Fowley will be seen. The second completed picture, "39 Hours to Kill," will present Brian Donlevy, Gloria Stuart, Douglas Fowley, Isabel Jewell, Julius Tannen, Warren Hymer, Stepin Fetchit, Romaine Callender, James Burke and Jonathan Hale. Eugene Forde directed.

Radio finished "Grand Jury." Fred Stone, Louise Latimer, Owen Davis, Jr., Frank M. Thomas, Harry Jans, Russell Hicks, Guinn Williams, Charles Wilson, Billy Gilbert, Harry Beresford, William Davidson and Margarett Armstrong are in the cast. Al Rogell directed.

Universal finished "Yellowstone." It will present Henry Hunter, Judith Barrett, Ralph Morgan, Alan Hale, Andy Devine, Monroe Owsley, Paul Fix, Rollo Lloyd, Paul Harvey, Raymond Hatton and Russell Wade. Arthur Lubin directed.

Last of the finished pictures," Pony Express," produced by Walter Futter, features Hoot Gibson, Marian Shilling, Rex Lease and Nina Gilbert. Harry Frazer directed.

FILM STOCK HOLDINGS FOR '35 LISTED BY SEC

Shares Held by Officers and Directors Shown in Annual Summary of the Commission

Holdings of officers, directors and principal stockholders of corporations subject to the Securities and Exchange Act, as of December 31, 1935, have been made public by the Securities and Exchange Commission in its annual official summary.

All information contained in the summary has been published before as the companies made their reports, but the annual publication includes it for the first time in one volume.

Data concerning stockholders in motion picture companies were reported as follows:

Balaban & Katz Corporation

PREFERRED:
Barney Balaban, 105 shares.
Charles A. McCulloch, Chicago, 3,000 shares.
Elmer C. Upton, Chicago, 17 shares.

Columbia Pictures Corporation

COMMON:
Nathan Burkan, 37 shares.
Harry Cohn, Los Angeles, 1,528 shares.
Jack Cohn, New Lork, 481 shares.
COMMON VOTING TRUST CERTIFICATES:
Harry Cohn, 69,238.
Jack Cohn, 32,544.
CONVERTIBLE PREFERRED:
Jack Cohn, 55 shares.

Consolidated Film Industries

COMMON:
Edmund C. Dearstyne, Albany, 1,000 shares.
Setay Co., Inc., New York, 155,673 shares.
Walter P. Stevens, Scranton, 406 shares.
Martin Taylor, New York, 3,000 shares.
$2 CUMULATIVE PARTICIPATING PREFERRED:
Edmund C. Dearstyne, 600 shares.
Setay Co., 2,098 shares.
Walter P. Stevens, 500 shares.

Keith-Albee-Orpheum Corporation

SEVEN PER CENT CUMULATIVE CONVERTIBLE PREFERRED:
Leon Goldberg, New York, 200 shares.
Malcomb Kinsberg, New York, 200 shares.
Michael J. Meehan, New York, 26,800 shares.

Loew's Boston Theatres Company

COMMON:
John H. Devlin, Boston, 296 shares.
Loews', Inc., New York, 83,957 shares.
Victor J. Morris, Boston, 503 shares.

Loew's, Incorporated

COMMON:
George N. Armsby, New York, 100 shares.
David Bernstein, New York, 1,890 shares.
Isador Frey, New York, 400 shares.
John R. Hazel, Buffalo, 100 shares.
David L. Loew holding company, 353 shares.
Charles C. Moskowitz, New York, 300 shares.
William A. Parker, Boston, 100 shares.
William A. Phillips, New York, 2,000 shares.
J. Robert Rubin, New York, 2,800 shares.
Nicholas M. Schenck, New York, 2,817 shares.
Edward A. Schiller, New York, 500 shares.
David Warfield, New York, 7,000 shares.
$6.50 CUMULATIVE PREFERRED:
J. Robert Rubin holding company, 350 shares.

Trans-Lux Daylight Picture Screen Corp.

COMMON:
Robert L. Daine, New York, 51 shares.
George H. Eichelberger, New York, 1,100 shares.
A. D. Erickson, New York, 400 shares.
Perry E. Furber, New York, 1,050 shares.
Percy N. Furber, New York, 25,330 shares.
H. P. Farrington, New York, 9,400 shares.
Robert L. Gordon, New York, 400 shares.
Edward T. Holway, New York, 150 shares.
Edwin G. Lauder, Jr., New York, 10,000 shares.
A. T. Mulcahy, New York, 300 shares.
Arthur C. Payne, New York, 1,503 shares.
George H. Robinson, New York, 7,950 shares.

Twentieth Century-Fox Film

COMMON:
H. Donald Campbell, New York, ¼ share.
Chase National Bank, 387,377 shares.
Harold B. Clark, New York, 50 shares.
John R. Dillon, New York, one share.
Wilfred James Eadie, New York, 125 shares.
William L. Goetz, Beverly Hills, 214,643 shares.
Berkshire Finance Co. (Sidney R. Kent), 100 shares.
William C. Michel, New York, 311 shares.
William P. Philips, New York, one share.
H. G. Place, New York, ¼ share.
Seton Porter, New York, 251 shares.
Joseph M. Schenck, Beverly Hills, 168,643 shares.
Sydney Towell, New York, 309 shares.
Darryl F. Zanuck, Beverly Hills, 183,980 shares.
WARRANTS FOR CLASS A, OLD:
Chase National Bank, 7,381.
$1.50 CUMULATIVE PREFERRED:
H. Donald Campbell, one-half share.
Chase National Bank, 774,754 shares.
Harold B. Clark, 101 shares.
John R. Dillon, one share.
Wilfred James Eadie, 250 shares.
William Goetz, 55,284 shares.
Berkshire Finance Co., 5,884 shares.
William C. Michel, 621 shares.
H. G. Place, one-half share.
Seton Porter, 500 shares.
Joseph M. Schenck, 24,284 shares.
Sydney Towell, 617 shares.
Darryl F. Zanuck, 21,946 shares.
SIX PER CENT CONVERTIBLE DEBENTURES:
Sydney Towell, 7,000.

Universal Pictures Company

COMMON:
R. H. Cochrane, New York, 22,746 shares.
Carl Laemmle, New York (as of Nov. 30, 1935), 7,016 shares.
Willard S. McKay, New York, 168 shares.
COMMON VOTING TRUST CERTIFICATES 1:
P. D. Cochrane (as of April 22, 1935), 668.
Carl Laemmle, 58,708.
VOTING TRUST CERTIFICATES 2:
P. D. Cochrane, 1,408.
Carl Laemmle, 120,159.
EIGHT PER CENT CUMULATIVE PREFERRED:
Helen E. Hughes, New York, 20 shares.
Carl Laemmle, 1,265 shares.
Willard S. McKay, 347 shares.
Wilkay Holding Corp., 50 shares.
Samuel Sedran, New York, four shares.
SECOND PREFERRED:
P. D. Cochrane, 184 shares.
Carl Laemmle, 15,707 shares.

Warner Brothers Pictures

COMMON:
Samuel Carlisle, New York, 2,000 shares.
S. P. Friedman, New York, 600 shares.
Sam E. Morris, New York, 3,000 shares.
Herman Starr, New York, 500 shares.
Abel Cary Thomas, New York, 232 shares.
Albert Warner, New York, 59,260 shares.
Holding Company A, 5,988 shares.
H. M. Warner, New York, 62,860 shares.
Holding Company A, 2,115 shares.
Jack L. Warner, Burbank, Cal., 85,060 shares.
Morris Wolf, Philadelphia, through trust, 167 shares.
$3.85 CUMULATIVE PREFERRED:
Albert Warner, 10,618 shares.
Holding Company B, 4,786 shares.
H. M. Warner, 10,618 shares.
Holding Company B, 4,786 shares.
Jack L. Warner, 10,618 shares.
Holding Company B, 4,786 shares.
SIX PER CENT OPTIONAL CONVERTIBLE DEBENTURES:
S. P. Friedman, 41,000.
Sam E. Morris, 40,000.
Albert Warner, 1,731,333.
Holding Company A, 269,460.
H. M. Warner, 1,469,000.
Jack L. Warner, 1,856,000.

Will Day, British Screen Historian, Dies in London

Will Day, managing director of Will Day, Ltd., an accessory company, and known for years as the unofficial historian of the motion picture industry in England, died at his home in London late last week. He was taken ill suddenly at his office last Monday. He was 63 years old.

Mr. Day was born in 1873, and was taught the use of the magic lantern at the age of nine. He later became a showman and first presented animated pictures in 1898. He founded various accessory companies, forming Will Day, Ltd., in 1913. He was a Fellow of the Royal Photographic Society and the Royal Society of Arts. He was president of the Kinema Veterans in 1929-30, and a vice-president of the Magicians' Club. He was the first patentee, with J. C. Baird, of television. Mr. Day owner a notable collection of historical film apparatus, which is housed in the London Science Museum.

Exploitation Unit Formed

In line with the special handling being given Warner Brothers' "The Green Pastures," in key city spots, Clarence Jacobsen and William Schneider, formerly of the publicity staff of the stage play, and Ned Holmes, are working on the exploitation campaign for the film in Buffalo, Indianapolis and Boston.

"Lonesome Pine" in Contest

Walter Wanger's all-color production, "The Trail of the Lonesome Pine," has been selected by Paramount as its entry in the International Motion Picture Exhibition to be held in Venice, Italy, next month.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Three in Eden

(Warner)

Dramatic Romance

This production is adapted from a novel by Somerset Maugham. The screen play is by Robert Andrews and William Jacobs. Frank McDonald is directing. The cast features Margaret Lindsay, Humphrey Bogart, Donald Woods, Paul Graetz and E. E. Clive.

The locale is a South Sea island, hideaway for fugitives from justice and the site of a small pearl fishing industry. Miss Lindsay and Bogard, both of whom are on the island for reasons best known to themselves and which they keep secret, are no sooner married than the story turns strictly dramatic. Two men, Donald Woods and Paul Graetz, are rescued from a sinking yacht. Clive, an alcoholic-conscious doctor, immediately becomes suspicious that both rescued men, particularly Woods, are agents of the law. Convinced that Wood's purpose is to arrest Miss Lindsay and take her away, Clive, after packing sailor Graetz away on another island, plans to get rid of Woods by taking him to still another isle where striking pearl divers are causing trouble. The dramatic highlight of the following episodes involves Bogart's rescue from the clutches of an octopus by Woods, the outcome being Wood's decision to report to his office that he could not find Miss Lindsay and had killed Bogart.

Though many additional persons appear in the story in character and atmospheric roles, the only other players of any familiarity are Tetsu Komai, Miki Morita, George Regas and Gordon Hart.

While the prestige of the principal players has undoubted box office value, it seems that the fact that the story is by Maugham, remembered for his screen contributions which include "Of Human Bondage," "The Right to Live" and "Painted Veil," is an asset of considerable exploitation value.

The General Died at Dawn

(Paramount)

Drama

This is undoubtedly the most important production Paramount has undertaken in months. Certainly it is one of the biggest and one upon which large sums of money and great effort in preparation and production have been spent. Not in a long time has the studio called upon so many resources to make a picture.

The story is thrill action dramatic romance. It spins to the tune of wild adventure, seething turmoil, desperate conspiracy, appealing love interest and whimsical humor. A headline hunting War Lord dreams of conquoring all China. He needs arms and ammunition for his rebel army. Powerful forces upholding law and order, realizing the menace of the War Lord's depredations, raise a vast sum to purchase arms with which to combat him. They hire a sentimental American adventurer to buy them. The War Lord learns of the plan. He sets out to frustrate it, to get the money and equipment for himself. Into the turmoil of this situation, a torrent of action, intrigue and deviltry, is hurled the American who is to be the instrument to end a reign of terror. A girl whom he loves is forced to ally herself with his enemies, to lead him into danger, to menace his life, though she herself would die for him and his ideal. A colorful vivid story, it seems to be of the same dramatic, romantic and eruptive quality as China itself is today.

The production is based on a story by Charles Booth which has attained considerable popular circulation. The screen play is by Clifford Odets, a newer playwright who has zoomed to high popularity. His plays "Waiting for Lefty" and "Till the Day I Die" are well-known. His more recent efforts are "Awake And Sing" and "Paradise Lost." The musical score accompanying the theme was prepared by Boris Morros. Adaptability of the director chosen to handle this type of screen material, Lewis Milestone, is demonstrated by the skill with which he made "All Quiet on the Western Front."

While the story promises to be entertainment of a different and unusual character and considerable showmanship exploitation significance is attached thereto, probably one of its most important commercial qualities is the selection of the leading player. That will present Gary Cooper, and it is interesting in this connection to note that practically all Cooper's pictures of the past several years have been Box Office Champions. With him, participating in all the romantic love interest and a key figure in most of the drama, is Madeleine Carroll, British actress seen in "39 Steps" and in "The Case Against Mrs. Ames." Principal supporting charactors are Akim Tamiroff as the war lord; Dudley Digges, a friend of the patriots seeking to defeat Tamiroff; William Frawley, an unscrupulous gun runner; Porter Hall, Miss Carroll's father but a renegade and principal menace in the story, and J. M. Kerrigan, a sinister character, nobody's friend and everybody's enemy. Few of the incidental character and atmospheric players, including Orientals, have any marquee prestige, yet they are necessary adjuncts to various phases of the drama, romance and action.

36 Hours to Kill

(20th Century-Fox)

Comedy-Drama

In relation to the story told, the title of this production is far from explanatory. America's foremost public enemy is enjoying the safety of an idyllic hideout in suburban Los Angeles. With a couple of his pals he learns from newspaper reports that a lottery ticket he holds is the winner of a $150,000 prize. Unaware of it, he is surrounded by G-men awaiting opportunity to grab him. With his minions he sets out for Kansas City to claim his winnings. Thereupon the production settles down to a gangster-G-man picture, alive with thrill action, contrasted by intriguing romance involving a government operator and a feminine newspaper reporter and comedy that features two of the screen's funniest characters.

The production, at first titled "Across the Aisle," is based upon W. R. Burnett's gangster-government published story. The virile character of Burnett's writings is attested by such screen attractions as "Little Caesar," one of the first gangsters, "Scarface," "Dark Hazard" and "Dr. Socrates." The screen play is by Lou Breslow and John Patrick. The director, Eugene Forde, numbers among his dramatic action pictures "Mystery Woman," "Charlie Chan in London" and more recently "The Great Hotel Murder."

The cast undoubtedly was selected with a particular view to having the featured players appear in typical roles. The gangster is Douglas Fowley, who in several recent pictures has demonstrated his ability as a menace. His confreres are Isabel Jewell and Warren Hymer. Brian Donlevy, usually a heavy, is the G-man, and the girl with whom he shares the story's romantic contrast is Gloria Stuart. The next most important principal is Julius Tannen and in support the picture presents Stepin Fetchit in a characteristic dumb comedy role as a Pullman porter, Romaine Callender, James Burke and Jonathan Hale.

Action in the picture takes place in Los Angeles, the Kansas City railroad station and in a Midwest gangster hideout.

Follow Your Heart

(Republic)

Musical Romance

More than ordinary importance attaches to this production. Not only is it one of the most costly features undertaken by this company, but it also marks the screen debut of Marion Talley, opera singer. The character of the story is quite topical to the player's personal career. It deals with a talented singer who refuses to consider a stage career as she is content to play marriage with a home town business man. But a stranded operatic company arrives. Included in it are the girl's aunt and uncle, both of whom endeavor to pursuade the songstress to join the troupe. She is adamant in her decision until the company's star-director sets her heart aflutter and when he stages a performance on the lawn of her home, she is tricked into assuming the prima donna role. A hit, she forgets her old dislike for the stage and signs a contract to star for the company and another one that leads to marriage to its director.

The feature is being given elaborate production. Though there are several operatic numbers, topical songs which will be featured were written by Victor Schertzinger and musical settings were arranged by Hugo Riesenfeld. Atmospheric choral dances were devised by Larry Ceballos. The story is based on an idea supplied by Dana Burnett from which the screen play was evolved by Lester Cole, Nathaniel West and Samuel Ornitz. Aubrey Scotto is the director.

As Miss Talley is starred, Michael Barrett, remembered for his appearance with Grace Moore, is the singing director. Nigel Bruce is Miss Talley's father and Luis Alberni and Margaret Irving are the girl's aunt and uncle. John Eldredge is the first love. Others composing the exceptional cast are Henrietta Crosman, Vivienne Osborne, Walter Catlett, Eunice Healy, Ben Blue, Si Jenks, Josephine Whittell and Clarence Muse. Featured in the musical content of the story is the Hall Johnson Choir, heard in "The Green Pastures."

McGeehan Joins Sporting Club

John McGeehan, former publicity agent for large picture companies, has joined the Twentieth Century Sporting Club staff as publicist and new business representative at their new Hippodrome offices in the Brill Building, New York.

WALL STREET GETS FIRST VIEW OF KENNEDY REPORT

Text Denied Stockholders Is Made Public; Substantiates Forecasts; Advises Company to Concentrate on Product

The bitter, stubbornly contested battle of Wall Street long waged in the background of the Paramount situation resulted last weekend in publication by the *Wall Street Journal* of the preliminary and final reports on the condition of the company made to the board of directors by Joseph P. Kennedy on June 12th.

Coinciding substantially with forecasts of their contents which had gained currency in informed quarters, the Kennedy reports recommend concentration of company control in the hands of experienced motion picture showmen and set forth the opinion that ultimate restoration of the corporation to a profitable operating status comparable to its own condition in past years and that of certain competitors today must depend on the production and distribution of good motion pictures.

Release of the text of the report, minus certain portions withheld from press and stockholders alike as relevant to operating details of a competitive nature, followed repeated refusals on the part of Stanton Griffis, chairman of the executive committee, to make the document available. Stockholders attending the annual meeting on June 16th were told, after repeated demands for information regarding its contents, that a summary of its recommendations would be made available to individual stockholders on application. Various individuals subsequently making such application were unsuccessful in their quests.

Suggestions Acted Upon

Meanwhile certain suggestions contained in Mr. Kennedy's report were being acted upon. Barney Balaban was elected to the presidency of the company succeeding John E. Otterson. Floyd B. Odlum of Atlas corporation resigned from the board of directors. Adolph Zukor established permanent residence in Hollywood in order to devote his whole time to production, singled out by Mr. Kennedy as the department most acutely in need of experienced management. E. V. Richards, veteran exhibitor and head of Saenger Amusement company, Paramount affiliate in New Orleans, was added to the board of directors.

Although not specifically called for in the Kennedy recommendations, each of these steps was in direct alignment with suggestions offered in the report for which Paramount paid a total of $80,000 to Mr. Kennedy and the men who assisted him in his investigation. They are Arthur B. Poole, former treasurer of Pathe, Clinton J. Scollard, former Pathe executive vice-president, John J. Ford, general manager of the Maine and New Hampshire circuit, James A. Fayne and Joseph R. Sheehan, associated with Mr. Kennedy in his chairmanship of the Securities and Exchange Commission, Lucius P. Ordway, investment banker, and Isidore J. Kresel, financial attorney.

"Drastic and courageous revision of management is called for," says Mr. Kennedy in his report, which declares that "with quality business men at the helm and on the directorate for a year, starting with $20,000,000 cash and no current obligations pressing, the company is at a crisis." He adds the conclusion, "It would seem that Paramount's present problems cannot be solved by merely condemning the practices of the picture industry and calling in big names."

Solution In Hollywood

Bearing on the relative importance of home office and studio activity, the report reads, "The fact is that Paramount's problem must be solved outside of New York. That is where the overcosts arise—that is whence big money pictures must come. Other companies derive profits consistently from production and therefore the task is not insuperable, even if the trick is not easy.

"Thalbergs and Zanucks cannot be bought or manufactured. Such artists are born few and far between. If lucky, Paramount may discover a sure fire money making producer, but while waiting for such a miracle, some ordinary methods of improving conditions may be profitably considered."

Summary of Report

The Kennedy report is summarized as follows:

(a) Major failures in recent studio operations are: (1) Loss on 1935-36 feature pictures; (2) Lack of progress on the 1936-37 feature pictures program.

(b) Causes of these failures are: (1) Adding to the original 1935-36 studio production program without due consideration of the result. (2) Large expenditures on stories, scenarios and artists' salaries subsequently written off. (3) Extravagance in completing acceptable scenarios. (4) Failure to prepare scripts, final cost estimates and shooting schedules on time. (5) Failure to keep shooting schedules; extravagance in "takes." (6) Excessive charge for combined New York production department and New York administrative expense. (7) Excessive total studio overhead expense. (8) Unfortunate experiences with producers and directors. (9) Ineptitude in dealing with stars and production problems. (10) Defects in organization. (11) Influence of board of directors on studio operation.

(c) Other studio items calling for comment: (1) "Back Lot" and accounting departments are functioning well. (2) General studio reputation and artists' contract list have strength. (3) There is no trend toward improvement of the conditions noted under "B" above. (4) Forward commitments on personnel.

(d) Conclusion: Drastic and courageous revision of management is called for.

PAY CUT TALK "PIOUS GESTURE": KENNEDY

Competition among producers for the services of stellar players is called uncontrollable by Joseph P. Kennedy in his Paramount report. He says:

"It is unfortunate that the 'talent' of the industry is organized and in consequence the actors and producers, writers, et al, are strengthened in their salary grabbing methods. Meanwhile, disunion, distrust and competition pervades management. As long as there is intense and uncontrollable competition among the executives of various companies for the services of the 'artists' of the industry, so long will all talk of lower salary scales remain mere pious gestures."

Excessive Executive Expense Scored; Theatre Branch Is Declared Sound; Comparison With Other Companies Drawn

Cites Earnings

The report is quoted:

"The Paramount's earnings statement for the first quarter of 1936 furnishes a convenient starting point of discussions since it is comparable with the statements of the other major units.

"It shows a nominal 'bookkeeping' profit figure. Earnings of approximately $781,000 are shown before interest and administrative charges, plus a small contingency reserve. After such charges, which are necessary charges against income, a deficit of $81,078 results, which deficit is avoided in the final showing by transferring to profit and loss surplus account $800,000 out of a special inventory reserve of $2,500,000 appropriated by the directors as of December 28, 1935. This transfer, minus the $81,000 deficit above referred to, makes possible the addition to profit and loss of $718,000, the amount actually reported as net income.

"Incidentally, it is interesting to note that this operating deficit resulted in spite of the fact that the theatres division earned, after interest, taxes, depreciation and subsidiary dividend charges, a net profit of $1,073,000.

"Charges Eat Into Capital"

"The showing makes inevitable the conclusion that Paramount's management which took over the affairs of the reorganized company less than a year ago has never succeeded in getting started during a period when other companies have made ample profits. In consequence, the rigid charges incident to a large scale business operation, threaten to eat into Paramount's capital before earning power can be re-established.

"Fortunately the record shows that we can count upon prosperity in our industry whenever there is prosperity in general business. The fortunes of the film business have varied in the same degree and direction as the fortunes of general business.

"The highest average weekly attendance in the moving picture theatres of the country was 110,000,000 reached during the fourth quarter of 1929, with receipts estimated at about $21,000,000.

"Motion picture attendance fell off steadily

(*Continued on page 47*)



MARY..

whose love aroused a nation's fury!

KATHARINE HEPBURN
FREDRIC MARCH
"MARY OF SCOTLAND"

with

FLORENCE ELDRIDGE · DOUGLAS WALTON · JOHN CARRADINE
AND A TREMENDOUS CAST OF FAMOUS STARS

From the play by Maxwell Anderson · *Directed by JOHN FORD*

RKO-RADIO PICTURE

Produced by Pandro S. Berman



A mighty queen steps down — and a glorious woman arises
. . . as Mary takes her stand with Bothwell against the world!

POINTS WAY TO SAVINGS AT STUDIOS

(Continued from page 44)

from late 1929 until the fourth quarter of 1933 from 110,000,000 weekly average to 60,000,000, with receipts declining from approximately $21,000,000 to $11,000,000.

"Thus, while general business was declining 44% during the depression, gross business of the moving picture industry, as measured by attendance at theatres, declined 45%, and receipts fell off 47½%. Similarly, as to recovery; general business is up 58% from the low, and movie attendance is up over 51%, although receipts, due to lower admission prices, have been limited in recovery to 40%.

"Altering operating conditions is suggested with a view to bettering the ratio of operating expenses to gross receipts as a necessary precedent to increased future profits. Certainly there is ample room for improvement because results could hardly be worse, and experimenting cannot do much harm. Meanwhile, the fact that less than half the expenses of the Picture Industry is represented by 'fixed' items, leaves a long list of items in which some real reductions seem possible.

Company Dollar Analyzed

"It is estimated that 18¾ cents of every dollar spent is for rent and like charges; another 28 cents for repairs, lighting maintenance, etc. The remaining 63 cents is used in actual cost of film production and distribution. Salaries of actors, directors and cameramen constitute 40% of production cost. Studio overhead is the next largest item, averaging 20% to 35% of production expense. Cost of distribution is relatively small and offers little chance of savings.

"Salaries and studio overhead, then, offer the only real hope of savings on picture costs and while everyone begins by saying these cannot be cut, the chief reason usually given is that actors will not stand for cuts and that the industry is being strangled by the death hand clutch which the actors' agents have upon the producer. This matter, however, is also one affecting every unit alike and is not the particular problem of any one unit. But when every allowance for agents is made, it still remains true that 19 cents out of every dollar of expense now goes to executives for salaries—to people not directly engaged in the actual work of production and distribution, a factor which brings studio overhead to an actual 35%-45% instead of the theoretical 35% claimed.

"It is doubtful if executives can justify their salaries but it is certain that the salaries paid to actors are paid to compensate for peculiar talents which cannot be recruited at will or pleasure. Furthermore such salaries are not 'permanent' as the indirect labor costs of executives are, and they bear at least some relation to box-office receipts. The value of executive efforts cannot be easily appraised. Therefore, the suggestion is here made that Paramount give some thought to adopting the salary-bonus basis of compensation so happily employed in the motor industry; nominal fixed salaries to executives plus bonus payments when and if net earnings exceed certain agreed upon totals.

"Distrust Pervades Managements"

"It is unfortunate that the 'talent' of the industry is organized and in consequence the actors and producers, writers, et al., are strengthened in their salary grabbing methods. Meanwhile, disunion, distrust and competition pervades managements. As long as there is intense and uncontrollable competition among the executives of various companies for the services of the 'artists' of the industry, so long will all talk of lower salary scales remain mere pious gestures.

"There is no settled, dependable practice concerning film production costs and budgetary intentions to the contrary, probably never can be. Ever since the picture, 'Four Horsemen,' booked over $4,000,000, producers have justified growing costs of making pictures by trying for another 'Horsemen.' Usually, and almost inevitably, they are doomed to failure, but every once in a while a company picture 'rings the bell' with a 'House of Rothschild' or 'The Great Ziegfeld,' the pace of spending becomes furious and all budgets are disregarded. Recently Paramount's president returned from Hollywood with the announcement that thereafter all productions would have to be confined to budgetary estimates of around $500,000, and immediately impartial critics of the industry say maybe that is why the 'Ziegfeld' film which cost MGM $1,800,000, is packing houses at top prices while Paramount cannot earn its expenses. And MGM indicates $2,100,000 for 'Romeo,' and $3,000,000 for 'Good Earth'!

"Big Job Is Yardstick"

"No matter that 95% of all pictures will fall far short of the total predicted by the ruthless spending producer, the fact that the ace producers of the industry spend from $1,500,000 to $2,000,000 on a big job is the yardstick for every small producer in the industry, most of whom never have, and probably never can produce a box office hit, regardless of expenditures. It is of no avail as argument that you can count upon the fingers the pictures costing over $1,250,000 that have made big money. Deferred hope makes the unsuccessful producer persist in his efforts for 'just one big hit,' but it makes the expense account look sick.

"This is the real danger to the industry.

"You are reminded by defenders of extravagance that Columbia Pictures Corp. was 'made' for all time through the good fortune of one picture 'It Happened One Night.' The fact that the very next year the same company repeated with another prize picture, 'One Night of Love,' suggests that its success was not just due to luck and a big expense. Twentieth Century Films owes its good start to Zanuck's luck with 'Rothschild,' and Warner Bros. were helped greatly by the lucky break of '42nd Street' making $1,500,000 for them just at the right moment.

"And the fact that any company at any time is apt to 'strike gold' in a picture lends some support to this argument.

"Indeed, where business methods have been most rigorously adopted the best results have not necessarily followed. Take, for instance, the policy of amortization. For years auditors and accountants imbued with instructions from business men and bankers upon the directorates of picture companies have struggled with the problem of standardized and business-like write-off policies and a settled practice has been evolved.

"Charge-Off Policy Conservative"

"Paramount's practice for instance in charging off picture costs—amortizing 82% in 20 weeks — has been commendably conservative, but it has not created profits. Thus far at least, settled amortization practices have resulted in little else than equitable distribution of costs over a period of time. Frankly, something more than business-like bookkeeping methods is needed to create profits and that 'something' is positively and definitely good pictures.

"Another serious threat to the industry should be pointed out before considering Paramount's particular problem—foreign quotas. Estimates of receipts from exhibitions abroad run as high as 30% of all film rentals. If the current move to limit exhibition of films in England, largely to English made films is carried out, not only will be imitated in other countries, but in some instances, it might make all the difference between profitable and unprofitable operations for American units.

"Some American companies, notably 20th Century-Fox, have been keenly aware of the danger and have made recent affiliations abroad to offset the consequences of an embargo. Paramount is thus faced with the necessity of further investment abroad as an additional operating expense, and a further threat to income.

"We think the danger is real. There is good opinion in London that the quota figure may be set as high as 35%. Recent events seem to foreshadow a determination on the part of British authorities to take important action.

"British Planning Regulation"

"Obviously the British Government is planning real regulation of the industry, but the thought is also suggested that this information may be sought as a basis for decision as to the measure of aid the government may give the British film producers. English insurance companies, banks and investment trusts are now large holders of securities in British film concerns and the known tendency of Great Britain to subsidize its industries gives color to the fear that when the new quota is announced, it will reveal further difficulties for American made films."

Mr. Kennedy also points out that of the total overhead expense at the studio last year about 40% represented provision for losses in respect of stories purchased and scenarios written and later abandoned, and in respect of artists' salaries for idle time and excessive time spent on pictures.

It is not easy to appraise the 1936 situation as to these reserves, partly because the auditors have not finished examining the first quarter's provision for losses and partly because the amounts reserved cannot directly be matched against write-offs for a short period. However, up to the present time it does not appear likely that the write-offs for the full year 1936 can be kept within the total charged to the operations for such losses in 1935.

Discussing sound equipment contracts, the report says:

"Paramount has a contract with Electrical Research Products whereby Paramount is licensed to record sound pictures under patents owned by Electrical Research Products, for a period ending December 31, 1944, in return for which Paramount pays specified fees. Paramount guarantees that the fees so paid will

(Continued on following page)

REPORT BREAKS DOWN THE FILM DOLLAR

The Joseph P. Kennedy report on the condition of Paramount Pictures corporation breaks down the motion picture dollar in the following language:

"It is estimated that 18¾ cents of every dollar spent is for rent and like charges; another 28 cents for repairs, lighting, maintenance, etc. The remaining 63 cents is used in actual cost of film production and distribution. Salaries of actors, directors and cameramen constitute 40 per cent of production cost. Studio overhead is the next largest item, averaging 20 per cent to 35 per cent of production expense. Cost of distribution is relatively small and offers little chance of savings."

ASKS STUDY OF BOOKING

(*Continued from preceding page*)

amount to a minimum of $100,000 per year. It is estimated that for the 1936-37 program of pictures, Paramount will pay license fees aggregating $730,453.

Suggests Rate Reduction

"RCA Photophone on February 15, 1936, announced revised rates which are much lower than the rates Paramount is now paying Electrical Research Products. Applying the revised RCA rates to Paramount's 1936-37 program, the total license fees would amount to $366,862, or a saving of $363,591. We suggest that a vigorous effort be made to get Electrical Research Products to reduce their rates to conform with the reduced rates published by RCA.

"So far this year the theatres as a whole are showing a very healthy improvement, although the foreign theatres are showing a loss, which loss although not directly a part of the Theatre Department, is being directly charged against their operations.

"With a good improvement at the studio, insofar as pictures are concerned (box office values) and a reduction of management expenses, the theatres should show a net profit of between $5,000,000 and $6,000,000 annually."

Recommends Industry Man

In closing, the report says:

"Because there appears to be an irreconcilable conflict between certain of your directors which has resulted disastrously to the morale and efficiency of the entire organization, I recommend that steps be taken immediately to have those responsible for this irreconcilable conflict terminate their positions on the Board.

"I recommend that you elect for President, succeeding its present incumbent, a man of outstanding reputation from the industry, 'a picture man.' I recommend that you appoint a chief of production with headquarters on the West Coast and that you permit him to run production without interference from the New York office, except the natural supervision of the president with whom he should be in sympathy."

Additional Disclosures

Early this week additional disclosures of the report's contents brought out that Mr. Kennedy had expressed the opinion that "while the principle of decentralized theatre operation may be good and the results generally satisfactory, it is quite evident that there is a very weak link in the setup in so far as the buying and booking of pictures is concerned.

"The New York office has no control over the buying or booking of pictures wherever management contracts are concerned. We feel that the problem of strengthening this weak link could be met to some extent by appointing a committee to classify the company's theatres for buying and booking. However, because of the intricacies of local conditions involved we feel that nobody outside of the committee such as recommended can satisfactorily suggest working methods for it."

Nevertheless, the report recommends that "under no circumstances should any attempts be made at this time to change or modify the theatre management contracts in any way unless the request should originate with the manager," and the theatre report concludes with the observation that "with a good improvement at the studios in so far as pictures are concerned and a reduction of management expenses, the theatres should show a net profit of between $5,000,000 and $6,000,000 annually."

"We are faced with the fact," Mr. Kennedy says in his report, "that the organization which you directors depend upon to make profits for your company is wholly without confidence in you. I have not succeeded in my attempt to find men of outstanding rank in the industry to recommend to you for executive positions with Paramount. Such men are urgently needed. Unfortunately, those whom I should recommend to you are not interested in considering positions with Paramount while directors believed throughout the industry and throughout your organization to be responsible for dissension and division in management policies continue as members of the board."

The report concludes:

"It may take a year or more to overcome existing difficulties, but I feel that there is enough prestige still clinging to the Paramount name to restore it to leadership in the industry. It would be little short of criminal if, on the threshold of a period of prosperity for the industry, this opportunity to eliminate waste and substitute profits were to be passed by without action. It might subsequently be difficult to explain such inaction to litigious stockholders or to inquiring Congressional committees."

Court Permits Use Of Ledger Page At Fox Trial

An entire page of an All-Continental Corporation ledger devoted to all accounts of Mrs. Belle Schwartz was admitted in evidence in Atlantic City last Thursday in the bankruptcy hearing of her father, William Fox. Creditors' attorneys considered this important in their task of tracing All-Continental transactions by extraction of scattered items.

Mrs. Fox and her two daughters for whom Mr. Fox created and financed the corporation six years ago as a trust, have refused to allow inspection of its books while creditors are fighting to establish the contention that All-Continental is not a separate organization, but really a disguised Fox asset.

Federal Referee Robert E. Steedle ruled that "if ever a page in a third party's books were admissible in evidence, this is. The first six items are cash that came out of the Fox safe deposit box. The first item is admittedly a payment on his obligation. The last six items admittedly now refer to a Fox transaction and admittedly the status of those items was changed after the filing in bankruptcy."

The last sentence referred to an admission by Herbert Leitsteen, Fox family bookkeeper, under questioning of David Katz of New York, that "at the time I had the wrong information. Now since June 29, 1936, I have the right information. This was in connection with numerous changes and later notations found in the books. Many pages were found Thursday on which the name "Belle" or the initial of "B. F." were written over an erasure. Mr. Katz tried in vain to make Mr. Leitsteen concede that the name originally erased after each of these items was "William Fox" or "W. F."

Miller Manager in Omaha

LeRoy Miller has been appointed manager of the Universal exchange in Omaha,

Increase of U. S. Short Product Seen in Hungary

by ENDRE HEVESI
in Budapest

The new season in Hungary is expected to be characterized by a considerable increase in the number of short subjects American distributors will send here. The increase is due to the recent edict of the Hungarian Government prohibiting the showing of two features on any one program.

Releasing plans of several of the major American companies for next season include the following totals: Paramount, 50 features and 40 shorts; M-G-M, 25 features; Warners, six features and 40 shorts; Twentieth Century-Fox, 24 features and 18 shorts; Universal, 10 features. During the past season Paramount released 20 features, while Warners released 10 last year. However, Warners short subject output last year totaled 25, compared with 40 planned next season.

The end of June virtually ends the film season in this city. Budapest represents the only screen public of any consequence in Hungary. During the warm summer months theatres make no attempt to show the better product, exhibiting only the weaker features.

Trends of Favor

Indicating to some extent the types of film, and those players preferred by the Hungarian public are the results of some of the leading American films during the past season at the box-office.

Among Paramount films, "Desire" and "The Last Outpost" were the most successful. "The Devil Is a Woman" started successfully but could not be properly exploited because of the intervention of the Spanish Government. "The Milky Way," Harold Lloyd comedy, was not received favorably here.

M-G-M's "Anna Karenina," "Mutiny on the Bounty" and "Broadway Melody of 1936" met with pronounced favor, while "David Copperfield" and "Naughty Marietta" were received indifferently. Eleanor Powell sprang into immediate popularity. The lack of success of "David Copperfield" and of "Naughty Marietta" could not be attributed to the stars, since both Freddie Bartholomew and Jeanette MacDonald are very well liked by the Hungarian public.

"A Midsummer Night's Dream" and "Captain Blood" were the Warner films which ran high at the box-office, while "Gold Diggers of 1935" fell down.

Other Popular Films

Shirley Temple was the outstanding Twentieth Century-Fox favorite, her films, "Curly Top" and "Bright Eyes" being the two most successful films of the company.

The popularity of Ginger Rogers and Fred Astaire, especially the latter, was demonstrated in the box office results achieved by "Gay Divorcee" and "Roberta." "Becky Sharp" and "Last Days of Pompeii" met with a reception indicating that costume pictures are not appreciated by the public here.

Columbia's "Love Me Forever" did well. Universal had success with "Magnificent Obsession" and "Storm Over the Andes," but the biographical films, "Diamond Jim" and "Sutter's Gold" were poorly received.

TEXT OF CONTRACT OFFERED BY WPA

(*Continued from page* 14)

high entertainment standard as to be acceptable for exhibition in any commercial motion picture theatre within the United States.

2. **Outline**

TENTATIVE DRAFT OF WORKING SCRIPT FOR MOTION PICTURE RECORD

The purpose of each WPA Information Service Motion Picture Record is to present to the citizens of a particular State, or area, information about the operations of WPA in that state, or area.

Certain major activities must be included in each unit or reel. The specific examples of those activities will be selected in accordance with the best possibilities in each state.

The subjects that must be included are the following:

(a) Public health.
(b) Accomplishment.
(c) The emergency education program, particularly as it is reflected in improvement of educational possibilities and better health for children. In most cases this can best be worked out through nursery schools and visiting nurses.
(d) Public Safety.
(e) Farm-to-Market roads.

Not mandatory but still important projects to be treated are:

(a) Flood prevention.
(b) Public buildings.
(c) Parks and playgrounds.
(d) Airports and other transportation facilities.
(e) Sewing projects.
(f) Street and sidewalk improvement.
(g) Institutional improvement, such as: Hospitals, infirmaries, school buildings, colleges, libraries, auditoriums, community centers, corrective institutions, armories and arsenals.
(h) Soil erosion, land reclamation, and drainage.
(i) Game and fish conservation.
(j) Scientific activity (where it can be made dramatic).
(k) Improvement of historical buildings, shrines, and places.

TYPICAL SAMPLE
SUGGESTED OUTLINE FOR MICHIGAN

For a unit or reel 600 feet to 900 feet long, four to six major sequences, and from 15 to 25 single shots are required.

MAJOR SEQUENCES

(a) Forest Fires.—WPA workers cutting fire lanes in the vicinity of Clare and also cleaning brush from existing fire lanes. Take forest fire shots from film library to dramatize this sequence.

(b) Public Health.—Whooping cough immunitization project in Grand Rapids—"Trapping the Whooping Cough Germ."

(c) Unusual Women's Work Project.—Finnish Women in Keewenaw County—Show mother of four on dole, children hungry; she is assigned to a WPA job as a weaver, at a security wage, children happy; she resumed her craftsmanship, enabling her to sell the products of her loom and become self-supporting.

(d) Farm-to-Market Roads.—Use a farmer's truck loaded with perishables, such as strawberries, in the vicinity of Saginaw. Truck becomes stuck in the mud, his crop spoils. Then show an "after" picture of an improved road over which the truck runs to market, enabling the farmer to obtain the highest price for his produce. Also, show scenes of the infant oil industry around Clare. They should show an oil truck stuck in the mud and then the same truck on an improved road.

(e) Public Safety.—Twenty-four State police posts and two radio stations—at Paw Paw and Houghton, costing $500,000—are being built by the WPA. Suggested dramatization: Radio station broadcasts signals about gang of robbers to a police boat on the lake, to a police plane in the air, and to a police car on the road. The main chase to be in boats on the lake. Location to be decided.

(f) WPA nursery schools in rural districts. Location to be decided. School lunches, visiting nurses, and distribution of text books cleaned and rebound in WPA projects. Also, shots of gymnasium constructed by WPA workers.

(End of Sequences)

SINGLE SHOTS

(a) Iron Mountain Sewer Project:
(b) Lansing Biological Laboratory.—Under construction—scientific.
(c) Keewenaw County.—Brockway Mountain Drive and rustic gold clubhouse—scenic.
(d) Ottawa Indian Village at Manistee and NYA project for restoring old Ft. Holmes built by the British in 1812, on Mackinac Island—historical.
(e) Reducing traffic accidents:
1—$1,000,000 traffic survey of main highways by WPA—State Highway Department.
2—$300,000 rural traffic survey by WPA—State Police—NYA in towns under 18,000 population. This latter project also provides for the building up of a driver's record for each driver.
(f) Sewing Projects.—Flint or Grand Rapids.
(g) Sponsor Endorsements.—Idea to be worked out.
(h) Airports.—A map showing lighted and unlighted air fields available in 1932 in Michigan, following by another map showing air fields and landing fields available in July, 1936, as a result of work by the CWA, FERA and WPA. Also shots of Bishop Airport at Flint, built wholly by Work Program, and/or Kent County Airport at Grand Rapids, the Detroit Municipal Airport.
(i) Twenty-eight (28) Community Colleges; Rural Areas.—Education.
(j) City Hall at Albion—Built under the Works Program.
(k) WPA Symphony Orchestra—Open Air Concerts—Detroit or Grand Rapids.—A map or chart, or the announcer to say that free concerts were attended by 9,000 people in six cities during one week in March.
(l) Samuel Chaswan, nationally known sculptor, designing a life-size statue for the Institute or Art.
(m) Murals in Children's Library.—Highland Park or Dearborn.
(n) Braille Library.—Lansing.
(o) Oil aggregate Road Program in Jackson.—City Streets (example of $5,000,000 oil aggregate program being carried out in Michigan on Streets and Roads).
(p) Shoreline Highway near Alpena.—Blasting road out of cliff along shore of Lake Huron—scenic.
(q) New school building completed under FERA at Barridon at cost of $115,000.
(r) Recreation.—Grandnephew of Sitting Bull is Recreation Director in Barroga County—he has feathers, tomahawk, war paint and a horse.
(s) University of Michigan at Ann Arbor.—Therapeutic pool for infantile paralysis treatment completed under WPA.
(t) Detroit Zoo.—Improvements to animal cages and animal pictures.
(u) Wolf Lake Fish Hatchery near Kalamazoo.—The largest fish hatchery in the world.
(v) Infirmary at Stanwood.—$200,000 hospital built under CWA and FERA.
(w) Hamtramck High School Stadium—being built by WPA.

3. **Technical Requirements.**—This contractor shall supply record and information units or reels of professional quality, containing suitable introductory background, music, titles, fades, cuts, pans, art work and up to 200 feet of animation, maps or charts. (Bidders must furnish with their bids evidence of their ability to supply animation maps and charts, sound recording and other photographic or sound effects generally and normally a part of professional productions.)

4. **The Contractor Shall Furnish** a qualified script writer, film editor, camera crew, technicians, director, actors and actresses, the use of studios, lighting equipment, a competent production and idea man in Washington during the life of the contract, sound equipment in the field whenever necessary, and branch office facilities or contact points at convenient locations throughout the territory to be served for the adequate support and servicing of the units or reels in production, and in localities where the contractor has facilities for storage and inspection for film, he shall furnish such services without additional cost to the Works Progress Administration.

5. **Transportation.**—The Works Progress Administration will furnish automotive transportation during production of any record or information unit or reel at the call of the contractor for his employees within any state or area to be covered on any picture being made under this contract.

6. **Liaison.**—The Works Progress Administration will furnish a liaison man in each state to make all

(*Continued on following page*)

REPRODUCTION OF HEADING OF WPA CONTRACT FORM SENT TO NEWSREELS

U. S. Standard Form 33 (Revised)
Approved by the Secretary of the Treasury
July 12, 1936

Invitation No. .....

Contract No. .....

INVITATION, BID, AND ACCEPTANCE
(SHORT FORM CONTRACT)

Works Progress Administration
(Department or establishment)

(Office or station)

1734 New York Avenue, N.W., Washington, D. C.
(Address)

July 17, 1936
(Date)

INVITATION

Sealed bids, in quadruplicate subject to the conditions on the reverse hereof, will be received at this office until 11 o'clock a.m., July 24, 1936 and then publicly opened, for furnishing the following supplies, and/or services, for delivery at 1734 New York Avenue, N.W.

HARRY L. KINNEAR
(Name)

Chief Clerk
(Title)

ITEM NO.	ARTICLES OR SERVICES	QUANTITY	UNIT	UNIT PRICE	AMOUNT Dollars	AMOUNT Cents
1)	Films - One negative and one positive, each complete in accordance with specifications					

SAMPLE SCENARIOS TO BE SUBMITTED

(*Continued from preceding page*)

necessary arrangements regarding scenes to be recorded, approvals and other similar matters.

7. **Bid Bonds.**—The bidder shall submit, together with his bid, a bid bond or certified check made payable to the Treasurer of the United States, for 25% of the amount of the bid.

8. **Distribution.**—The contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of WPA activities each month during the life of this contract through the medium of a nationally-distributed newsreel.

GENERAL CONDITIONS

1. **Conditions of Contract.**—This contractor shall hold and save the Government, its officers, agents, servants and employees, harmless from liability of any nature or kind, including cost and expenses, for or on account of any patented or unpatented invention, article, or appliance manufactured or used in the performance of this contract, including their use by the Government. (Note: The RCA has offered to waive all charge for royalty on Government films where no charge is to be made against the exhibitor for showing.)

This contractor shall submit to the Works Progress Administration within one week of the award of the contract, a sample scenario for approval. No production shall be started without formal approval of the working script or scenario by the Works Progress Administration.

After each information unit or reel is edited and before the sound is added, the contractor shall submit a positive print of edited film to the Works Progress Administration for approval. The right is reserved to reject any or all scenes which are imperfect, the decision in any case to rest with the Works Progress Administration. Sound is to be added only after formal approval in writing of the silent print. Before final acceptance of completed film, formal written approval shall be obtained of the sound tracks.

The selection of music to be used in each record and information reel shall be made by the contractor and approved by the Works Progress Administration.

All films, negative and positive, when accepted as completed and approved by the Works Progress Administration, shall become property of the United States Government.

The conditions contained in the U. S. Standard Form No. 33 together with other conditions set forth herein shall govern this contract. A performance bond or certified check in favor of the Treasurer of the United States in the amount of 25% of the contract will be required.

2. **Competency of Contractor.**—Attention of bidders is expressly called to the fact that proposals will be considered only from individuals, firms or corporations regularly engaged in the respective businesses covered by these specifications and possessed of satisfactory financial standing and with the equipment and organization sufficient to insure satisfactory execution and completion of the contract and who have established a satisfactory record for the past three years for completion of contracts of similar character and extent. It is further to be understood that any contractor whose product is included under a subcontract, shall meet all the foregoing and further shall have a plant properly equipped for the completion of the respective films included in the bid. Nothing in this Article, however, is to be construed as preventing a duly authorized dealer or agent of a properly qualified manufacturer or manufacturers from bidding on this contract.

The term "equipment and organization" as used above, shall be construed to mean a fully equipped and well established plant including first class facilities and personnel.

In addition, this contractor must supply evidence that he owns an adequate film library.

3. **Method of Award.**—The award of the contract or contracts will be made with consideration to the following:

The ability of the bidder to furnish films; the cost; and responsibility of bidders; all as may be determined by the contracting officer. It is the intention to make the award in such manner as to be in the best interest of the Government.

The Government reserves (a) the right to accept or reject any or all bids or any part or parts thereof and to award the contract or any parts thereof to other than the lowest bidder as the interest of the Government may require; (b) the right to judge as to the competency of bidders as defined above, and (c) all other rights ordinarily reserved by the Government. The fact that specifications have been furnished to attending bidders will not limit the Government's right to judge as to their competency after bids have been received.

All other factors being equal, the award will be made to the bidder who is better able to aid in distribution, both theatrical and non-theatrical. The decision of the contracting officer shall be final.

4. **Delivery.**—Delivery shall be F.O.B. contractor's laboratory, for shipment at the direction of the Works Progress Administration on Government Bill of Lading.

5. **Specifications and Conditions.**—The specifications, including the general conditions, will be made a part of the contract.

WPA SETS OBJECTIVE IN A WORKING SCRIPT

exhibition in
ture theater within the United States.

Outline

TENATIVE DRAFT
of
WORKING SCRIPT FOR MOTION PICTURE RECORD

The purpose of each WPA Information Service Motion Picture Record is to present to the citizens of a particular State, or area, information about the operations of WPA in that state, or area.

Certain major activities must be included in each unit or reel. The specific examples of those activities will be selected in accordance with the best possibilities in each state.

ubjects that must be included are

Reproduced from the contract offered to newsreels and others by the Works Progress Administration.

The general conditions and the specifications accompanying same are intended to provide for a finished piece of work.

This contractor shall furnish all things requisite and necessary for the proper and entire finishing of this work, notwithstanding each and every item necessary may not be particularly shown or described excepting as referred to in paragraph 5 concerning automotive transportation to be furnished by the Works Progress Administration and/or the Works Progress Administration liaison man as described in paragraph 6, that the films as a unit or reel may be delivered in a perfect and complete condition. Details shall take precedence over general specifications and conditions. Should any discrepancy or ambiguity be found in the specifications or conditions the same shall be reported to the Chief Clerk of the Works Progress Administration at once. No claim for work under this contract will be allowed unless the work in question has been ordered in writing on a Works Progress Administration purchase order signed by the Chief Clerk.

6. **Definitions.**—Throughout this document the following terms shall be construed as here defined.

The word "CHIEF CLERK" refers to the Chief Clerk of the Works Progress Administration, or in his absence to the duly authorized Acting Chief Clerk.

The words "THIS CONTRACTOR" refer to the individual, firm, or corporation contracting to do the work herein specified, or any portion thereof.

7. **Alterations to Specifications or Conditions.**—This Contractor shall make no alterations in the specifications or conditions. Should any error, inconsistency or omission occur in them he shall not take advantage thereof, but shall refer it to the Chief Clerk for correction.

8. **Protection and Transportation.**—All articles shall be properly wound on reels and packed in cans, and every precaution shall be taken to insure safe delivery. All state laws regarding the shipment of films shall be complied with in the packing. **Anything found damaged from insufficient protection or otherwise shall be replaced or repaired at this Contractor's expense.**

9. **Labels.**—Each can is to be properly marked to identify the reels or units contained therein.

10. **Equivalents.**—Whenever or wherever an article or any class or materials is specified by name of any particular patentee, manufacturer or dealer, it shall be taken as intending to mean and specify the articles or materials described or any other equal thereto in quality, finish and durability, and equally as serviceable for the purpose for which it is or they are intended, as may be judged and determined by the Works Progress Administration, which decision shall be final and binding on both parties to this contract. Wherever patented appliances or materials or their equals are specified, the particular make intended to be used in the performance of this contract must be specifically stated under the items affected.

11. **Subcontractor.**—No part of this work shall be sublet by the successful bidder to other parties, except on the written consent of the Works Progress Administration and when any such work is sublet, the Works Progress Administration shall receive notification of, and give approval of same in writing before such contract shall become binding.

12. **General Guaranty.**—Everything done in the fulfillment of this contract must be done without additional expense to the Government. The opinion of the Contracting Officer as to the liability of this Contractor under this contract or as the satisfactory fulfillment or compensation for the nonfulfillment thereof shall be final.

13. **Labor Conditions.**—This Contractor shall pay prevailing wages to employees used in the execution of this contract. This Contractor shall provide Workmen's Compensation to all employees in any production manufactured under this contract.

All conditions as outlined heretofore are to become part of this contract.

Art Development Of Pictures Urged

A plea for the encouragement of potentialities of the motion picture, "the newest, most fluid of all the arts," so that it may take its proper place with literature, music and the drama, was made by Alexander Markey, executive producer of the Motion Picture Foundation of America, in an address before the Institute of Public Affairs at the University of Virginia.

Mr. Markey reviewed the development of the motion picture from its inception "only yesterday" and pointed out some of the industry's short-comings of today, chief of which he labeled the double feature bill. To eliminate these and to raise the motion picture to the niche in the world of art for which he emphasized it is fitted by its universal appeal to the emotions of man, he proposed the establishment of an independent organization to produce "experimental motion pictures under the guidance of outstanding film experts of the industry."

The proposal urged major producers to finance the experiment along lines similar to efforts made in the steel, automotive and electrical industries. By means of the product the public's response to films in general could be gauged.

National Decency Legion Classifies 19 Pictures

Of 19 new pictures reviewed and classified by the National Legion of Decency in its list for the past two weeks, 14 were listed as unobjectionable for general patronage, four as unobjectionable for adults and one objectionable in part. The new pictures and their classifications, follow.

Class A-1, "Unobjectionable for General Patronage": "Blackmailer," "Crash Donovan," "Die Csardasfuertin," "Easy Money," "Everyman's Law," "High Tension," "Ich und die Kaiserin," "The Lion's Den," "Public Enemy's Wife," "The Return of Sophie Lang," "Ticket to Paradise," "Wellington Pike Goes West," "We Went to College," "White Fang." Class A-2, "Unobjectionable for Adults": "Anthony Adverse," "The Crime of Dr. Forbes," "Leichte Kavallerie," "Road to Glory." Class B, "Objectionable in Part": "Devil Doll."



MARY..

swept off her feet by love . . .
just like any other woman!

A fighting son of Scotland hurls the challenge of his clan against the might of greedy men who would be rulers of his queen!



KATHARINE HEPBURN · FREDRIC MARCH

"MARY OF SCOTLAND"

with

FLORENCE ELDRIDGE · DOUGLAS WALTON · JOHN CARRADINE

AND A TREMENDOUS CAST OF FAMOUS STARS

From the play by Maxwell Anderson · *Directed by JOHN FORD*

RKO-RADIO PICTURE

Produced by Pandro S. Berman

LITHO U.S.A.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 18, 1936, from 106 theatres in 18 major cities of the country was $939,000, a decrease of $61,300 from the total for the preceding week ended July 11, 1936, when 102 theatres in 17 large cities aggregated $1,000,300.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935 (Dates are 1935 unless otherwise specified))
Boston			Picture	Gross	Picture	Gross	
Boston	3,246	35c-65c	"Pride of the Marines" (Col.)	8,000	"High Tension" (20th Cent.-Fox) and "Below the Deadline" (Chesterfield)	6,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere") Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"The Return of Sophie Lang" (Para.) and "The Song and Dance Man" (20th Cent.-Fox)	3,400	"Times Square Playboy" (W.B.) and "And Sudden Death" (Para.)	4,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Secret Agent" (GB)	8,000	"The Bride Walks Out" (Radio)	7,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"San Francisco" (MGM) (3rd week)	12,000	"San Francisco" (MGM) (2nd week)	10,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"San Francisco" (MGM) (3rd week)	11,000	"San Francisco" (MGM) (2nd week)	9,000	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Poor Little Rich Girl" (20th Cent. Fox) (on stage: Rita Rio and band)	18,000	"Poppy" (Para.) (plus stage show)	19,000	High 4-6 "Private Worlds" 56,000 (plus stage show) Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Return of Sophie Lang" (Para.) and "The Song and Dance Man" (20th Cent.-Fox)	4,500	"Times Square Playboy" (W.B.) and "And Sudden Death" (Para.)	6,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"The Poor Little Rich Girl" (20th Cent.-Fox)	13,900	"The White Angel" (F.N.)	8,700	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Dancing Lady" (MGM) and "Call of the Prairie" (Para.)	7,100	"The Country Beyond" (20th Cent.-Fox) and "Half Angel" (20th Cent.-Fox)	5,200	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"San Francisco" (MGM) (3rd week)	9,200	"San Francisco" (MGM) (2nd week)	11,800	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "Brides Are Like That" (F.N.)	4,800	"One Rainy Afternoon" (U.A.) and "The Law in Her Hands" (F.N.)	4,800	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Devil's Squadron" (Col.) and "And So They Were Married" (Col.)	6,500	"It's Love Again" (GB)	7,200	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Counterfeit" (Col.) (2nd week)	4,000	"Counterfeit" (Col.) (1st week)	4,700	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"Public Enemy's Wife" (W.B.) (on stage: Milt Berle and revue)	34,000	"Poppy" (Para.) (on stage: Ted Weems and Band)	35,000	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	30c-60c	"The White Angel" (F.N.)	4,200	"I Stand Condemned" (U.A.)	3,500	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"Boulder Dam" (W.B.) (on stage: Mitzi Green and revue)	15,500	"I Married a Doctor" (W.B.) (on stage: Duncan Sisters and revue)	16,500	High 11-2 "Woman Wanted" 25,500 (on stage. Major Bowes' Amateurs) Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-60c	"It's Love Again" (GB) (on stage: Phil Baker and Connie Boswell)	24,000	"Show Boat" (Univ.) (on stage: Paul Haakon and revue) (5th week) (Louis-Schmeling Fight Films)	15,000	High 5-30-36 "Murder on the Bridle Path" 35,200 (on stage: Eddie Cantor and Radio Show)
Roosevelt	1,591	30c-60c	"Poppy" (Para.)	9,000	"The White Angel" (F.N.)	10,400	Low 4-11-36 "Love Before Breakfast" 6,000 Low 1-5 "Forsaking All Others" 27,000
State-Lake	2,776	20c-35c	"Collusion" (Majestic) (on stage: Armida and vaudeville)	11,000	"Dracula's Daughter" (Univ.) (plus vaudeville)	14,000	Low 11-23 "O'Shaughnessy's Boy" 7,000 High 3-23 "The Little Minister" 17,000 Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"San Francisco" (MGM) (3rd week)	16,500	"San Francisco" (MGM) (2nd week)	22,000	High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"Dancing Pirate" (Radio) (4 days) "The Law in Her Hands" (F.N.) (3 days)	1,600 1,900	"Parole" (Univ.)	5,200	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"The Bride Walks Out" (Radio)	8,500	"The White Angel" (F.N.) (9 days)	12,750	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Hearts Divided" (F.N.) (on stage: Edgar Kennedy and Sylvia Froos)	12,000	"The First Baby" (20th Cent.-Fox) (on stage: Charley Chase)	13,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"San Francisco" (MGM) (2nd week)	15,000	"San Francisco" (MGM) (1st week)	27,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"The Moon's Our Home" (Para.)	4,000	"Poppy" (Para.) (30c-42c)	5,400	High 2-9 "David Copperfield" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Secret Agent" (GB)	2,000	"Sins of Man" (20th Cent.-Fox)	4,000	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Sins of Man" (20th Cent.-Fox)	1,500	"Private Life of Henry VIII" (U.A.) (re-issue)	2,000	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"The Girl from Mandalay" (Republic) (plus stage show)	2,000	"Morals of Marcus" (GB) (plus stage show) (15c-35c)	2,000	
Denham	1,500	25c-40c	"Spendthrift" (Para.)	3,500	"The Trail of the Lonesome Pine" (Para.) (4 days) (return engagement)	3,000	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
					"The Return of Sophie Lang" (Para.) (3 days)	2,000	
Denver	2,500	25c-50c	"The White Angel" (F.N.)	8,500	"It's Love Again" (GB) (on stage: Major Bowes' Amateurs)	14,000	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"San Francisco" (MGM) and "Three Godfathers" (MGM) (2nd week)	10,000	"San Francisco" (MGM) and "Three Godfathers" (MGM) (1st week)	14,500	
Paramount	2,000	25c-40c	"Times Square Playboy" (W.B.) and "The Law in Her Hands" (F.N.)	3,500	"Sons O'Guns" (W.B.) and "Secret Patrol" (Col.)	6,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000 High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"White Fang" (20th Cent.-Fox) and "We Went to College" (MGM)	7,250	"San Francisco" (MGM) (2nd week)	15,500	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox) (2nd week)	5,100	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox) (1st week)	7,800	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Public Enemy's Wife" (W.B.) and "Two Against the World" (F.N.)	10,000	"Hot Money" (W.B.)	5,100	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Public Enemy's Wife" (W.B.)	3,000	"The White Angel" (F.N.) (2nd week)	2,500	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Bride Walks Out" (Radio) and "Let's Sing Again" (Radio)	3,500	"Hearts Divided" (F.N.) and Louis-Schmeling Fight Films	5,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum 'n' Abner for Saturday and Sunday) Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Dancing Lady" (MGM), "The Big House" (MGM) and "It Happened in Indianapolis"	7,000	"San Francisco" (MGM) (2nd week)	7,200	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"White Fang" (20th Cent.-Fox) (on stage: Roger Pryor and revue)	7,500	"The Big Noise" (W.B.) (plus stage show)	6,500	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"The Bride Walks Out" (Radio)	9,600	"The White Angel" (F.N.)	9,500	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"San Francisco" (MGM) (3rd week)	10,500	"San Francisco" (MGM) (2nd week)	13,800	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Public Enemy's Wife" (W.B.)	8,050	"Florida Special" (Para.)	6,500	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Nobody's Fool" (Univ.) (plus stage show)	7,400	"Counterfeit" (Col.) (plus stage show)	7,700	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Things to Come" (U.A.) (3 days) "Dracula's Daughter" (Univ.) and "High Tension" (20th Cent.-Fox) (4 days)	1,500 3,000	"Champagne Charlie" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox) (6 days)	3,500	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (13th week)	10,500	"The Great Ziegfeld" (MGM) (12th week)	10,500	
Filmarte	800	30c-40c	"Song of China" (Douglas MacLean)	1,600	"Symphony of Love" (Metropolis)	1,650	High 4-27 "My Heart Is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"It's Love Again" (GB) (3rd week)	2,700	"It's Love Again" (GB) (2nd week)	3,500	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l	750	35c-40c	"Lordagskvallar" (Swedish)	1,700	"Men on Wings" (Amkino)	1,900	High 1-4-36 "The New Gulliver" 3,200 Low 12-7 "Such a Girl You Never Forget 900
Hillstreet	2,700	25c-40c	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox) (2nd week)	5,400	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox) (1st week)	7,200	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"White Fang" (20th Cent.-Fox) and "We Went to College" (MGM)	9,000	"San Francisco" (MGM) (2nd week)	16,500	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Poppy" (Para.) (plus stage show) (2nd week)	12,600	"Poppy" (Para.) (plus stage show) (1st week)	20,800	High 8-10 "Paris in Spring" 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"Public Enemy's Wife" (W.B.) and "Two Against the World" (F.N.)	10,500	"Hot Money" (W.B.)	5,000	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"The Country Beyond" (20th Cent.-Fox)	1,900	"Speed" (MGM) (2nd week)	1,900	High 12-14 "Show Them No Mercy" 2,000 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"San Francisco" (MGM) (2nd week)	14,000	"San Francisco" (MGM) (1st week)	12,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The King Steps Out" (Col.)	8,500	"Bullets or Ballots" (F.N.)	5,000	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Spendthrift" (Para.)	5,500	"We Went to College" (MGM) (2 days)	700	High 11-2 "Broadway Melody of 1936" 7,000 Low 5-30-36 "The Unguarded Hour" 5,000
World	400	25c-35c	"Show Boat" (Univ.) (4th week)	2,500	"Show Boat" (Univ.) (3rd week)	2,000	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Bullets or Ballots" (F.N.) and "Educating Father" (20th Cent.-Fox)	8,000	"Trouble for Two" (MGM) and "Three Wise Guys" (MGM)	8,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.) (plus stage show) (30c-60c)	8,500	"King of the Damned" (GB) and "Palm Springs" (Para.) (plus stage show)	8,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"The White Angel" (F.N.)	10,500	"Fatal Lady" (Para.) and "Poppy" (Para.)	9,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Lady Consents" (Radio) and "Murder on the Bridle Path" (Radio)	6,500	"Rhodes, the Empire Builder" (GB) and "Pot Luck" (British)	8,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (15th week)	13,600	"The Great Ziegfeld" (MGM) (14th week)	13,100	
Capitol	4,700	25c-85c	"San Francisco" (MGM) (3rd week)	39,000	"San Francisco" (MGM) (2nd week)	48,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"High Tension" (20th Cent.-Fox) and "Two Against the World" (F.N.)	5,000	"Private Number" (20th Cent.-Fox) and "The Big Noise" (W.B.)	6,000	High 10-5 "Top Hat" 15,000 Low 7-18-36 "High Tension" and "Two Against the World" 5,000
Paramount	3,700	35c-99c	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson) (4th week)	18,000	"Poppy" (Para.) (on stage: Harriet Hilliard and Ozzie Nelson) (3rd week)	26,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Forgotten Faces" (Para.)	5,500	"The Lawless Nineties" (Republic) (2nd week)	6,000	
Rivoli	2,200	40c-99c	"I Stand Condemned" (U.A.) (2nd week)	4,500	"I Stand Condemned" (U.A.) (1st week)	8,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Bride Walks Out" (Radio) (plus stage show)	65,000	"The Poor Little Rich Girl" (20th Cent.-Fox) (plus stage show) (2nd week)	50,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Fatal Lady" (Para.) (plus stage show)	20,000	"The Harvester" (Republic) (On stage; Three Stooges)	23,500	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Public Enemy's Wife" (F.N.)	15,000	"The White Angel" (F.N.) (2nd week)	19,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Dancing Lady" (MGM) (8 days-return engagement)	4,000	"Early to Bed" (Para.)	1,900	High 3-9 " Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"The Bride Walks Out" (Radio) (plus stage show)	4,500	"It's Love Again (GB) (plus stage show)	6,000	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs". 2,500
Liberty	1,500	10c-36c	"Sky Parade" (Para.) (4 days) "Murder on the Bridle Path" (Radio) (3 days)	1,500 600	"Moonlight Murder" (MGM) (plus stage show) (4 days) (10c-41c) "Brides Are Like That" (F.N.) (3 days)	2,800 400	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Poppy" (Para.)	3,800	"The White Angel" (F.N.)	4,000	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"The White Angel" (F.N.) and "The Harvester" (Republic)	5,700	"Bullets or Ballots" (F.N.) and "Bunker Bean" (Radio)	5,200	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"San Francisco" (MGM) and "The First Baby" (20th Cent.-Fox) (6½ days - 2nd week)	6,950	"San Francisco" (MGM) and "The First Baby" (20th Cent.-Fox) (1st week)	11,600	High 7-11-36 "San Francisco" and "The First Baby" 11,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"The Moon's Our Home" (Para.) and "Three Wise Guys" (MGM)	7,500	"Poppy" (Para.) and "Gentle Julia" (20th Cent.-Fox)	7,600	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Arcadia	600	25c-50c	"Fury" (MGM)	2,300	"Trouble for Two" (MGM)	2,000	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"Poppy" (Para.)	11,000	"The White Angel" (F.N.) (2nd week)	8,000	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-55c	"And So They Were Married" (Col.) (on stage: Three Stooges and revue) (6 days)	13,000	"Early to Bed" (Para.) (plus stage show) (6 days)	12,000	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"The Poor Little Rich Girl (20th Cent.-Fox) (on stage: Paul Ash and revue) (2nd week)	20,000	"The Poor Little Rich Girl" (20th Cent.-Fox) (on stage: Paul Ash and revue) (1st week)	24,000	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Two Against the World" (F.N.)	2,000	"Palm Springs" (Para.)	1,800	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The White Angel" (F.N.)	2,500	"Hearts Divided" (F.N.)	2,000	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"San Francisco" (MGM) (2nd week)	21,500	"San Francisco" (MGM) (1st week)	30,000	High 7-11-36 "San Francisco" 30,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Public Enemy's Wife" (W.B.)	6,000	"Counterfeit" (Col.)	5,800	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (11th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (10th week)	2,000	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Earthworm Tractors" (F.N.) and "Murder by an Aristocrat" (F.N.)	7,000	"Dancing Lady" (MGM) and "The Big House" (MGM)	6,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Times Square Playboy" (W.B.) and "O'Malley of the Mounted" (20th Cent.-Fox)	4,000	"The Leathernecks Have Landed" (Republic) and "Absolute Quiet" (MGM)	5,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Private Number" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox) (3rd week)	6,000	"Private Number" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox) (2nd week)	6,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Poor Little Rich Girl" (20th Cent.-Fox) and "The Return of Sophie Lang" (Para.)	8,500	"Poppy" (Para.) and "Fatal Lady" (Para.)	6,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"San Francisco" (MGM) (4th week)	5,000	"San Francisco" (MGM) (3rd week)	6,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Blue Light" (Du World)	850	"Larsson's Second Marriage" (Scandinavian)	800	High 12-28 "Peasants" 2,500 Low 7-11-36 "Larsson's Second Marriage" 800
Embassy	1,400	15c-35c	"Frankie and Johnnie" (Republic) and "The Scarlet Letter" (Monogram) (5 days)	1,800	"The Harvester" (Republic) and "Born to Gamble" (Liberty) (plus Louis-Schmeling Fight Films) (2nd week)	3,200	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"And Sudden Death" (Para.) and "Ticket to Paradise" (Republic)	6,800	"Crash Donovan" (Univ.) and "The Girl of the Ozarks" (Para.)	6,500	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-40c	"The Bride Walks Out" (Radio) (plus stage band)	17,500	"Devil's Squadron" (Col.) (plus stage show)	17,500	High 3-28-36 "The Leathernecks Have Landed" (on stage; Burns and Allen) 29,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"Parole" (Univ.) and "The Mine with the Iron Door" (Col.)	7,600	"The King Steps Out" (Col.) (3rd week)	5,200	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-40c	"San Francisco" (MGM) (2nd week)	16,000	"San Francisco" (MGM) (1st week)	23,000	High 7-11-36 "San Francisco" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"The White Angel" (F.N.) and "High Tension" (20th Cent.-Fox)	6,500	"Poppy" (Para.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	6,500	High 1-19 "The County Chairman" 11,000 Low 6-29 "No More Ladies" 5,000
Warfield	2,700	15c-40c	"White Fang" (20th Cent.-Fox) and "Public Enemy's Wife" (W. B.)	16,000	"The White Angel" (F.N.) and "High Tension" (20th Cent.-Fox)	14,500	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"The Big Noise" (W.B.) and Louis-Schmeling Fight Film (4 days-3rd week) "Hot Money" (W.B.) and Steele and Risko Fight Film (3 days)	2,200 2,400	"The Big Noise" (W.B.) and Louis-Schmeling Fight Film (2nd week)	4,400	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"San Francisco" (MGM) (2nd week)	9,400	"San Francisco" (MGM) (9 days-1st week)	12,500	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.) (14th week)	3,250	"Mr. Deeds Goes to Town" (Col.) (13th week)	3,600	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"It's Love Again" (GB) (2nd week)	2,800	"It's Love Again" (GB) (1st week)	3,450	High 3-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"White Fang" (20th Cent.-Fox) and "Nobody's Fool" (Univ.)	5,100	"Early to Bed" (Para.) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	5,200	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Palomar	1,500	15c-30c	"Navy Born" (Republic) (plus stage show)	3,600	"Gentle Julia" (20th Cent.-Fox) (plus stage show)	3,300	
Paramount	3,050	15c-30c	"The Last Outlaw" (Radio) and "Murder by an Aristocrat" (F.N.)	4,350	"Palm Springs" (Para.) and "Human Cargo" (20th Cent.-Fox)	4,150	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and

RETURN TO DOUBLE BILLS IN CHICAGO AWAITED ON NEW SEASON'S OPENING

Balaban & Katz Called Certain to Start Dual Featuring in Fall; Independents Are Expected to Follow Suit

by WILLIAM F. CROUCH
in Chicago

That Chicago theatres will go to double features this fall, as soon as the new season's product is available, is the consensus of Film Row, though exchange managers are very reticent about it all.

This attitude is based upon the feeling B. & K. has toward the policy. The major circuit is understood to be definitely in favor of the dual plan and certain to start it this fall. Had it been possible for the B. & K. circuit to play dual bills this summer, without exposing itself to suits from the independent exhibitors, it probably would have done so. At present no double feature clause is expected to be put in the contracts for next season's pictures, thus doing away with the legal entanglements that would have arisen had the present pacts been violated.

Without the double feature clause in the contracts any theatre manager may play duals if he so desires. This makes it possible for certain independent houses which at times have played double features to play them whenever they wish next year. If a few of these houses start, it probably will mean that all Chicago theatres will take up the practice. Assuredly this will happen if B & K does it.

Of the larger groups of theatres B. & K. is the only one that wants the double feature plan. They concede it is perhaps not so good from the showmanship standpoint, but feel that it attracts the heaviest business and, after all, they say, it is the box office receipts that rule the business.

So far little if any selling has been done in the city this summer among the independent theatremen. Local exchanges for the most part have been ordered to hold off city sales until fall. One large independent group has been trying to get several of the major companies to make deals, but so far has met with emphatic statements that no sales are being made at this time.

Deals for new product are being made by distributors with B & K however, and it is understood that Warner, MGM, Paramount and Fox have agreed on terms and contracts will be signed soon. The Universal deal is expected to be closed this week with the arrival here of James C. Grainger, general sales manager.

In all deals made to date, it is understood, but unconfirmed, that B & K is being granted the long sought extra week's protection between "C" week and the first week of release. Independent theatre men who are opposed to this arrangement may put up a fight but such action cannot be taken until the new pictures are released under the new plan.

▽

"Collusion," Edward Arnold starring picture, is playing here with a "pink ticket."

The local operators' union is awaiting the ruling of the International Alliance of Theatrical Stage Employees which will come from the office of George Browne, regarding the local situation on 2,000-foot reels.

Whether any difficulties will come up is as yet unknown. Present rulings are not favorable to the 2,000-foot reel but it is expected they will be changed to conform to the necessary specifications.

Many cuts were made in the film before it was sanctioned for showing. Censor board officials were undecided about the film for 18 months.

Warner Brothers is planning to make the cuts desired by the local censor board on "Anthony Adverse" so that it can be shown without the "pink ticket" which will be handed it when a permit is asked if it is shown in its present form.

▽

Ben Katz, manager of the Warner theatre in Racine, has resigned and Harry MacDonald of the Paramount in Hammond takes his place. Don Malloy takes MacDonald's place at Hammond and Vance Schwartz goes into Malloy's job as manager of the Orpheum. Schwartz, was formerly manager of the State theatre in Racine, which has been closed for the summer.

▽

Barney Barnard, in charge of city sales for Paramount, is vacationing in northern Minnesota. He took along wagonloads of fishing tackle and hopes to bring back several fifty-pound muskelounge, or at least a few perch.

▽

At the end of ten weeks Milo Comer of the Grove theatre, Bill O'Connell of the Oakland and Stan Lambert of the Shore are the leaders in James Coston's baseball business drive. These Warner managers have seven more weeks to go before the winners will be announced.

▽

William G. Eckhardt, assistant director for Twentieth Century-Fox studios, is in Chicago for a two weeks' vacation. He drove here from Hollywood accompanied by his wife and daughter and will spend his holiday with his father, Clyde W. Eckhardt, head of the local Twentieth Century-Fox exchange.

Eckhardt's latest picture assignment was as assistant to James Tinley on "See America First."

▽

Maurice Tombragel, Chicago writer, has gone to the Coast as one of the new scenario writers for Universal Pictures.

▽

George Givot, "Grik Hembassador of Good Weel," now packing them in at the College Inn in Chicago, says he has turned down several Hollywood offers of parts in which he would be featured as a Greek or Russian. He plans to produce a play in Chicago in which he is cast as an American attorney trying to defend a woman on trial for murder. Incidentally, he is planning to attend John Marshall law school during the run of the play.

▽

Joe Lewis, the comic, who opened last week at the Chez Paree night club in Chicago, is in for several weeks only, as he is scheduled to appear in a new Twentieth Century-Fox picture.

▽

Dave Davidson of National Screen Service was in town from New York to visit his folks.

▽

Essaness' Crown theatre, on Chicago's Northwest side goes into a new advance showing picture policy this week. Pictures at this house will be shown in "C" prerelease week.

▽

Comedian Joe E. Brown made a personal appearance last week at the premiere of Warners's "Earthworm Tractors" at the Madison theatre in Peoria, Ill.

Warner took a party of newspaper people from Chicago down to Peoria for the premiere. The comedian was driven into Peoria from the Sante Fe station at Chillicothe with an escort of thirty cars and fifty policemen. Despite a temperature of over 100 degrees, a huge crowd lined the streets outside the Great States Madison theatre while the picture was being shown inside. Brown had to come out in front of the house and make a speech to assemblage.

For the world premiere, the house was scaled at $1.50 for the main floor and mezzanine and $1.00 for upper balcony. It was a complete sell-out. The exploitation job was done by Sam Clarke of Warner, E. G. Fitzgibbons, Great States publicity man, Leonard Worley, city manager, and Tom Ronan, district manager.

▽

Louis Armstrong, Negro band leader and cornet king, now appearing at the Oriental theatre, has been signed for Columbia's "Pennies from Heaven," which will star Bing Crosby. Armstrong will have his first speaking part in this picture and will report at the Hollywood studios on August 4th.

Operators' Local Awaits IATSE Decision on 2,000-Foot Reel; Changing of Rulings to Conform Is Expected to Follow

Cup Presented to Vidor

Formal presentation of the gold cup won by King Vidor at last year's International Exhibition of Motion Picture Arts in Venice, has been made in Hollywood by Ernesto Arrighi, Italian consul at Los Angeles. The award was made for Mr. Vidor's direction of "The Wedding Night."

Picture Music Published

The music from "Follow Your Heart," new Republic production, is being published.

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Paramount Pictures

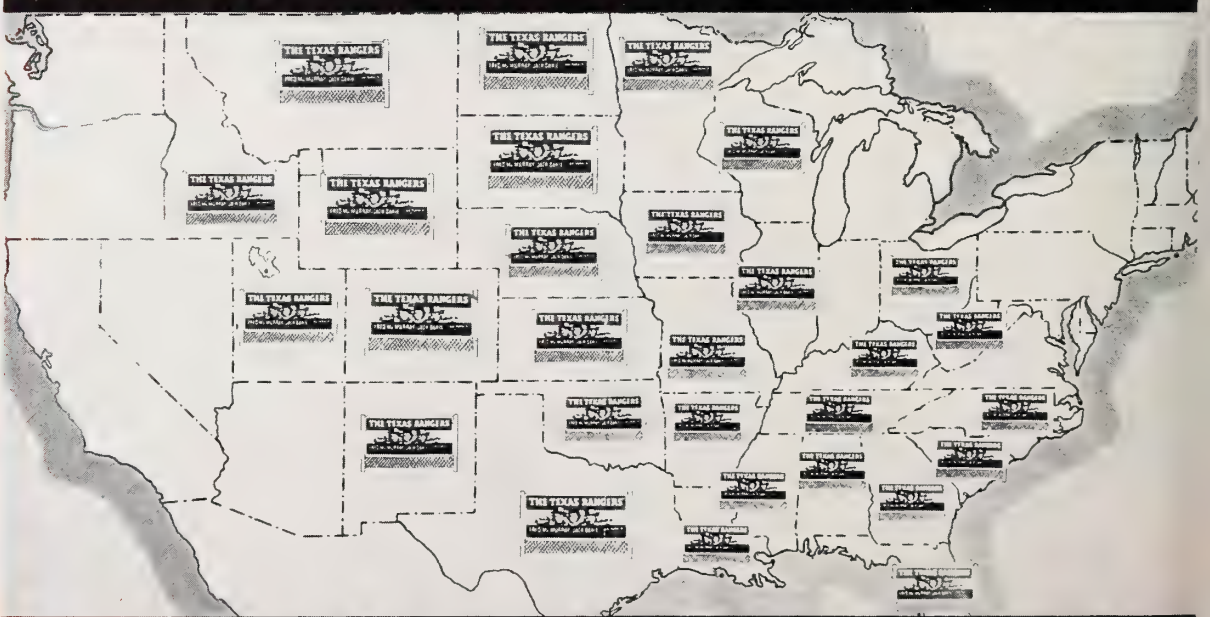
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MPTOA Seeking Quick Action on Trade Practices

The Motion Picture Theatre Owners of America will make a final effort in August to obtain distributor action on the organization's 10-point trade practice program, it was learned in New York this week.

Unwilling to see the self-regulation program killed by distributor inertia, plans are now being arranged for further conferences with sales managers of national distribution companies and indications are that if favorable action on the program does not result the M.P.T.O.A. may go directly to the company heads in a final move to obtain the adoption of all or a major part of its 10-point program. In line with these developments, Ed Kuykendall, M. P. T. O. A. president, is expected in Manhattan August 10, following the convention of the Southeastern Theatre Owners at Jacksonville, Fla., August 2-4, which he will attend.

The failure of individual companies to take the initiative in granting outright any of the major concessions sought by the organization is held by spokesmen for the exhibitors to be the principal reason for the lack of action on the program. They believe that if a single company took the lead in definitely committing itself on each phase of the program others would be quick to follow.

The lack of distributor action up to this point, however, is not regarded as being fatal to the exhibitors' program despite the fact that the new season deals are being closed under contracts which incorporate none of the concessions sought by the M. P. T.O.A.

Spokesmen for the organization point out that the cancellation and score charge concessions which have been asked can be either written into the contracts at a later date or appended by them by riders. Distributor approval of the local conciliation boards through which the M.P.T.O.A. hopes the balance of its program could be affected can be given independently of the contract, it is pointed out.

Government Asks Data on Business

Lengthy questionnaires have been sent to all major distributors and circuits by the Department of Justice, seeking detailed information regarding various properties held by the theatre interests and product deals made by the film companies, it was learned this week.

The questionnaires are signed by Assistant Attorney General Dickinson but there is no "must" order attached to them, the Government stating in an accompanying letter that it would appreciate the answers to the questions without giving its purpose in asking them. Among some of the questions asked are the relation between the distributor and its circuit or other circuits, film deals made and being made, the exact location of theatres, seating capacity, interested partners and definition of run.

FIGHT FILM REPORTED BIGGER THAN THE BOUT

Exhibitors Who Booked Picture Before Louis-Schmeling Bout Reap Richest Harvest of All

The Max Schmeling-Joe Louis fight picture ranks with exhibitors as something a trifle more colossal than the Yankee Stadium event itself, according to Sherwin Kane in an article in last Monday's issue of the *Motion Picture Daily*.

Most gleeful of the exhibitors, the story points out, are those who bought the picture prior to the fight when it was a long chance that the fight itself, much less the pictures, would be worth seeing. The film, he continues turned June and part of July into January for every house which played it and even for those which were so unfortunate as not to have booked it before the results were known.

One New York exhibitor, for instance, could have had the picture for his neighborhood circuit at $1,600 if he had signed on the day of the fight. He couldn't see the price, so he paid $3,600 instead, the following morning. The experience was duplicated all over the city.

Outdraws Features

Circuit bookers credit the picture with being a greater draw than any film released during the first two weeks following the fight. It came to wilting box-offices everywhere it played with a message of cheer emphatic enough to change the color of operating statements of even large circuits for the first six months of the current year.

The cost of the film to a first-run neighborhood house which had booked it in advance averaged about $500 for a one-week run, with about twice that figure being asked after the bout. All deals were set for a flat rental with the owners of the picture participating in gross receipts over a certain figure only in a few Broadway houses. The average grosses for the week in such houses were up $1,500 to $3,500 while the picture played. It had second week hold-overs in numerous metropolitan and up-state houses.

Rights Bought for $25,000

Jack Dietz bought the film rights from Mike Jacobs, fight promoter, for an estimated $25,000. Four regular cameras and one slow motion camera were used. In addition, there were the expenses of technicians, electricians, prints and distribution. It is estimated that 800 prints may have been made in the three laboratories which were utilized, at a cost of about $40 a print, or $32,000 for that item alone. The total overhead may have run about $90,000. The average fight picture returns to its owner a gross of $150,000 to $200,000. This one is expected to double the higher figure, due to the fact that so many exhibitors "laid off" until after the fight, by which time the rentals had been doubled.

Schmeling himself bought the exclusive rights to the picture for Germany at a reported $60,000 in American dollars.

The fact that the fight was a sensational upset with international interest attached was not the only explanation of its unusual drawing record. Cameramen and technicians collaborated to make it an exciting and dramatic 31 minutes of screen fare. Only one mishap occurred to detract from its maximum pictorial possibilities. The slow motion camera, which had caught Louis being knocked down in the fourth round, jammed while the twelfth round was under way, causing the picture its loss of slow motion shots of the knockout which followed shortly thereafter.

Alan Crosland, Noted Director, Dies on Coast

Alan Crosland, 41, noted motion picture director, died last Thursday night in Hollywood of injuries he received in an automobile accident on July 10. Mr. Crosland had been connected with the motion picture industry since 1912 when he left the reportorial staff of the New York *Evening World* to become associated with the old Edison Company.

Born in New York City, August 10, 1894, Mr. Crosland, himself an actor for three years, directed most of the Hollywood stars of the past and present generation and had many a notable success to his credit. Following his association with the Edison Company he worked for Selznick, Cosmopolitan, United Artists and Warner Brothers. At the time of his death Mr. Crosland was directing "The Case of the Caretaker's Cat" for Warner Brothers.

Among the pictures he directed were "General Crack," "Scarlet Lady," "Beloved Rogue," "Viennese Night," "Midnight Alibi," "Massacre," "Jazz Singer," "On With the Show," "Glorious Betsy," "The Great Impersonation," "The White Cockatoo" and "King Solomon of Broadway."

Mr. Crosland suffered his fatal injuries when his automobile apparently struck an obstacle near an excavation on Sunset Boulevard, in Hollywood, and overturned. The director was alone in his car when the accident happened. Funeral services were held Wednesday morning at Pierce Brothers Mortuary. Burial followed in Hollywood Cemetery.

Philippine Producers To Export Feature

"Hagase Tu Voluntad" ("Obey That Impulse"), produced with an all-Filipino cast and by a native director, will be distributed in South and Central America and in Spain, according to a report from Trade Commissioner J. B. Richards in Manila. Tagalog films have been exhibited in Hawaii but this is the first time that a feature picture has been exported from the Philippines for world distribution, according to the report.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

MARY OF SCOTLAND

(RKO Radio Production)

Drama and Romance

It was a land and time for tragedy, the dour Scotland of the day when Mary Stuart returned in 1561.

Greystone castles frowned down, their dark corridors reeking with intrigue, clanking with the stride of men at arms and echoing by night with whispers.

North and south the clans were fighting as the warring, scheming lords sought to tear the nation apart. And below the border was Elizabeth, redheaded virgin queen of England, jealous, fearful, ruthless, greedy of power.

Into that Scotland came Mary Stuart—to be the martyred Mary Queen of Scots of history, song and story—bringing beauty, femininity, daring and romance.

It is that Mary Stuart, Queen of Romance, who comes across the screen and this page now, in the person of Miss Katharine Hepburn in the title role of "Mary of Scotland," as vivid as a gypsy's scarf dropped in the heather.

When Mary Stuart went to the block her troubles had but begun. Partisan historians have worked their will with her annals. Tradition and rumor and the gossip of backstairs and drawing room have been at work nearly four centuries. Then not so long ago Maxwell Anderson did a play for the stage about her, and took up where the historians left off, and now Hollywood has been at the matter with the screen play from Mr. Anderson's stage play, this time by Dudley Nichols, and subsequent attentions by John Ford, director, and Pandro S. Berman, producer, all for RKO.

No matter what has happened to Mary Queen of Scots in the process—and the liberties are no more considerable perhaps than the screen generally has been taking with biography of late—the motion picture audience is to have a rare, poignant Hepburn, in a setting of thrill, adventure, suspense—and debacle.

The picture is dominantly Hepburn.

One comes away from it remembering her vivid Mary Stuart and little else.

And that, however, is not to be construed as adverse to the very considerable and capable supporting cast. It is, by the Hepburn dominance, made entirely into support. Maybe Mary Stuart was like that. The stories say she was.

The billing co-stars Fredric March, in the role of Bothwell, suitor, defender and, lastly, husband of Mary. He is brave in kilts. And up and down the long array of players are several who have known the fame of the marquee lights, and some the triumphs of the screen before the movies ventured to have marquees.

Striking impression of directorial discretion and control pervades the piece.

Mr. Ford had rampant, desperate, knife-fighting melodrama to make. His materials were love and hate and bloody plot, daggers in the dark and poisoned purpose. But ever, it seems, he had them in control, painting them on the screen with restraint and within the limits of the dramatic effect. The melodrama of Mary of Scotland is queenly melodrama.

The picture is rich with settings, pretentious even for these abundant days in Hollywood. There is much of music, the pipers and marching men, with occasional interludes of happy relief that the grim tale may be the grimmer as Fate and Elizabeth close in upon Mary of Scotland. Extraordinary opportunities for sequences of sadism, which all so often have figured in kindred historic material, have been passed with commendable judgment. The bitter, bitter story is told without tortures, and it gains in the artful simplicity of its telling. Nothing and no one comes between the audience and Miss Hepburn's Mary of Scotland. It is as boxoffice as The Hepburn.

The religious phases of the story, while handled for the screen probably as lightly as history permits, will be nothing for the showman to present with emphasis. It is to be observed that the RKO press book limits its attentions to the role of John Knox, preacher, to a one column cut.

The story is Hepburn.

Produced and distributed by RKO Radio. Producer, Pandro S. Berman. Director, John Ford. Screen play by Dudley Nichols. Based on play by Maxwell Anderson. Photographed by Joseph H. August, A.S.C. Art director, Van Nest Polglase. Associate, Carroll Clark. Musical director, Nathaniel Shilkret. Costumes by Walter Plunkett. Photographic effects by Vernon Walker, A.S.C. Recorded by Hugh McDowell, Jr. Assistant director, Edward Donahue. Set dressing by Darrell Silvera. Production Code Certificate No. 2,052. Runing time, 123 minutes. Release date in August.

CAST

Mary Stuart	Katharine Hepburn
Bothwell	Fredric March
Elizabeth Tudor	Florence Eldridge
Darnley	Douglas Walton
Rizzio	John Carradine
Morton	Robert Barrat
Leicester	Gavin Muir
Moray	Ian Keith
John Knox	Moroni Olsen
Ruthven	William Stack
Randolph	Ralph Forbes
Throckmorton	Alan Mowbray
Mary Beaton	Frieda Inescort
Huntly	Donald Crisp
Lindsay	David Torrence
Mary Livingstone	Molly Lamont
Mary Fleming	Anita Colby
Mary Seton	Jean Fenwick
Burghley	Lionel Pape
Donal	Alec Craig
Nurse	Mary Gordon
Messenger	Monte Blue
Maitland	Leonard Mudie
Airan	Brandon Hurst
Lexington	Wilfred Lucas
Kirkcaldy	D'Arcy Corrigan
Douglas	Frank Baker
Faudoncide	Cyril McLaglen
Fisherman's Wife	Doris Lloyd
Sir Francis Knollys	Robert Warwick
JUDGES	Murray Kinnell, Lawrence Grant, Ivan Simpson, Nigel de Brulier, Barlowe Borland
Walsingham	Walter Bryon
Sergeant-at-Arms	Wyndham Standing
Earl of Kent	Earle Foxe
du Croche	Paul McAllister
Fisherman	Lionel Bellmore
Fisherman	Gaston Glass
Nobleman	Neil Fitzgerald

To Mary—With Love

(20th Century - Fox)

Romance Drama

No one should find it necessary to struggle in search of showmanship angles with which to sell this picture. The essentials are all out in the open for anyone to recognize and adapt. The title suggests the play's character, dramatic and not without pleasing comedy contrast romance. In the leading roles two highly popular players, Warner Baxter and Myrna Loy, are presented. The two principal supporting players, Claire Trevor and Ian Hunter, are also favorably known. Even those spotted in minor roles are name values of more than ordinary worth. The story, a topical visaged study of the problems of modern life and marital romance, is well conceived. Given production values commensurate with its merit as not too serious entertainment, the picture is one abounding in elements of appeal to feminine patronage. Yet it is of the quality to interest general adult audiences.

Essentially the yarn is a quadrangular romance drama. The locale is New York and time the decade of 1920-30. The spirit of the play preserves the mood and spirit of those years. Jock and Mary are married. A definite bond of friendship and affection exists between them and Bill Hallam. Struggling for business success, Jock forgets Mary, who seeks comfort in the companionship of Bill and relaxation in a mad round of social and sporting diversion. Wise Hallam, seeing the romance going on the rocks, suggests the couple have a child. Death of the baby, a tragedy to Bill, sends him off on a hectic career of money making and reckless diversion with Kitty Brant. Faithfully and patiently, Mary waits for him to come to his senses. Great business success is followed by the market crash, an event which widens the rift between husband and wife. Building to its climax as Mary contemplates divorce, Bill, in a sequence expertly handled by Hunter, forestalls her attempt and by talking good sound common sense into the ears of both shows them the error of their ways and points out the manner in which they can find happiness.

The atmosphere of the show is always humanly real. While the theme is essentially a serious study of a modern problem, yet its delineation is not somber. Many times playing upon the more sentimental emotions, its comedy contrast sparkles with dialogue and action humor which should account for more smiles than tears. An intelligent show, it calls for equally intelligent marketing. The things most

(Continued on page 64)



CERTAINLY IT'S TRICK PHOTOGRAPHY!

Please don't ask us how it's done on the screen! It's a secret! Just take our tip that this is the grandest novelty in many seasons and a real opportunity to profit!

We're thrilled about the success of "The Devil Doll" in all its opening engagements! We advised theatres to get behind this unusual film with extra advertising and peppy showmanship because we felt it had all the excitement and novelty of those good old Lon Chaney thrillers! M-G-M likes to step out of the beaten track of entertainment and we've been fortunate the way "THE DEVIL DOLL" turned out. It really merits the quick and active promotional attention of alert showmen!

M-G-M's "THE DEVIL DOLL" stars LIONEL BARRYMORE with Maureen O'Sullivan, Frank Lawton
Directed by Tod Browning

(*Continued from page 62*)

necessary are available, and made known to the public in good showmanship style, they appear to be capable of generating unusual interest.

Previewed in Grauman's Chinese theatre. The audience was satisfied with the entertainment provided and appreciative of the work contributed by Baxter and Myrna Loy, it appeared to be particularly enthusiastic about that provided by Hunter. McCARTHY, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, Kenneth Macgowan. Directed by John Cromwell. Screen play by Richard Sherman and Howard Ellis Smith. From the story by Richard Sherman. Photographed by Sidney Wagner. Art director, Mark-Lee Kirk. Set decorations by Thomas Little. Assistant director, A. F. Erickson. Film editor, Ralph Dietrich. Costumes by Royer. Sound, E. Clayton Ward and Roger Heman. Musical direction, Louis Silvers. P. C. A. Certificate No. 2306. Running time, when seen in Hollywood, 90 minutes. Release date, August 1, 1936. General audience classification.

CAST

Jock Wallace ..... Warner Baxter
Mary Wallace ..... Myrna Loy
Bill Hallam ..... Ian Hunter
Kitty Brant ..... Claire Trevor
Irene ..... Jean Dixon
Sloan Potter ..... Pat Somerset
Switchboard Nurse ..... Helen Brown
Doctors ..... Wedgewood Nowell, Harold Foshay
Drunk ..... Paul Hurst
Guests ..... Franklin Fangborn, Tyler Brooke
Bartender ..... Arthur Aylesworth
Salesgirl ..... Florence Lake
Butler ..... Edward Cooper
Nurses ..... Margaret Fielding, Ruth Clifford

Ticket to Paradise

(Republic)

Comedy

This is an inconspicuous little picture that is productive of quite a bit of fun and excitement. It concerns an amnesia victim and his attempts to recall his identity, all with the help of an attractive girl and her millionaire father. The complications that arise to confront the poor victim and the situations in which he finds himself while suffering from loss of memory are numerous and hilarious, but the fun really begins when the girl and boy start a cross-country tour of exploits aimed at getting pictures in newspapers in the hope of recognition.

Ingenious showmanship is applicable to many sequences and the cast names of Roger Pryor, Wendy Barrie, Claude Gillingwater, Andrew Tombes and Luis Alberni should mean something. Direction is by Aubrey Scotto, known for his comedies.

Terry Dodd, go-getting young financier, is just leaving Chicago for Pittsburgh on a big business deal when he loses his memory following a taxi smashup. Rushing to the first train, he lands in New York with $10,000 in his pocket, but with no idea of who he is or where he is going. The police turn him over to a group of alienists, who name him Jack Doe, make a ridiculous test which indicates he is a taxi driver and put him to work at that, urging him to ask everyone to identify him.

Dodd's first passenger is a wealthy girl, Jane Forbes, and he winds up at a cocktail party at her home. This leads to a job in her father's office, but when Dodd disrupts the routine by sending out inquiries through the business channels to try and discover his identity, he is fired.

By this time, Jane is in love with Dodd, and vice versa, so the two start a ludicrous tour across the country seeking newspaper publicity in the hopes Dodd's picture may be printed and seen by a friend. The tour, interspersed with hilarious situations, finally takes the pair to Chicago, where, following another series of hijinks, it is revealed that Dodd is quite the honest business man and this dissolves Forbes' newly-aroused objections, so that the way is paved for "two tickets to Paradise" for the two lovers, as Miss Barrie puts it.

Reviewed in a projection room.
BAEHLER, New York.

Produced and distributed by Republic Pictures. Produced by Nat Levine. Directed by Aubrey Scotto. Supervised by Victor Zobell. Screen play by Jack Natteford and Nathaniel West from an original story by David Silverstein. Photographed by Ernest Miller. Release date, July 10, 1936. P. C. A. Certificate No. 2282. Running time, 67 minutes. General audience classification.

CAST

Terry Dodd ..... Roger Pryor
Jane Forbes ..... Wendy Barrie
Forbes ..... Claude Gillingwater
Nirney ..... Andrew Tombes
Dr. Munson ..... Luis Alberni
Barkins ..... E. E. Clive
Taxi driver ..... John Sheehan
Dawson ..... Harry Woods
Milk man ..... Duke Yorke
Spotter ..... Harry Harvey
Shyster ..... Charles Lane
Merry-go-round man ..... Harrison Greene
Dr. Eckstrom ..... Eric Mayne
Interne ..... Wallace Gregory
Gracie ..... Shirley O'Brien
Taxi dispatcher ..... Bud Jamison
Tony ..... Gavin Gordon

Early to Bed

(Paramount)

Comedy

This is a straight comedy without the slightest attempt to infuse dramatic or other serious element at any point in its development. The principal roles are enacted by Charles Ruggles, Mary Boland, George Barbier and Lucien Littlefield, who is also credited, in collaboration with Chandler Sprague, with authorship of the story. Their roles are of the kind in which they have been most successful at the box office in the past, and the placarding of their names in billing serves to describe the picture exactly.

Exploitation resting principally upon these names appears to be indicated. Such effort would seem qualified to attract audiences of appropriate entertainment preference. Various stunts suggested by the extremely animated action in the picture harmonize with expectancies born of the cast names and borne out by the picture. Sleepwalking, honeymooning and amateur detecting are the major topical ingredients, all treated lightly and with exclusively comic intent.

The story is of Chester Beatty, middle aged salesman, and his middle aged bride, who go for their honeymoon to a remote lake, site of a hotel and sanitarium, to be near and sell a bill of goods to Horace Stanton, manufacturer. A golf links episode puts the prospect under obligations to the salesman, but the bride's well intentioned efforts to help her husband result in successive placements and cancellations of a large order.

Beatty's habit of walking in his sleep leads him and his bride to believe him inadvertently guilty of a jewel robbery and, later, a murder. A writer of detective stories, guest of the hotel, attempts to solve the successive mysteries. Beatty consults a doctor, who prescribes various unsuccessful means of overcoming his somnambulism. It is through their failure that the mysteries are solved, after which Beatty is employed by Stanton and moves on with his bride to a honeymoon at Niagara Falls.

Reviewed at the Paramount theatre, New York, where a mid-evening weekday audience of capacity proportions laughed so loudly and long at various points in the picture as to drown out portions of ensuing dialogue for a reviewer contributing his share from fourth row center. WEAVER, New York.

Produced by Harlan Thompson. Distributed by Paramount. Directed by Norman McLeod. Screen play by Arthur Kober. Story by Lucien Littlefield and Chandler Sprague. Art direction by Hans Dreier and Robert Odell. Photographed by Henry Sharp. P. C. A. Certificate No. 2187. Release date, June 5, 1936. Running time, 73 minutes. General audience classification.

CAST

Tessie Weeks ..... Mary Boland
Chester Beatty ..... Charlie Ruggles
Horace Stanton ..... George Barbier
Grace Stanton ..... Gail Patrick
Burgess Frisbie ..... Robert McWade
Mr. O'Leary ..... Lucien Littlefield
Doctor ..... Colin Tapley
Mrs. Duvall ..... Helen Flint
Miss Benson ..... Rae Daggett
Salesman ..... William Wayne
Salesman ..... Eddie Borden
Craig ..... Brooks Benedict
Joe ..... Tom Watson
Rex Daniels ..... Sidney Blackmer
Smithers ..... Arthur Hoyt
Mrs. Fosbinder ..... Jane Gittleson
Burger ..... Billy Gilbert
Miss Barton ..... Sarah Edwards

White Fang

(20th Century-Fox)

Adventure Romance

Sequel to Jack London's "Call of the Wild," this story of adventure and romance in Alaska, with a motivating dog theme, is unpretentious in plot and setting, but emerges as an entertaining production. Set in the Yukon country during the gold rush days at the turn of the century, the story, primarily, relates the legend of a wolf-dog, a magnificent animal, who befriends a man, later demonstrates fidelity to this same man and is his constant protector.

The title derives its name from the dog, who otherwise is known as Lightning, and who should be a great favorite with the children. It is to them the campaign, it would seem, would be best directed. Not forgetting, of course, the vast public who are readers of the London stories.

Jean Muir and Michael Whalen head a notable cast of character actors. Miss Muir especially gives a very excellent performance with Whalen, a comparative newcomer, showing evidences of future stardom. With them in the picture are Slim Summerville, Charles Winniger, John Carradine, Jane Darwell and Thomas Beck.

In the story, Whalen, on the pleadings of Miss Muir, consents to act as a guide to her brother Beck, in his quest of the family gold mine. Bad weather and lack of food contribute to the downfall of Beck, who kills himself. Whalen staggers on but gives out before he reaches the mine. White Fang watches over him and attracts the attention of a passing sled by his howls.

When Whalen recovers in the small community that adjoins the mine he poses as Beck and ousts Carradine, who has been robbing the mine. He nurses White Fang, who had been shot. Miss Muir arrives on the scene and falls in love with Whalen. Carradine accuses Whalen of the murder of Beck and is about to hang him when Summerville arrives with Beck's dairy which absolves Whalen of the crime.

Reviewed at the Roxy Theatre in New York, where a mixed afternoon audience demonstrated its appreciation of the picture, breaking out in applause on several occasions.
MOONEY, New York.

Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Associate producer, Bogart Rogers. Directed by David Butler. Story by Jack London. Screen play by Hal Long, Gene Fowler and S. G. Duncan. Photography by Arthur Miller. Editor, Irene Morra. P. C. A. Certificate No. 2,253. Running time, 70 minutes. Release date, July 3, 1936. General audience classification.

CAST

Sylvia Burgess ..... Jean Muir
Weedon Scott ..... Michael Whalen
Slats ..... Slim Summerville
Doc McFane ..... Charles Winniger
Beauty Smith ..... John Carradine
Maud Mahoney ..... Jane Darwell
Hal Burgess ..... Thomas Beck
Kobi ..... Joseph Herrick
Francois ..... George Ducount
Nomi ..... Marie Chorie
White Fang ..... Lightning

Rythm on the Range

(Paramount)

Comedy with Music

A different Bing Crosby picture, this stacks up as worthy audience entertainment material and, because of character of story and personalities presented, is an exploitation feature of more than usual quality. With music, the film moves to the tune of comedy action. Novel in theme, it moves fast. Diverting from customary production technique, it introduces several specialty features that are hilariously amusing. Considerable worth is added to the show inasmuch as Crosby's part is always comedy. While for necessary contrasting drama purposes some little semblance of seriousness is worked into the yarn, that quality is always secondary to the motivating comedy.

Opening at a Madison Square Garden rodeo, singing cowboy Jeff, abetted by his bazooka tooting buddy Buck, wins sufficient money to

(*Continued on page 66*)



I STAND CONDEMNED

"As vivid a characterization as any screen has offered this season"—*N.Y. Evening Sun*

"Exciting spy melodrama . . . excellent acting by cast . . . really outstanding." — *N.Y. American*

"Stirring suspense and cinematic beauty." — *N. Y. Herald-Tribune*

"Full and meaty drama . . . penetrating portrayal." —*N.Y. Journal*

"Imaginatively directed and splendidly acted." — *N.Y. Daily Mirror*

"Intriguing story extremely well-played and unusually well directed."—*N.Y. Post*

HELD OVER SECOND WEEK RIVOLI THEATRE, NEW YORK

A NEW STAR  **FLASHES INTO PROMINENCE**

"Really outstanding interpretation by Harry Baur."— *N. Y. American* . . . "Abilities of French star cannot be questioned."—*N. Y. Times* ..."Baur gives penetrating portrayal." — *N. Y. Herald Tribune* . . . "Baur . . . one of Europe's greatest actors." — *Brooklyn Times Union* . . . "Baur plays leading role magnificently." — *N. Y. Daily Mirror* . . . "Baur is superb."— *N. Y. Post* . . . "Baur dominates the film."— *N. Y. Evening Sun.*

I STAND CONDEMNED

coast-to-coast showmen shower great campaigns on this production which is proving to be one of the real hits of the hot weather season...booked day and date R.K.O. Hillstreet and Pantages Theatre, Los Angeles—Shea's Hippodrome Theatre, Buffalo—*entire Loew's Metropolitan Circuit*—R.K.O. Keith's Memorial Theatre, Boston—Keith's Theatre, Washington—Fox Theatre, St. Louis—Garrick Theatre, Chicago—Albee Theatre, Providence—United Artists Theatre, Detroit—Aldine Theatre, Philadelphia—Paramount Theatre, Denver.

Released thru **UNITED ARTISTS**

buy a prize steer which he hopes to be the basis of a vast western cattle herd. In the meantime Doris gets into a jam with Ma Holloway, a rugged western cattlewoman, because she has no desire to marry the man picked out for her by Ma. Stowing away aboard a cattle car carrying Jeff, Buck and the bull, Doris first is accepted by Jeff as a trouble fleeing crook. There's a thrill action twist as the bull escapes and is recaptured, the excitement emphasized when a gang of potential kidnapers headed by Big Brain, wise to who Doris is, plot to abduct her. The bull manages to prevent that temporarily, but as the gang follows by auto, its comedy drama again is picked up at the Halloway ranch to effect a romantic, music-embellished finale.

Returning Crosby to comedy seems to have benefited his crooning talents. Several of his songs, particularly "Empty Saddles," are of the popular variety. The idea also makes it possible for Bob Burns and another surprising newcomer, Martha Raye, to contribute much that is amusing. The renewed Crosby, however, seems to be the chief commercial asset. Though recent pictures may have caused his screen prestige to suffer, this one, properly sold, should do much to restore his drawing power. Under the circumstances, the entertainment being of the quality desirable to average theatergoers, it appears to be wise to exert a real attempt to attract large first showing audiences. It may be expected that word-of-mouth advertising will considerably benefit subsequent showings.

Previewed in Westwood Village Theatre. Audience was enthusiastic in its appreciation of picture. McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Benjamin Glazer. Directed by Norman Taurog. Assistant director, Joe Youngerman. Original, Mervin J. Houser. Screen play, Walter DeLeon, Francis Martin, John C. Moffitt and Sidney Salkow. Sound, Eugene Merritt and Don Johnson. Film editor, Ellsworth Hoagland. Art directors, Hans Dreier and Robert Usher. Photographed by Karl Struss. Costumes, Edith Head. Interior decorations, A. E. Freudeman. Musical director, Boris Morros. Special photographic effects, Gordon Jennings and Dev Jennings. Lyrics and music, Leo Robin, Sam Coslow, Frederick Hollander, Richard A. Whiting and Ralph Rainger. Songs: "Empty Saddles," Billy Hill and J. Keirn Brennan; "I'm An Old Cowhand from the Rio Grande," lyrics and music by Johnny Mercer; "Roundup Lullaby," Bager Clark and Gertrude Ross; "I Can't Escape from You," Richard A. Whiting and Leo Robin; "The House That Jack Built for Jill," Frederick Hollander and Leo Robin; "You'll Have to Swing It," Sam Coslow; "Drink It Down," Ralph Rainger and Leo Robin. P. C. A. Certificate No. 2321. Running time, when seen in Hollywood, 85 minutes. Release date, July 31, 1936. General audience classification.

CAST

Jeff Larabee	Bing Crosby
Doris Halloway	Frances Farmer
Buck	Bob Burns
Emma	Martha Raye
Robert Halloway	Samuel S. Hinds
Big Brain	Warren Hymer
Penelope Ryland	Lucille Webster Gleason
Shorty	George E. Stone
Wabash	James Burke
Constance Hyde	Martha Sleeper
Gila Bend (cowboy)	Clem Bevans
Mischa (cowboy)	Leonid Kinskey
Gopher (cowboy)	Charles Williams
"Cuddles"	Beau Baldwin, 50th

My American Wife

(Paramount)

Comedy Western

Here's a show that seems to be earmarked for popular success. It appears to have those elements necessary to a surprise feature. The unique story is novelly premised and well developed, the direction sound, the acting spirited. Moving to the pace of intriguing dialogue and brisk action, the hokum flavored show makes smart use of clever conversation and situation gags. All elements are combined for one purpose, that of providing desirable amusement acceptable to specialized as well as general audiences.

The attraction is a new kind of domestic comedy western. Eschewing formula, the odd and pleasing character of the idea is made evident in a prelude episode which, instead of being blood and thunder pioneer-Indian melodrama, turns into civic celebration pageant. Then all previous ideas are reversed. News of granddaughter Mary's marriage to a Count horrifies fleabitten old gun fighter Lafe Cantillon. Gagged by situation and dialogue comedy, Lafe meets the "furriner" and decides he wants no truck with him. But the Count, ambitious to be known as Spike and being adverse to wanting to exist as something to be displayed to envious friends and neighbors, turns he-man cowboy, and wins the respect of Lafe, who thinks the rest of the mob, even Mary, have turned into sissies. At a big reception Count Spike and Lafe, the Count dressed in royal uniform and later accoutered in Rough Rider costume, show up plastered, much to the amazement of Mary, her mother and others of the Cantillon menage. The Count's refusal to play a peacock role brings on a threat of divorce, a situation that is given a further comedy twist when rumor has the Count gadding around with a red headed woman. The woman turns out to be valet Adolph's daughter and when Mary ascertains this she decides to settle down to primitive ranch life with her tractor driving Count.

While the picture affords acceptable names to sell, its principal showmanship quality seems to rest in the novelly amusing character of the story to be sold as entertainment assuring any kind of audience plenty of laughter.

Previewed in the Alexander theatre, Glendale, to an audience that did not hesitate about demonstrating its appreciation. McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Albert Lewis. Directed by Harold Young. Assistant director, Richard Harlan. Original story, Elmer Davis. Screen play, Virginia Van Upp. Sound, Earl Hayman and Louis Mesenkop. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Robert Odell. Photographed by Harry Fischbeck. Original score, musical direction, Boris Morros. Interior decorations, A. E. Freudeman. Costumes designed by Travis Banton. P. C. A. Certificate No. 2309. Running time, when seen in Hollywood, 70 minutes. Release date, July 31, 1936. General audience classification.

CAST

Count Ferdinand von und zu Reidenach	Francis Lederer
Mary Cantillon	Ann Sothern
Lafe Cantillon	Fred Stone
Mrs. Robert Cantillon	Billie Burke
Adolph	Ernest Cossart
Robert Cantillon	Grant Mitchell
Vincent Cantillon	Hal K. Dawson
Mrs. Vincent Cantillon	Helene Millard
Stephen Cantillon	Adrian Morris
Mrs. Stephen Cantillon	Dora Clemant
Butler	Montague Shaw

Meet Nero Wolfe

(Columbia)

Murder Mystery

Edward Arnold is the rotund, beer guzzling Nero Wolfe of Rex Stout's widely popular mystery novel, "Fer de Lance," which this picture brings to screen without important deviation from text, and Lionel Stander is the brusque, abrupt and intellectually stolid Archie Goodwin who serves the immobile detective as eyes, ears and legs. The roles are congenial to both.

Melodrama and comedy are adroitly balanced under Herbert Biberman's direction and B. P. Schulberg's production is wholly adequate to story requirements as to settings, cast and technical aspects. The necessary taking of life is accomplished without bloodshed and the fatal side of the action is without undue emphasis.

Exploitation of the picture may proceed with confidence that the claims made for first flight detective fiction are borne out by the picture. The name of the principal star might be linked with that of the author and of the book on which the picture is based for informative purposes. A number of others in the cast possess individual followings. Mystery and comedy are the principal thematic ingredients.

The picture opens with the death of a college professor on the golf links, evidently from heart disease, and tightens up when Nero Wolfe, associating this with another apparently unrelated death also imputed to natural causes, declares that both men were murdered and proceeds to unravel the mystery without leaving his home. He conducts his investigations at second hand through the aid of Archie Goodwin, his assistant, who postpones his marriage to Mazie Gray, over her humorous objections, until the case is cleared up. This is done by adroit deduction of a kind and on the basis of fact; and incidents better left to the picture for unveiling.

Reviewed at the Rivoli theatre, New York, as shown at noon on Sunday to a filling auditorium frequently manifesting approval of the comedy sequences by spontaneous laughter. Weaver, New York.

Produced by B. P. Schulberg. Distributed by Columbia. Directed by Herbert Biberman. Assistant director, George Rhein. Story by Rex Stout. Screen play by Howard J. Breen, Bruce Manning and Joseph Anthony. Photographed by Henry Freulich. Edited by Otto Meyer. P. C. A. certificate No. 2212. Release date, August 1. Running time, 72 minutes. General audience classification.

CAST

Nero Wolfe	Edward Arnold
Archie Goodwin	Lionel Stander
Ellen Barstow	Joan Perry
Claude Roberts	Victor Jory
Sarah Barstow	Nana Bryant
Mazie Gray	Dennie Moore
Manuel Kimball	Russell Hardie
E. J. Kimball	Walter Kingsford
Professor Barstow	Boyd Irwin, Sr.
Olaf	John Qualen
O'Grady	Gene Morgan
Maria	Rita Cansino
Dr. Bradford	Frank Conroy

Touring the Sport World

(Columbia)

Entertaining

This is an entertaining short on sports peculiar to various countries. Starting with England's Rugby football, the camera transports one to Japan and its wrestlers; Spain with its matadors and bulls; France with its foot-and-fist fighting; the Philippines, where the natives play foot tennis; Canada with its hockey and finally to the United States, where scenes of boxers in the prize-ring are shown. The narration was written by Jack Kofoed and described by Ford Bond. Running time, 10 minutes.

Rio de Janeiro— City of Splendor

(MGM-FitzPatrick)

Excellent

An excellent picturalization in color of one of the most famous cities of South America, Rio de Janeiro. Focal points of the city, the buildings, the boulevards, the parks, the unique sidewalk designs, the beaches and the harbor are all splendidly recorded by the camera's lens. James FitzPatrick, in a running commentary, vividly describes the scenes. Running time, eight minutes.

On The Wrong Trek

(MGM)

Good Comedy

Charley Chase, his wife and his mother-in-law are motoring to California during Chase's vacation. On the road they stop to inspect what they believe is an accident. Instead their car is stolen and their clothes exchanged for others not so good. Continuing in an old broken down car they run out of gas. While trying to drain gasoline out of a stranger's car they push the car over a cliff. Refused admittance into California because of their disreputable car and clothes they return home. When Chase returns to the office he finds a new boss, the stranger whose car he pushed over the cliff. It all adds up to good comedy. Running time, 19 minutes.

"Robin Hood" Scheduled

The first all-color production on the new Republic program will be "Robin Hood," a story based on the life of the famous English outlaw.

An Important Notice

The most eventful year in Frank Capra's career is over. Capra has finished shooting "Lost Horizon"... the picture that has already created more conversation—aroused more interest—than any single production that has ever emerged from Hollywood.

The incredible Shangri-La set—deserted at last by the cast of thousands—gleams brightly in the California sun. In guarded vaults repose thousands upon thousands of feet of the most valuable motion picture film in the world—Capra's photographic interpretation of the brilliant James Hilton novel.

Frank Capra will now begin the titanic task of assembling, cutting, scoring, editing. Watch for further news of

LOST HORIZON

A COLUMBIA PICTURE

COLUMBIA PICTURES

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Good picture. Everyone satisfied. Above average business. Very thrilling in spots. Running time, 80 minutes. Played June 7-8.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—Although Grace Moore is not liked here, this picture was liked. This is the best one she has made. The comedy is good. Played June 4-6.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Good. Rather slow getting started, but what a finish. Will please 100 per cent in any audience. Running time, 118 minutes. Played June 24-25.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—This is just as clever a little comedy as anyone would want to see. Our folks liked Ross Alexander very much. This held up its end of a double bill.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—We are sure glad to see Edward G. Robinson back again. He is a real he-man and shows his stuff in "Bullets or Ballots." It pleases if it is another gangster picture. Running time, 81 minutes. Played June 28-29.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—One of the most dramatic pictures we've had on our screen for a long time. Business was off on account of high school commencement, so can't really estimate its drawing power.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien, Leo Carrillo—Average show. Average attendance. Leo Carrillo good. Good music. Running time, 84 minutes. Played September 26-27.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

SINGING KID, THE: Al Jolson, Beverly Roberts—Just a fair to middling picture. Jolson no draw at the box office. Played June 13.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SINGING KID, THE: Al Jolson, Edward Everett Horton, Sybil Jason—When will this organization realize that Jolson is fast becoming a has-been? Here is a picture allocated to us in the percentage group and we hardly took in expenses. Many people stayed away when they saw that it was Al Jolson. Running time, 84 minutes. Played June 28-29.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GB Pictures

IT'S LOVE AGAIN: Jessie Matthews, Robert Young—Jessie Matthews makes Ginger Rogers and Eleanor Powell look like amateurs; she is the only star that can dance, sing and act at the same time. The music was very good, although the story was the same as "Evergreen" and "First A Girl." Played July 5-7.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—Pretty good show. Drew quite well. Wally Beery better in other shows. Running time, 98 minutes. Played May 2-3.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

AH, WILDERNESS!: Lionel Barrymore, Wallace Beery—Very fine acting. Played it during a hot spell to very poor business. Cannot blame the picture altogether.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ANNA KARENINA: Greta Garbo, Fredric March—Good story, and acting pretty good, but Garbo doesn't go well in this town. Let's have more of Fredric March, though. He has some good qualities and he goes here. Running time, 95 minutes. Played February 22-23.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—If you haven't played this picture and want something to make the gang laugh be sure and play it, as it sure gets the job done. Running time, 72 minutes. Played June 16-17.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Good comedy. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell—Very, very good show and way above average crowd. Eleanor Powell is really good. She beats Ruby Keeler by far. So let's have more of her. Running time, 103 minutes. Played March 7, 8.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

CHINA SEAS: Jean Harlow, Wallace Beery, Clark Gable—Average show and average attendance. Jean Harlow not up to her average but Wally Beery good. Running time, 89 minutes. Played January 11-12.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont.

GARDEN MURDER CASE, THE: Edmund Lowe, Virginia Bruce—Another murder mystery. They're about all the same. Average business. Played June 16.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MUTINY ON THE BOUNTY: Clark Gable, Franchot Tone, Charles Laughton—Excellent show and excellent attendance. Gable and Tone both good and Laughton excellent. Laughton makes you hate him in the show, but afterwards you realize that he is a superb actor. Good story also. Running time, 133 minutes. Played April 18-19.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

MUTINY ON THE BOUNTY: Charles Laughton, Clark Gable, Franchot Tone—Good picture. Acting well done. But running time too long. Played May 1-2.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Patrons thought it silly. Story weak, although did above average business. Good drawing title. Running time, 80 minutes. Played June 5-6.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Silly. Played June 18-19.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—A fair picture. Nothing outstanding, but average entertainment. Running time, 86 minutes. Played July 1-2.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROSE MARIE: Nelson Eddy, Jeannette MacDonald—Excellent picture. MacDonald and Eddy's singing wonderful. Recording No. 1. Running time, 112 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Another instance where the trailer not only does not sell the picture; it actually helped kill it. We would have been better off if we had never shown this trailer. Business was very average for three days.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Very good. Played to just average business due to the hot weather. Played June 27.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Right up our alley. More favorable reports from patrons than on any other picture in five years. Good draw. Wish we had many more like it. Running time, 106 minutes. Played June 21-23.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Picture very well liked. Metro's nationwide advertising on this helped business. Played June 7-9.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan, Blanche Yurka—Super-excellent show except for Elizabeth Allan. She spoiled the whole picture. It's beyond me how she ever got into movies. Ronald Colman excellent. This whole town has read the book, so they turned out well for it. Madame De Farge good. Running time, 126 minutes. Played May 23-24.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

THREE GODFATHERS: Chester Morris, Irene Hervey—Too much time to cross the desert and the same story has been put into pictures too many times. Some of the customers came out and said: "I thought they were never going to get through the desert." Running time, 82 minutes. Played July 2-3.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

TOUGH GUY: Jackie Cooper, Joseph Calleia—This drew the poorest Saturday business for 1936. I believe the absence of love interest killed it for us, because Friday night was good and Saturday night was just almost nothing.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—I must have had an unguarded hour myself when I dated this for a weekend. Just a punk picture with a swell cast wasted on it. Did no business at all here. Played July 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—Good program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—This picture is extremely clever and holds interest to the very end, but Metro's trailers simply don't help to sell the picture. The trailer on this is very poor.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Myrna Loy, Jean Harlow—Swell story and wonderfully acted. These two girls certainly are the tops in anything they attempt. Gable is always good, but seems like there are quite a few people who do not like him. Nevertheless, they come! Running time, 89 minutes. Played July 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—Started off to good Sunday business, average for Monday and dwindled to very poor on Tuesday. Even with three outstanding stars, folks still want a good meaty story.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Paramount

F MAN: Jack Haley, Adrienne Marden—A very silly offering that is so goofy even the socalled hicks (if there are any) simply won't take this; they get up and leave the theatre like it was on fire.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FORGOTTEN FACES: Herbert Marshall, Gertrude Michael—A good cast turn in swell and convincing performances, but the picture is so somber and heavy in tone that it is limited in appeal. We starved to death with it. Played July 7-9.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—Just a fair draw. Seemed to please, but rather disappointing to the West fans. Mae West done in this town. Running time, 80 minutes. Played June 3-4.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

PALM SPRINGS: Frances Langford, Smith Ballew—It is hard to believe that this is a Walter Wanger production, for it is so slow moving and has a shopworn plot that fairly squeaks with triteness! On the credit side let it be said that Miss Langford sings

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delightfully. Played July 8.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

SKY PARADE: Jimmy Allen, Katharine DeMille—"Sky Parade" did a little extra business on Family Night, but a lot of the customers kicked on it, anyway. Said the story was too weak. Running time, 70 minutes. Played July 7-8.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

PRINCESS COMES ACROSS, THE: Carole Lombard, Fred MacMurray—Carole Lombard is the tops in this one! Very pleasing summer entertainment that registered with our patrons. Played July 2-4.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

TILL WE MEET AGAIN: Herbert Marshall, Gertrude Michael—Very interesting spy story holding interest to the very end. But why will a beautiful girl make herself unsightly with such a hairdress as Miss Michael used in the opening scenes of this picture? Have noticed lately that many of the stars are doing this. They are hideous, if you ask us! Running time, 72 minutes. Played July 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TOO MANY PARENTS: Frances Farmer, Colin Tapley—"Too Many Parents" pleased the few who saw it. It's hard to get business on a picture without wellknown stars. Running time, 74 minutes. Played June 23-24.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—You exhibitors who have not yet used this grand box office picture should get ready and double the playing time. We played to capacity four nights, opening on Sunday with the largest box office in the history of this little theatre. In view of the fact that this picture has already been shown in all my neighboring towns, it is proven the picture will never be old. It is my opinion it is the best and most successful color picture ever made.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Republic

CAPPY RICKS RETURNS: Robert McWade, Ray Walker, Florine McKinney—Good entertainment and well enjoyed. Running time, 66 minutes. Played July 3-4.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RKO Radio

DANCING PIRATE: Charles Collins, Steffi Duna—Here is a monotonous mixture of melodrama and music that never seems to click. The story is utterly stupid and thin, and disgusting to the average patron. There is hardly enough material here for a decent short subject. Sold as a special, it is only a poor "weakie." Running time, 81 minutes. Played July 5. —G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—You have one of the best of the season coming to you, if you have not yet shown this one. When you have two good players like these two coupled up with other excellent players and an interesting story like this one is, then you have a real movie. Extraordinary business two days, Sunday and Monday.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker —RKO got front page and back page on this Fred Stone, trying to tell 'em the second Will Rogers had arrived, so if you believe it, give this one to your patrons and let them tell you. Front page notices will not make a second Will Rogers out of a comeback like Fred Stone. Fred, you better stick to secondary parts.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Some said better than "Top Hat;" others said not so good. This team have never meant big money to me, and this picture was no exception.— A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—Pretty good program picture. Running time, 78 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan —"Muss 'Em Up" is the right title for the picture. It was so mussed up one didn't know what it was all about. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

NITWITS, THE: Wheeler and Woolsey—Terrible show and still worse crowd. Wheeler and Woolsey are getting worse in every show. They've had their day and it's over. Running time, 81½ minutes. Played February 6-7.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

SILLY BILLIES: Wheeler and Woolsey—Just fair. Slightly above average draw. No comments for or against. Running time, 65 minutes. Played June 26-27.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

THREE MUSKETEERS, THE: Walter Abel, Margot Grahame—This picture had many walkouts. Did not make film rental, although some liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SIX MORE SHOWMEN CONTRIBUTE REPORTS

Five showmen joining the ranks of contributors to "What the Picture Did for Me" this week hail from the northwest and the far northwest.

Making his first reports to the department is

Elmer Hughes, Elward Theatre, Mesquite, Nevada.

The following exhibitors are returning to the fold after a year's absence:

H. O. Ekern, Rex Theatre, Thomson Falls, Montana.

C. R. Gregg, Liberty Theatre, Caney, Kansas.

G. E. Lancaster, Huntington and Jefferson theatres, Huntington, Indiana.

Wayne T. Jenkins, People's Theatre, Pleasant Hills, Missouri.

Another showman who recently began sending in reports on productions he had played is a British exhibitor. He is

Wilfred G. Brown, Regal Theatre, Barrow - in - Furness, Lancashire, England.

Read the reports of these exhibitors as they appear in "What the Picture Did for Me".

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—Did 25 per cent more business than on "Littlest Rebel." Much better picture. Although Shirley is slipping, she still does us nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Ho-hum. Another Charlie Chan mystery picture. Not much at the box office. Played June 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—Very pleasing program picture, equal in value to any of the Chan stories. These seem to hold up very well. Running time, 70 minutes. Played July 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Quite good story of the Northland. Don't get excited over it. Running time, 69 minutes. Played July 2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Well liked and played to good business. Running time, 68 minutes. Played July 3-4.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

COUNTRY DOCTOR, THE: Jean Hersholt, Dionne Quintuplets—The most pleasing picture of the year. Acting and directing great. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Irvin S. Cobb is okay, but will never be a Will Rogers. Played June 23.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—Very good. Many favorable compliments on Cobb's acting. Pleased 100 per cent. Played June 19.—Elmer Hughes. Elward Theatre, Mesquite, Nev. General patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—Wonderful show. Will Rogers best he had ever been in a picture. People liked show well. Drew very well. Running time, 84 minutes. Played May 9-11.— H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

MESSAGE TO GARCIA, A: Wallace Beery, Barbara Stanwyck, John Boles—I think it a damn poor special. Wallace Beery did great acting, so did John Boles and Barbara Stanwyck, but it was just not the type of story that pleases small town audiences. Business was very poor. Running time, 85 minutes. Played July 3-4.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Poor draw. Satisfied those that came. Should have been in low allocation. Running time, 85 minutes. Played June 19-20.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Very good action picture which pleased all. Played July 3-4.—Elmer Hughes, Elward Theatre, Mesquite, Nev. General patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—A fine, entertaining juvenile picture. Jane Withers has a number of admirers to make this above average picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PADDY O'DAY: Jane Withers, Pinky Tomlin—A very pleasing performance, particularly so on the part of Jane Withers. Business was satisfactory. Played June 27.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

PRIVATE NUMBER: Robert Taylor, Loretta Young—In spite of the mystifying title, is more satisfactory at the box office chiefly because of the smash combination that play the leads.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—This picture is one of the best. The ladies went wild over Taylor. You can't go wrong on this one. Played June 21-23.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

THUNDER MOUNTAIN: George O'Brien—Played to above average Saturday's business. O'Brien a big shot with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—This was not quite as wonderful as Fox thinks it is. The men liked it okay, but did not appeal to the women. Personally, I was bored watching it. Some said it was wonderful, but I guess they must like horses. Played June 27-29.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—Very good program picture. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

United Artists

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—Excellent show. Very good attendance. This town goes big for this type of show. Let's have more of them! Running time, 91 minutes. Played November 30-December 1.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

LES MISERABLES: Fredric March, Charles Laughton—Good show, but didn't draw as many as expected it to. Was advertised as big show, but didn't go so big here. Played October 26-27.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

Universal

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—Very good picture that did no business.— Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—No doubt one of the best pictures of the year as far as story and acting are concerned. Irene Dunne and Robert Taylor very good in this picture. Running time, 120 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SUTTER'S GOLD: Edward Arnold, Lee Tracy, Binnie Barnes—No good. Rather disconnected and jumpy story and picture ends too abruptly. Poor business. Running time, 95 minutes. Played June 16-18. —Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

Warner Brothers

BIG NOISE, THE: Guy Kibbee, Warren Hull—"The Big Noise" made a lot of noise and Bank Night gave good satisfaction. Don't be afraid of this one as it surely makes them laugh if you can get a good crowd. Running time, 58 minutes. Played July 9.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Very good show. Good crowd. We played this just at the right time—when the whole U. S. was Dick Powell crazy. Running time, 98 minutes. Played December 7-8.—H. O. Ekern, Rex Theatre, Thompson Falls, Mont. Small town patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—Good action picture that did above average business. Played June 9.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—This has plenty of star names and by rights should have been a good drawing card, but for some reason or other it seems to miss fire. Average business here. Played June 20.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

COLLEEN: Dick Powell, Ruby Keeler, Jack Oakie, Joan Blondell—A 50-50 proposition. Did not draw and story was very poor. Running time, 89 minutes. Played June 28-30.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—Tiresome. No story to speak of and not a humable tune in it. It was a shame to waste this good cast in such a very poor picture. We didn't gross film rental.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Another Joe E. Brown picture that gave great satisfaction. Running time, 79 minutes. Played June 19-20.—C. R. Gregg, Liberty Theatre, Caney, Kan. General patronage.

Short Features

Columbia

DR. BLUEBIRD: Color Rhapsodies—We repeated this with a Shirley Temple picture after playing it last winter with another picture. It is certainly one of the best color cartoons produced this year, in our estimation. Running time, eight minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STAR GAZING: Radio Rogues—An especially good two-reeler that I sent my personal thanks to our Columbia booker for. I wrote asking him to pick out a good comedy for a special date and he sent this, which suited my folks to a "T." Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

BIRD LAND: Paul Terry-Toons—The birds and the worms contrive to make this average entertainment. Running time, six minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

COLLEGE CAPERS: Song and Comedy Hits—Very good singing reel. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SORORITY BLUES: Song and Comedy Hits—Very interesting "girlie" subject. Maybe that's why we liked it. Anyway, it had youth and lots of pep and believe it thoroughly satisfied.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

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Metro-Goldwyn-Mayer

PIRATE PARTY ON CATALINA ISLE: Musical Revue—These are beautiful subjects and seeing a multitude of prominent stars might be a little help, but we cannot see where the big increase in price is justified. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WATER SPORTS: MGM Sports Parade—Pretty good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BILLBOARD FROLICS: Merrie Melodies—One of the better color cartoons. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BLACK NETWORK, THE: Nina Mae McKinney, Nicholas Bros.—Good. Has a finish that will get lots of laughs. Running time, 20 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

LITTLE JACK LITTLE AND ORCHESTRA: Melody Masters Series—The best in the series. Running time, 10 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

MISS GLORY: Merrie Melodies—Not very good. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RAMON RAMOS AND ORCHESTRA: Melody Masters Series—Poor. Worst one of the Melody Masters Series. Running time, 10 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

RED NICHOLS AND ORCHESTRA: Melody Masters Series—Good. Moves right along and that's what you need in a band reel. They can leave out the dragging singing for me. Running time, 10 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

RHYTHMITIS: Hal LeRoy, Toby Wing—Just fair. Running time, 20 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

STARS CAN'T BE WRONG: Carolyn Marsh, Harris Twins—Just fair. Running time, 20 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

WILD WINGS: Pepper Pot Series—This one-reel study of wild birds might have been good if we could have understood what the narrator was saying. Running time, one reel.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Paramount

LUCKY STARLETS: Headliner Series—Intimate shots of how the young stars of Hollywood live and learn along with their work are very interesting to the movie public.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

POPEYE THE SAILOR SERIES: Believe these subjects are as popular as any single reel we run, but cannot see where there is any added value in their drawing power. Never hear of anyone coming to see this subject in particular.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

FOOLISH HEARTS: Radio Musical Comedies—Poor. Nothing to this. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

MAJOR BOWES' AMATEUR PARADE, No. 3— About the last third of this is devoted to a minstrel show that is very, very good. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Vitaphone

BIG TIME VAUDEVILLE SERIES: All good. Add spice to any program. We run them every Sunday we can get them. People ask for them. Running time, 10 minutes.—Wayne T. Jenkins, Peoples Theatre, Pleasant Hill, Mo. Small town patronage.

Mealey Joins Atlantic

Joseph Mealey has been appointed branch manager of Atlantic Film Exchange at San Francisco.

Brazilian Develops Stereoscopic Device

Dr. Sebastiao Comparato of Sao Paulo, Brazil, has perfected equipment for stereoscopic projection of motion pictures, according to a report from United States Trade Commissioner J. Winsor Ives at Rio de Janeiro. The first public exhibition of the apparatus is scheduled for an early date in Rio de Janeiro.

The third dimension effect is said to be accomplished through use of a special screen built of copper sheeting mounted on a steel frame. The surface is first coated with a layer of gelatine, then a layer of absorbent fibrous material treated with silver salts is applied. Dr. Comparato explained that the variance in depth of absorption of light rays by the screen gives the effect of depth in the projected image. No modification is said to be required in either the film or the projector.

"World Standard" Picture Released In Australia

The first Australian-made motion picture which included an American star in the cast has been released in Sydney, according to a report to the United States Department of Commerce from its office in that city.

The production, entitled "Thoroughbred," was made by Cinesound Productions, Ltd., in its Sydney studio at a reported cost of $140,000. It is described by the producer as "Australia's first world standard production" and it is understood that efforts will be made to have it exhibited in the United States and throughout the United Kingdom.

Eastman Kodak Has Newspaper Projector

Eastman Kodak Company soon will begin delivery of a film projector claimed to be capable of converting libraries of newspaper files into film collections. The process provides for the photographing of each page of a daily paper on 35 millimeter film. It then can be projected on a small screen. The cans for storage measure 3¾ by 3¾ by 1½ inches. Each container will hold about 850 pages of newspapers on 100 feet of film. The film is of the safety type.

Publicity Director Named

Herman G. Weinberg, former managing director of the Little Theatre, Baltimore, has been appointed director of publicity of French Motion Picture Corporation.

Quintuplets to Appear Again

Jean Hersholt and the supporting cast of "The Country Doctor" will be assigned roles in "Reunion," Twentieth Century-Fox's second feature with the Dionne quintuplets.

Ukranian Picture Planned

"Natalka Poltavka," a Ukranian film, is to be produced in New York by the newly formed Avramenko Film Studios, headed by Vasile Avramenko and under the supervision of Michaele J. Gann.

Fox Signs Leah Ray

Leah Ray, featured singer with a dance orchestra, has been signed by Twentieth Century-Fox and will begin work at the studio next month.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NO MORTGAGE NECESSARY

The Quigley Awards have no home.

The Silver and Bronze plaques, the First and Honorable Mentions have been voted to entrants in big city and small town, to theatremen in first- and last-run situations, to de luxe managers and those in modest neighborhood houses. They have gone to those who shoot the advertising bankroll to put over a date and to those who have no other publicity weapons than two-bits in cash and a flock of fingernails.

In the eyes of the judges, all entries start from scratch, and the winners are selected because their campaigns display a superior degree of showmanship, an ingenuity, a forcefulness, a taking advantage of every possible opportunity to bring attention to their attractions, over and above those things done by their fellow-entrants.

In the past months, winners have been listed from cities as large as Toronto, Canada (pop. 631,207), from Memphis, Tenn. (pop. 253,143), from spots as small as Ellsworth, Me. (pop., 3,557), from Clovis, N. Mex. (pop., 8,027). And entries voted top honors have come also from houses of limited capacities.

All of which is set forth in answer to a query from a Canadian theatreman, operating in a small community and playing three changes a week, who requests a Junior Quigley Contest for managers in similar situations to give them "a chance of winning a trophy in keeping with their pocketbooks". Sez he:

"We have often wondered if it could not be worked to an advantage to have a Junior Quigley Contest, giving us small town exhibitors, who have three changes of pictures per week, a chance at winning a trophy in keeping with our pocketbooks. Although we realize that many small town exhibitors are not as aggressive as they might be helpful, there is only a limited field for the amount of business that can be procured in theatre situations. It is possible to do a lot with a small town situation and to put through houses on a profitable basis, as it has been shown repeatedly by new blood that has moved into the theatrical field. We have promoted and realized a good business by co-operative advertising, style-show, theatre parties, merchants' night and street ballyhoos. We would have to put a mortgage on our theatre, to begin to enter the field for the Quigley Award, competing with houses in towns and cities of large populations and greater seating capacities . . . "

No ambitious theatreman need mortgage his theatre nor the smallest part of it to fashion a campaign to earn the votes of the Judging Committees. He may be competing, yes, with houses in cities of large population and greater seating capacities, but not to his disadvantage providing he has the savvy, that certain something that is the talented showman's heritage whether he runs the village "movie" or the world's grandest motion picture de luxe "temple".

From what our correspondent writes, he is not unfamiliar with the profitable usages of cooperative advertising, style shows, street ballyhoos and other exploitation devices upon which he reports fine business forthcoming. There should therefore be no hesitancy on his part to enter the lists against others even from larger spots who are no better equipped mentally to create worthwhile Quigley Award entries.

Showmanship is where you find it.

The sock of the smart campaign is heard as loudly upon the sparsely populated plain as it is in the congested city.

▽ ▽ ▽

THE LACK OF COLOR

Receipt of tearsheets from Boston on director Frank Lloyd's recent visit in the interests of his new picture, "Maid of Salem," discloses as fancy a job of coverage as these aged orbs have gazed upon in a month of Sundays. Under the guiding hand of Tod Browning, M & P Theatres' publicity head, Mr. Lloyd, was photoed and interviewed in a manner that nostalgically recalls the handling of such visitors in the not too distant past.

The lack of color, general excitement and all-round zowie that was so much a part of theatre publicity is revealed emphatically when one compares the usual newspaper drive of today with such campaigns as the above.

Color in motion pictures should not be confined exclusively to the screen.

▽ ▽ ▽

Juveniles, if not managers, in the Empire State now have cause for rejoicing in the recent passage in Albany of the Joseph Bill. This "open sesame" allows minors in New York the privilege until now withheld of attending motion picture theatres unaccompanied by adults provided special sections are set aside for the juvenile patrons.

Well and good, but more interesting to harassed managers putting on those Saturday morning kid shows would be another law that would fasten the youngsters to the seats already provided for them.

A. Mike Pagel

Just



$3.00
PER COPY
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ALL THE SIGNS FOR 1937

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The new INTERNATIONAL ALMANAC is a comprehensive compilation of motion picture facts and figures, providing thousands of items of important information conveniently arranged and indexed for instant, dependable use. It is the most exhaustive reference of the screen—its authority, completeness and usability giving it a place of daily importance in the motion picture and allied industries.

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EDITED BY TERRY RAMSAYE

QP

PICTURE ALMANAC

NEW YORK

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Club Cartoonist Milt Rosenfeld

Press Agent: He had me worried for a minute—they told me he wasn't such a good speller!

Limerick's Gag Campaign Sells "Sons O' Guns"

Opening morning of his "Sons o' Guns" date at the Yale Theatre in Cleburne, Texas, George Limerick staged a Joe E. Brown yelling contest, winners rewarded with passes. Another contest was planted in window containing baseballs with ducats to those guessing correct number.

For street gag small envelopes were distributed containing two peanuts, copy reading, "Have a pair of nuts with the compliments of the nuttiest team of all—Joe Brown and Joan Blondell," etc., etc. Another window gag was boy pedaling bike, card announced that he was on his way to see, etc., etc. Two boys, dressed as doctors worked streets carrying stretcher on which dummy was stretched out, banner read "Not dead, just unconscious from laughing." Stunt created plenty of comment.

"Have You Contributed Lately?"



COOL SIGN. Each letter measuring four feet in height and studded with green six watt lamps was the way Gil C. Brown, city manager, Irvin Theatre, Bloomington, Ill., sold his cooling plant.

Giant Cigar Sells "Billies" for Cushing

For his "Silly Billies" date at the Dunkin Theatre, Cushing, Okla., C. F. Motley made up a giant cigar (six feet long) and suspended it under the marquee. Cigar was painted and looked like the McCoy, with band and everything. Caricatures of Wheeler and Woolsey hung from each end and copy attached read: "They're at it again, Wheeler and Woolsey, best yet, in Silly Billies—they're wrapped in cellophane." Motley reports the stunt created a lot of comment.

"Have You Contributed Lately?"

Music Week Celebrated By Dougherty at Tower

To commemorate recently celebrated Music Week, Joe Dougherty, Tower Theatre, Philadelphia, put on a varied musical program at his house under the supervision of Esther Short, director of the school of music bearing her name. Papers ran stories and City Manager Monty Salmon reports the stunt went over very well.

"Have You Contributed Lately?"

Special Preview Held For Legion Veterans

Manager Harold Kaplan, and Advertising Manager Ev Siebel, Minnesota Theatre, Minneapolis, Minn., advertised in the paper for French Foreign Legion veterans to witness a special preview of "Under Two Flags." Three vets responded and the *Star* ran a story of the search and comments of the men on their past experiences and the picture.

First Babies Guests At 'First Baby' Show

It so happened that there was a baby show put on in cooperation with a local Pure Food exhibit in De Soto, Mo., and it also happened that Manager L. V. Collins, of the New De Soto Theatre, in that spot, had "The First Baby" booked in to start the day after the infant contest. To tie in with all the publicity on the food exhibition Collins invited all local mothers with their first babies, two years old or less, to see the show on the house at the matinee. He also offered four one-month passes to the mothers of the winning boy and girl in each of the two classes at the baby show, these prizes given to them from the stage of the theatre.

As a result, much unlooked for publicity was forthcoming. The food show sponsors announced the offer over the p.a. system at the local auditorium and the papers fell in line with a number of stories, page one and otherwise, to build up more interest.

All eligible mothers in De Soto took advantage of the offer, says Collins, and forwards photo, reproduced below, of some of the guests lined up in front of the house. The stunt was further reported to have gathered sufficient word-of-mouth to help the box office the day of the party and during the rest of the engagement.

"Have You Contributed Lately?"

13 Exploitation Pages In "Pastures" Pressbook

Effective pressbook job on Warner Bros. "Green Pastures" has been turned out by Charley Einfeld's department, with the size of the book larger than the usual and laid out for quick and easy reading. Exploitation is well covered from various angles with 13 pages given over to all manner of ideas and presentations. Among these are sections devoted to the buildup of opening, a score of ballyhood stunts, direct selling ideas, church contact groups, club and civic talks to civic organizations, to schools, etc.

Contests, animated displays, spot radio announcements, half-hour radio show, test ad campaigns and mail sales campaign are also detailed. Newspaper ads run up to full-page streamers, stagger ads and other sizes and publicity includes full-page Sunday feature story.

Little seems to have been left undone to make available sufficient material for most any sized situation and for the most ambitious theatreman.

"Have You Contributed Lately?"



Collins' Guests With First Babies

Fox Midwesterners Raise Funds for Ice

A piece of extra-curricular promotion which won the participants a hand from the public was the children's show conducted in the Fox Midwest theatres in Kansas City, Mo. Held in the morning, with admission a dime, proceeds of the show went to the Salvation Army's "penny ice fund." With this fund, which is backed every summer by the Kansas City *Star*, the Army sends its truck with ice around the poorer and hotter sections of the city. Children and adults buy the ice for a penny. For most of them, it is the only ice they have from one year's end to the other, and with temperatures daily soaring above 100 in the hot tenement districts the appearance of the Penny Ice truck is little short of a miracle.

Martin Finkelstein, city manager for Fox Midwest, worked the idea out with the *Star*, and Paramount, M-G-R, Warner Brothers, Universal,, RKO, Fox and Midwest Republic, contributed film for the shows, which were selected for a young audience. Paper cooperated with news items and a large art layout of scenes from the pictures the day the show was held.

"Have You Contributed Lately?"

Electric Company Aids Nutter on "Times"

For "Modern Times" at the Opera House in Millinocket, Maine, Al Nutter tied up the local electric company which netted him a window display with large card, copy reading "In modern times, smart people cook with electricity."

Another window display planted by Al was use of an oversized pair of shoes with copy on picture and profuse use of stills and playdates.

"Have You Contributed Lately?"

Hewitt's Teaser Stickers

Joe Hewitt, Lincoln Theatre, Robinson, Ill., used a little paster teaser for "Dracula's Daughter," upper part reading "She's meaner than her old man" was pasted on windows about town week ahead. Later the bottom part was added with copy carrying picture title and playdates. Joe reports these were printed on the theatre's multigraph machine and proved a very inexpensive gag.

Have You Contributed Lately?"



BROWN CUTOUTS. This attractive front was constructed by L. A. Chatham, Sooner Theatre, Norman, Okla., for "Sons-o-Guns". Brown cutouts were planted at either side of boxoffice.



PRIZE WINNER. One of the smashing fronts that counted strongly in winning for Manager Harry Fuchs, Capitol, Portchester, N. Y., first prize in the two-month service drive conducted by the Skouras Theatres. Entire summer display of shrubbery, shingles and trellis work from front to mezzanine was promoted with construction done by members of the theatre staff.

"Adopt A Child" Day Sponsored by Bowser

Held in conjunction with the County Children's home, the newspaper and the merchants in his town, Les Bowser, Harris-Warren Theatre, Warren, Ohio, recently held his second annual "Adopt a Child Day." Held last year for the first time, Les again promoted the merchants for ice cream, pop corn and gifts for the kiddies in exchange for credits.

Children were conveyed to the theatre in busses and cars donated for the occasion, and ladies were invited to adopt a child for the day, calling for it in the morning, taking it to lunch, then the theatre and returning at the end of a happy day. Les recommends the stunt as being one of the best good-will builders he has ever put over.

Publicist Albert T. Johnson aided on the campaign.

"Have You Contributed Lately?"

Choral Groups Contacted For "Green Pastures" Date

An effective campaign was put on by Paul Short and Fred McFayden, Majestic Theatre, Dallas, for "Green Pastures" with two special screenings held for ministers and comment cards distributed; clergy recommending the film to their congregations. Choral clubs and music groups were contacted and told about the work of the Hall Johnson Choir in the picture and book stores devoted window displays to the novel and plugged the film.

Busses making tours of the centennial exposition carried standard size car cards and bumper strips, sound truck playing records of negro spirituals toured city and preview was held for exposition officials.

Personality Contest Staged For "San Francisco" Date

District manager H. E. Jameyson and city manager Ed Haas conducted a personality contest through the Wichita *Eagle* for the "San Francisco" date at the Miller Theatre in Wichita, Kansas, the winner to be given a screen test by MGM studios. Through arrangements made by Jameyson and the coast, the winner was sent to the studios with all expenses paid. The finals were selected on the stage opening day.

Radio station came through with spot announcements, main entrance of theatre carried a large illuminated shadowbox with pictures of Gable and MacDonald and outer lobby was devoted to two five-foot heads of the stars mounted on each side with large photos of balance of cast, etc.

Have You Contributed Lately?"



SPANISH EXHIBIT. To sell "Mutiny" at the Femina in Barcelona, Rodrigo Soler and S. S. Cornfield contacted the Barcelona Naval Museum for models to use in exhibit rooms.

Laugh Show Tops Paris Campaign On Marx Picture

Introducing "A Night at the Opera" and the Marx Brothers to Paris at the Olympia Theatre, E. Lapinere, publicist, put together a number of clever gags in his campaign that was voted the Quigley June Silver Plaque.

Two weeks ahead, a private screening was arranged for the most popular French comedians of stage and screen, the guests requested for their opinions with the puffs used for newspaper and lobby advertising. This was followed ahead and during the run by the creation of a lobby "Laugh Gallery" decorated in the burlesque character of the picture with distorting mirrors humorous photo-montage of the Brothers in various poses as illustrated in accompanying photo.

Other laugh exhibits included "Beauty Through the Ages" (see photo) showing reproductions of works of art representing classical beauty such as Venus de Milo, Mona Lisa, Mme. Recamier plus a colored enlargement of the Brothers. Also good for giggles was another exhibit called "Famous Historical Trophies" showing humorous takeoffs of articles legendary in history, such as a trumpet of Jericho, King Henry's pink feather, the Groucho's cigar, etc.

Invisible fish-bowl, laughing gramaphone records and other accessories helped roll up the laughs not the least of which was a quintet of dolls in the carriage under a sign reading "Alone at Last—Nurse Is Inside." Everyone was invited into the lobby to see the show free of charge and large crowds were as a result on hand at all times with a goodly percentage proceeding inside the theatre to see the picture.

Night Clubs Cooperated

Important tieups were made with seven of the leading Paris night clubs whereby from the opening day, between midnight and 1 A. M., all the club bands played only hit tunes from the picture. To build this up, Lapinere sent around a trio of eccentric musicians wearing special papier mache Marx caricature masks and also arranged to have free champagne served with these appearances. Cards on all tables at the clubs announced the pictures.

Top street stunt was a three-seat bicycle with riders in Marx costumes and masks and carrying back banners. Newspaper campaign was very big with the dailies going strong for the Laugh Gallery. Advertising and posting were also in keeping to complete a drive that brought in excellent grosses.

"Have You Contributed Lately?"

Baker Donates Cake For "Follow the Fleet"

Eddie Selette, Albany Theatre, Albany, N. Y., for "Follow the Fleet" tied up local baker who made up cookies in the shape of lifesavers which went on sale two days ahead of opening. In addition, baker made up cake which was decorated with flags and ships and was given to person writing the best letter on why they would like the cake. Stunt was plugged by store and theatre.



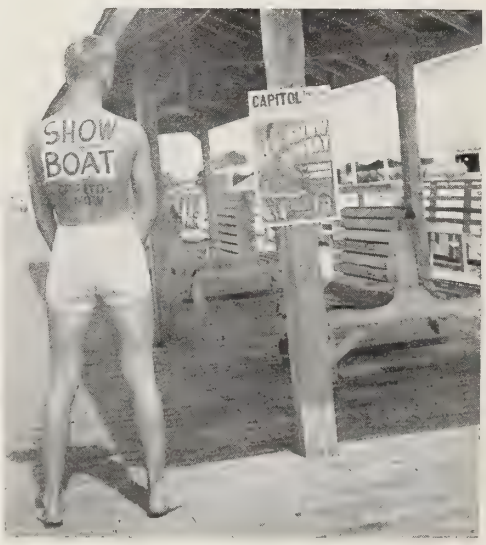
Lapinere's Laugh Gallery Exhibit



Lapinere's Photomontage Display



Padgett's "Show Boat" Street Gangplank



Padgett's Bathing Beach Bally

Many Water Gags Used by Padgett For "Show Boat"

Located right on the Gulf of Mexico, Manager Del Padgett sure went for water and marine tieups on his Quigley June Bronze plaque "Show Boat" entry from the Capitol Theatre, in Clearwater, Florida (pop. 7607), starting well ahead with a large docking post in the lobby to which was attached a sign reading, "Show Boat Docks Here." House personnel wore sailor hats.

Interest was created by Padgett's street gangplank (see photo) run from the safety zone to sidewalk out front, with side banners carrying "All Aboard" copy. Fishing boats carried the same copy and on opening day bather in trunks made the beaches, his back lettered (see photo) with picture and theatre.

Marine angle was carried out in hardware store tieup plugging marine equipment sale with center of window given over to prize-winning ship model. Second store advertised small boat equipment likewise, as did paint store plugging marine paint. Then in front of prominently located newsstand was displayed large ship's compass reading "Steer straight for Show Boat."

Organizations Raffle Tickets

Newsboys were given lettered sailor hats and a signature idea used whereby magazine juvenile house-to-house magazine vendors were given autograph pads carrying theatre copy. To each boy obtaining 100 signatures, two tickets were given free. Another slant that covered a lot of territory was a bannered sound truck that was used to furnish free amplification at ball games and also at countrywide political rally. Truck made all the surrounding territory playing hit tunes from the picture.

Free tickets were given to the Elks, Lions and K of P organizations, the ducats raffled at regular meetings for the benefit of charity funds.

And Padgett availed himself of another good slant by calling the entry from the theatre in the annual high school beauty contest, "Miss Showboat." Contest was staged two days ahead to capacity at the civic auditorium with much publicity obtaining for the theatre.

Classified page tiein featured Padgett's newspaper campaign which covered all towns in the drawing area. Special permission allowed placing cards in all school classrooms and outside billing was more extensive than usual. Window displays were topped with model in costume of the picture's period as compared with current styles and theatre front and lobby were in keeping with the rest of this well-executed campaign.

"Have You Contributed Lately?"

Stein's Flower Show

Plenty of publicity was garnered by Louie Stein, Stanley Theatre, Newark, for his recently staged flower show at the theatre with cooperating nurseries offering cash prizes to those submitting best samples of home varieties. Merchants in town also came through with donated prizes of merchandise, each store plugging the contest.

Omaha Suburban Managers Hold Monthly Meetings

Co-operative Car Giveaways Arranged and Theatre Problems Discussed in Harmony

by MARTIN J. CHICOINE
from Omaha

The chamber of commerce, in collaboration with the two daily newspapers, the three leading radio stations and an outdoor advertising firm, distributed a new ballyhoo bulletin recently for what they termed "Nebriowa." Omaha was cited as the capital of this new "state."

Nebriowa is the junction of western Iowa and eastern Nebraska and it is from this combined territory that Omaha does all of its major business. Living within a one-hour automobile ride of Omaha are 469,525 Nebriowans. Those citizens have between them 118,286 automobiles.

And when they get to Omaha, they have the somewhat meager choice of three first-run theatres in which to obtain their entertainment. The three houses, two owned by the A. H. Blank circuit, and the third by the Mort H. Singer group, have been grinding out double features year in and year out, since the idea first bloomed in fact.

With competition reduced to its lowest possible minimum, the three houses can point to almost consistent records of box-office statements written in black ink. When a house slips near the red ink line, it's news.

The combined seating capacity of the first runs touches 6,300. In Omaha alone there is an estimated population of 225,000; in its smaller twin city across the river in Iowa, Council Bluffs, are 45,000 more persons. The same tram system connects the two cities.

That leaves 6,300 seats to be divided weekly between 270,000 city dwellers alone, leaving 200,000 more in small towns and in rural areas who are only an hour away by auto.

Omaha Is Accessible City

Because of the consistent double feature policy, short subjects, outside of cartoons and color reels, are practically unheard of in this town. A generation is growing up not knowing that hundreds of short subjects are manufactured annually in Hollywood and New York and quite generally shown on the screens of neighboring cities.

Independent product is also neglected, with only a rare few features seeing the light of local screens.

As a city, Omaha is noted for its stockyards; for its railroads, it being fourth in the nation with 10 trunk lines feeding it. However, its real business strength is derived from agriculture, though the chamber of commerce and other advertising channels are drumming up figures to show Nebriowa is strong as a manufacturing center. Owing to outlandish freight rate schedules factories have been uprooting and moving on to other cities where they may obtain the benefit of river-barge rates in competition with rail rates.

If for no other reason, Omaha stands unique as one of the few spots in this country where opposition theatremen get together regularly to "sweep out and keep their houses in order." That theatre business is generally good in the Nebraska metropolis is no doubt sufficient cause for a desire to keep it so by these monthly convenings—all of which is gone into in this stop in the Showman's Travelogue series of your Round Table.
A-MIKE VOGEL

Omaha is the originating point for the great Union Pacific system and its numerous subsidiaries, and has the western division offices of the Burlington and Northwestern lines. Likewise, the only coast-to-coast hard-surfaced highway passes through Omaha. Found here, also, is the home office of the Interstate Transit Lines, the largest single motor bus system in the world. And work is progressing on the Missouri river, thus soon to give Omaha a waterways outlet to the Gulf of Mexico as well as to Chicago and the Great Lakes.

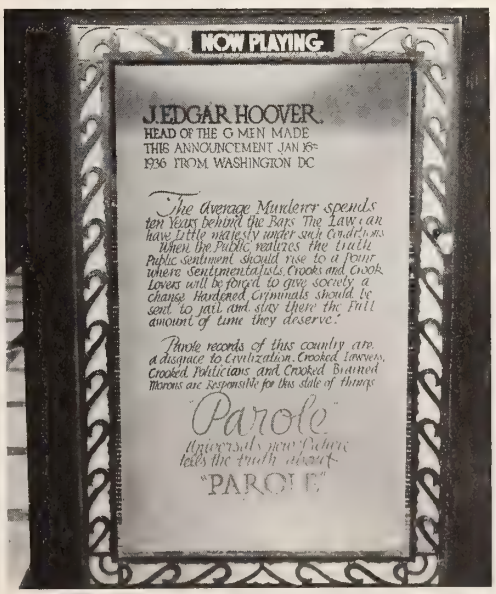
In other words, Omaha is one of the most accessible cities in the United States. It is a fairly wealthy town, ranking 17th in bank clearings, even though the city ranks 31st in population. Interesting about its population is the fact it is a home-owning populace, nearly 60 per cent of the houses being owned by the dwellers.

Taxes are fairly reasonable despite a bungling and stupid county governmental system; state taxes are sane and the state government is in the finest financial shape of any commonwealth in North America, bar none. Nebraska is not only debt-free, but has millions stowed away in the bank and in sound government bonds.

Omaha, being the only metropolitan city in Nebraska, has the largest percentage of population of foreign extraction and Negro blood of any city in the state. Nearly one-fifth, or 38,788 persons, are foreign born or of foreign extraction, and there are 11,123 Negroes here. In the remainder of the state there are scarcely more than 3,000 Negroes.

Of the 93,308 gainfully employed persons according to U. S. figures in 1930, about 27,000 were engaged in manufacturing and mechanical industries; 14,000 in transportation; 24,000 in trade, banking and insurance; 8,000 in professional service, and the remainder scattered through steel and iron, printing, auto factories and repair shops, building industries, domestic and personal service, and agriculture.

"Have You Contributed Lately?"



HOOVER SAYS. Featured in the Lloyd Dearth-Jack Gross campaign on "Parole" at the Pantages-Hollywood and Los Angeles-Hillstreet was poster with statement on parole conditions by J. Edgar Hoover.

Theatre Situation Harmonious

The house managers attend to such exploitation angles as lobby displays, local window displays and each have small budgets to augment the advertising service as given by Schlaifer's office. The system is rather effective in that few angles are missed.

The Singer theatre, the Brandeis, is given considerable leeway in its operation since Will Singer, local manager, is a brother of Mort H. Singer, head of the circuit.

With a Hearst newspaper on the scene, both circuits vie in accumulating generous space in the *Bee-News*. The more dignified *World-Herald* holds down film space to a degree, but can be induced to join in co-operative pages and in mutual promotions. The *Bee-News* is a favorite with both circuits when it comes to staging contests which have become a heavily worked but effective means of attracting attention.

It is estimated A. H. Blank spends beyond $75,000 annually advertising in the "World-Herald" alone, and probably the same in the "Bee-News," though some skeptics regard the figures as high.

As it was stated before, the theatre situation, as far as exhibitor fraternizing is concerned, is probably one of the most pleasant and unique in the country. All of the suburban managers meet monthly on the mezzanine in the Omaha (A. H. Blank) and arrange a co-operative car give-away and generally take the occasion to discuss their problems in harmonious fashion. The co-operative auto give-away was adopted right after the demise of the NRA in order to forestall two-for-ones, china nights and other artificial b. o. stimulants. Not a single serious

(Continued on following page)

FEW CHANGES IN PERSONNEL

(Continued from preceding page)

overt act or ungentlemanly deed has been recorded against a single exhibitor since Jiniral Johnson's blue eagle bit the dust.

As for the theatres, probably no town of comparable size could boast of a more peaceful and easy-going atmosphere than is found in Omaha. Admission prices have hardly varied a nickel's worth in five years, save for occasional stage shows when the ante is hiked. First run matinees have been 25 cents weekdays since the talkies began talking; 35 cents on Sundays; while night shows get 40 cents. The so-called deluxe neighborhood houses get 20 cents; the next group 15 cents, and there is one circuit of three houses charging a dime.

Omaha is the district office for Nebraska and western Iowa for the A. H. Blank circuit. District manager is E. R. Cummings, who oversees five towns with two houses in each.

The circuit operates its own advertising office here with Charles Schlaifer as manager. The latter takes the entire burden of advertising, exploitation, co-op ads, etc., for both Omaha Blank houses, and also for the Paramount, 2,900-seat deluxer, when open, which is kept dark in order that business can be kept concentrated in the two downtown houses.

There are only three or four suburban houses that rate a "deluxe" classification, with only two or three being even new buildings. To the credit of the second and subsequent run houses, it should be pointed out they have been operating consistently with hardly any turnover in management or ownership for a long period of years, thus showing them to be stable and fair money-makers. The division between suburban and downtown business has been at an even keel with little variation in favor of either. The suburbans live, and live well. The three downtown circuit houses are nearly always in the profit column.

The theatres, both downtown and in the suburbs, suffer keenest from competition from outside sources in the late spring and summer. The biggest drain on amusement money comes from the local Ak-Sar-Ben race track which operates from May 31 to July 4. Immediately after that is over, all the local bookies and gambling houses reopen (illegally), having shut down because of a gentlemen's agreement not to compete with a home industry during its short season of operation. Bookies operating the other 10 and a half months do an enormous gambling business.

"Have You Contributed Lately?"



MORE PHOTOMONTAGE. Another of the unique photomontage enlargements used by publicist Lapinere for the date on M-G-M's "Night at the Opera" at the Paris Olympia Theatre.

Night Clubs Called Competitive

Other big summertime outlets for amusement money are the numerous outdoor nightclubs which operate all around the city's borders. Some of the clubs are cheap and prices are low enough to permit an employe in the lowest salary brackets to pass up a 15-cent neighborhood show and go to a "night club" and spend 60 cents on six large beers with dancing free for himself and his gal.

Showmen have come to know the night clubs as painful competitors, but there's nothing they can do about it. They just happen to head a list of the other summertime diversions, such as pools, parks, joyriding, golf, tennis, etc.

Somehow, the downtown first run houses feel the pinch less than the suburbans, possibly because they are equipped with superior cooling plants.

Omaha's parking situation, like most cities, is in something of a mess, year in and year out. To begin with, some of the downtown streets could be wider. Parking lots are not handily located and garages downtown have a tendency to soak night theatre patrons.

Transportation Facilities Criticized

As for transportation facilities, before last year's disastrous and bloody street car strike, the local system of trams was one of the best in the country. The city is covered adequately with trolleys and busses and the service was fine until the late trouble with the union and company staging the fireworks. The tram company has never resumed its former fine service, though it is adequate enough even now.

Culturally, Omaha rates as a rather weak show town. Some go so far as to allege the town's taste is generally below par; that it is still frontier in its attitude. It once supported a fine symphony, but gave it up after a number of years. Finer photoplays are quite consistently neglected and starved out. Omaha is one of the few, if any key cities, that saw fit not to give "The Informer" a second run following its being given the Academy award. Elizabeth Bergner's "Escape Me Never" set a new low at the Orpheum, a glance at the MOTION PICTURE HERALD theatre receipts section will show.

Whether the show-going public reads the reviews or not can't be ascertained, but it is a known fact a panning has never been known to affect grosses. A race review is helpful, but never a dominant factor. Handling picture reviews is Keith Wilson for the *World-Herald*, and Jake (Jack Reel) Rachman for the *Bee-News*. Wilson, a year out of college, stepped into the critical shoes of the well-known Keene Abgott, who retired last June after 32 years of reviewing shows of every kind. Wilson surprised everyone with his capability and sound judgment. For a youth he keeps his critical blasts temperate. Jake Rachman is naturally governed by the well-known Hearst policy regarding motion pictures. Rachman, despite his imposed handicaps, has a definite reading public. He conducts a column of breezy show chatter called "Aisle Say," which is 90 per cent film stuff. Likewise he edits another column called "Round the Town" in which considerable theatre news is injected.

"Have You Contributed Lately?"

Birthday Party Given George Rotsky

It has just come to the attention of this department that a birthday party was given in honor of George Rotsky, Palace Theatre, Montreal, invitations being extended to his family, personal friends, local press, theatremen and Montreal film lights.

The party started at midnight with 150 on hand, leading artists of night clubs and cabarets entertained and two orchestras played dance music.

"Have You Contributed Lately?"

Collins Circularizes Nightingale Club

K. T. Collins, Apollo Theatre, Indianapolis, Ind., began his "White Angel" campaign by mailing announcements to the local Florence Nightingale Club over his signature urging them to see the film. Department stores, bus stations, libraries, cafes, etc., cooperated.

"Have You Contributed Lately?"



ATMOSPHERIC FRONT. Ken King, Melba Theatre, Batesville, Ark., covered his entire front with compo board on which pine trees were painted on "Lonesome Pine." Note display of scene stills.

Brown Stencils Streets For "Mr. Deeds" Date

Gil Brown, city manager, Irvin Theatre, Bloomington, Ill., on "Mr. Deeds" put his artist to work making a two-foot stencil of a pair of feet and stencil same on streets leading away from the theatre, copy on sole reading "Mr. Deeds is going to town, but he will be back on Sunday." Stunt was pulled week ahead of opening.

Radio station cooperated on a pixilation contest and station's street inquiring reporter approached theatre's perambulating stooge who would talk into mike, say he was Longfellow Deeds and that he had just come to town, etc. Same stooge seated in cooperating auto dealer's car was driven through town with motorcycle escort. Entire staff wore pixilated chest bands, taxi tire covers were imprinted and Western Union came through with neat display with stills and copy reading "When Mr. Deeds wires, he insists on" etc., etc.

"Have You Contributed Lately?"

Palmer Constructs Front For "King Steps Out"

Accompanying photo shows the display constructed by J. E. Palmer, State Theatre, Presque Isle, Maine, for "The King Steps Out," made of California Sweetwood, bent to fit curve. Frame was built first and the veneer screwed on later and all accessories slide in on the sides and no white part shows. Display was finished in stippled gold and trimmed with burnt brown. Box office and other frames were finished the same.

"Have You Contributed Lately?"

Corkery Made Member Of Park Commission Board

Maurice Corkery, Central Square Theatre, Cambridge, Mass., recently came in for some swell publicity for himself and the theatre when Mayor John D. Lynch appointed him as a member of the Board of Park Commissioners, the only theatre man to be so honored.

Recently, working in conjunction with the Cambridge edition of the Boston *Evening American,* Maurice tied in the theatre to the X-9 Club. During regular Saturday matinee performance, Chief of Police, Timothy Leahy spoke to the boys and presented them with their membership cards and badges. The subject of his talk dealt with crime prevention.

"Have You Contributed Lately?"

Airplane Tieups Highlight Rotsky's "Things" Engagement

The Montreal Light Aeroplane Club was lined up by George Rotsky, Palace Theatre, Montreal, Canada, on "Things to Come," stunt was tied up with a contest which was featured in the various newspapers. Plane flew over city at a certain height and those guessing height received half-hour flight over city together with tickets to see picture. Stunt was pulled opening day.

Another air tieup was arranged with Canadian Colonial Airways on a contest with patrons viewing picture at theatre and writing reviews, prize was a free return trip on one of their planes to New York. Accompanying photo shows window display in leading department store.

On "Under Two Flags" chain store featured a blouse worn by Claudette Colbert using prominent window displays, each saleswoman featuring the blouse.

By special arrangement with the Valiquette people who bought the rights to a foreign legion radio serial which is broadcast twice weekly, mention was made immediately after broadcast to see another foreign legion playing at the Palace.



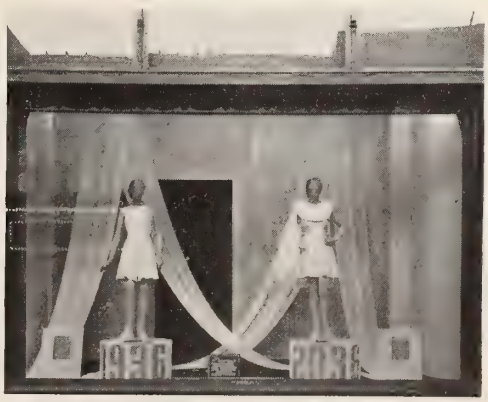
Burhorn "Leathernecks" Street Bally



Palmer's "King Steps Out" Front



Spencer's "Country Doctor" Birthday Cake



Rotsky's "Things to Come" Window

Burhorn Stages Parade For "Leathernecks" Date

Several civic tieups were effected by John Burhorn, Gayety Theatre, Chicago, for his "Leathernecks Have Landed" engagement, amongst which was the drum and bugle corps of the South Chicago Y.M.C.A., which paraded to and played in front of theatre, as did the high school band. Representatives of the Legion and Marine Corps were stationed in front of house during entire run.

One of John's ushers made two papier mache heads which were exhibited in lobby and on Saturday worn by two men who paraded through the streets (see photo). Several neat window tieups were arranged and the *Daily Calumet* cooperated by planting a coloring contest for kids.

"Have You Contributed Lately?"

Gag Stunts Highlight Barr's "Fever" Date

For "Petticoat Fever" at the Capitol in Winchester, Va., Stan Barr distributed capsules with "prescription for petticoat fever" enclosed; part of these were sent to weekly mailing list and balance given to patrons as they left theatre week ahead of opening. Cooperating merchant paid for cost of printing and distribution.

Pink heralds with outline of upraised hand with the letters "stop" and picture copy were handed out all autoists stopping and waiting for traffic signals.

"Have You Contributed Lately?"

"Fighting Marine" Club Sells Date for Charninsky

To usher in his "Fighting Marines" date at the Capitol in Dallas, Texas, Louie Charninsky one week ahead ran special plugs in his ads inviting kids to join the new "Fighting Marines" Club. Special stories were run in all papers telling the youngsters how to join up. Club was played up in trailer two weeks before advising that membership cards were available at cooperating candy store.

For his lobby display, Louie, promoted machine guns, steel helmets and other army equipment. Schools were covered with heralds, daily announcements were made over radio and ice cream, cookies or some promoted novelty was given to each child attending the early showings.

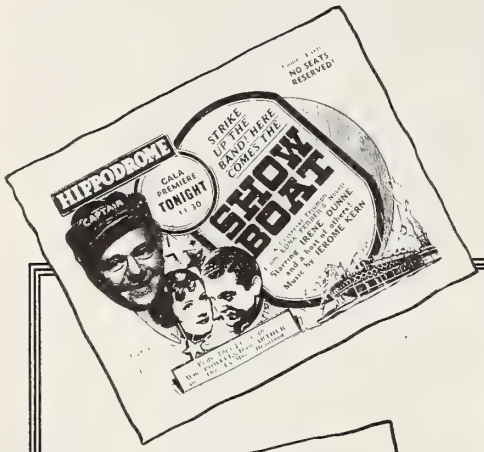
"Have You Contributed Lately?"

Baker Aids Spencer On "Country Doctor"

Through cooperation of leading baker, Art Spencer, Lonsdale Theatre, North Vancouver, B. C., promoted a birthday cake for "Country Doctor," cake was baked in five sections, each bearing one of the Quins' names. Accompanying photo shows the sweetmeat display in lobby, topped by photo of the babes. Every patron attending opening night received a slice, as did the kiddies on Saturday matinee. Florist donated display and stunt was advertised on programs and blotters which were distributed.

Doctors and nurses were circularized, bookmarks placed in all lending libraries, cutouts of the babes were planted about lobby and alcoves in theatre and various merchants came through with attractive window displays.

REPRESENTATIVE NEWSPAPER ADS













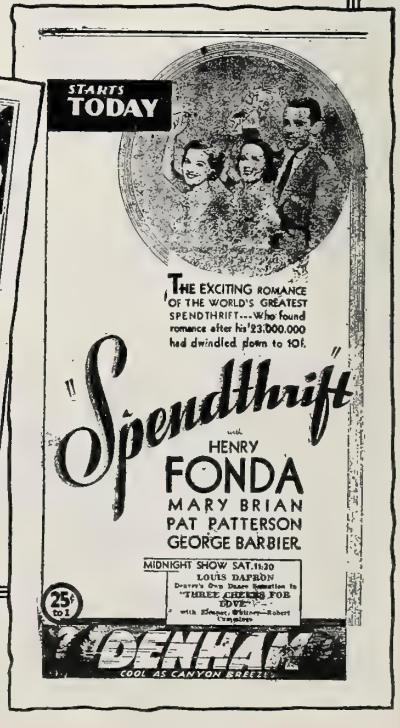












YOU ARE INVITED TO JOIN UP

ALBERT T. JOHNSON

is the advertising and publicity assistant at the Harris-Warren in Warren, Ohio, and says he started in showbusiness at the tender age of ten when he had a kiddie tent show. During the summer vacations Al worked for the Opera House, now the Harris-Warren, as a bill poster. After two years he joined the Robins Theatre of Warren as projectionist, also worked as advertiser for the County Fair, posting all paper. For a short time he left the theatre, working as press agent for a touring show and in 1933 assumed his present job.

▽

KENNETH T. KING

manages the Melba Theatre in Batesville, Ark., and says since childhood he's always wanted to be in showbusiness, and he's one member that signs up the way we like 'em to. Ken sent along his first contribution with his application for membership and we've heard from him since, so this is just a formal welcome to our midst.

▽

WALTER KOGER

is the assistant manager of the Liberty Theatre in Horton, Kansas, and when he joined he wrote in and said we would hear from him from time to time and we're still waiting. We only have a few members from your fair city, Walter, so it's up to you to keep us posted on what you're doing.

▽

JIM B. DAUGHERTY

is the assistant manager of the Apollo in Peoria, Ill., having started as usher at the Madison on day of graduation from grade school. From usher to balcony director, and then transferred as assistant to the Apollo. Jim started as a singing usher with the organist at the Madison and won a radio impersonation contest conducted over the entire Great States Theatre circuit.

▽

NOLAN S. CRUISE

is down in New Orleans, La., at the Poplar Theatre in the capacity of assistant and you know, Nolan, your obligation didn't cease with having joined the Club, we shall expect that contributions on your activities shall be forthcoming for use in our pages. How about it?

▽

ANDY SCHECTMAN

assistant manager of the Colney Theatre in Philadelphia, Pa., certainly ought to know what his obligations to us are. We have plenty of Round Tablers in Philly who are mighty active members and we'd like to swell the ranks with another by having your reports from time to time.

▽

HARRY RINZLER

is the assistant manager of the Culver Theatre in Brooklyn, and is a brother of our good friend Joe at the Biltmore. Harry started as usher at the Commodore, Brooklyn, and then as display artist, chief of staff and was then transferred to the Alba and later promoted to his present assignment.



Above poster was created by Louis Chiaramonte, artist, Loew's State, Boston. Display was air brush in natural colors showing application of cutout.

▽

DONALD L. SMITH

manages the Royal Theatre in St. Paul, Kansas, and since he is the first member to join the club from there, it shall evolve upon him to keep us posted on how shows are put over in his fair city.

Showmen's Calendar

SEPTEMBER

1st	Richard Arlen's Birthday
2nd	U. S. Treasury Established—1789
4th	Hendrick Hudson Sailed Up Hudson—1609
5th	Fay Wray's Birthday
6th	Pres. McKinley Assassinated—1901
7th	Labor Day
9th	California Admitted to Union—1850
	Colorado Admitted to Union—1850
13th	Star Spangled Banner Written in 1814
	General Pershing's Birthday
	Claudette Colbert's Birthday
14th	School Opens
15th	Wm. Howard Taft Born—1857
	Jackie Cooper's Birthday
18th	Greta Garbo's Birthday
19th	Ernest Truex's Birthday
21st	First Day of Autumn
22nd	Nathan Hale Executed—1776
	Paul Muni's Birthday
	Emancipation Proclamation Issued by Lincoln—1862
26th	Donald Cook's Birthday
	Pacific Ocean Discovered by Balboa—1513
	Yom Kippur
27th	Daylight Saving Time Ends
	George Raft's Birthday
30th	Ralph Forbes' Birthday
	George Bancroft's Birthday

EUGENE RUSSELL HARDWICK

is certainly well known to all, having won a plaque recently for his outstanding campaign on "Trail of the Lonesome Pine." For the records, Russ is at the Lyceum Theatre in Clovis, New Mexico, and as he traces his career, it has been mighty interesting. Russ says in 1910 he was janitor, operator, stage hand and sometimes stooge of the Majestic Theatre in Roswell, New Mexico. In 1912 we find him managing and operator of the Majestic in Artesia, N. M., thence around with Independent or Right's Film Exchange as bookkeeper, office boy, stenog, shipping clerk, general flunkie, etc. In 1913 Hardwick became manager of the Grand Opera House in Amarillo, Tex., and in 1933 became manager of the Lyceum and Mesa Theatres, where he is now.

▽

PAUL A. VOLKMAN

is in Wapata, Wash., managing the Liberty Theatre and started as projectionist in 1920, later left to enter hotel business and then taught school as industrial arts instructor which stood him in good stead when he completely remodeled his theatre. Paul says he is now building a balcony, erecting a new marquee and generally fixing up the whole building, and promises as soon as all this is completed to contribute to our pages.

▽

JOHN TUCKER

manager of the Park Theatre, Roselle Park, N. J., needs no introduction to our pages having recently won a Mention on his very good campaign submitted for Award consideration. John started as an usher at the Strand Theatre in Birmingham, Ala., later chief and then treasurer of the Metropolitan in Houston, Tex., assistant at the same theatre and was transferred to M. J. as manager of the Crescent Theatre in Perth Amboy. From there we find that Tucker was made manager of Ed Hart's present hangout, the Oxford in Plainfield, thence to Long Island and Brooklyn until he landed back in New Jersey, from where we hope he'll keep in touch.

▽

HAPPY HASSELO

is in Alton, Iowa, managing the Palace Theatre there. Happy who has contributed to our pages has gone through the regular routine, doorman, assistant, etc., and has served his apprenticeship at the Fox State and Fox Palace Theatres in Corning, New York. Well, Happy, you say you'll keep your activities coming, we're waiting for more.

▽

E. E. CRABTREE

is certainly one of the boys that doesn't need an introduction, but we'll tell a little about his background. Ed, now managing the Palace in Peoria, Ill., worked as usher in Decatur houses, advanced to assistant, then to Danville as assistant and later transferred to La Salle as manager. From there Ed went to the Publix Home Office as front house representative covering states of Iowa and Nebraska, returned to Danville as secretary to Thomas P. Ronan, district manager.

J. C. JENKINS—HIS COLYUM

Fargo, North Dakota

Dear Herald:

You no doubt have heard preachers and other people talk about hell. Well, this place isn't hell, but it is a suburb of it. We drove in here today in a blistering south wind that felt like it came out of a red hot oven and the government thermometer registered 114 in the shade, but if they have any shade around here we have failed to find it.

Our hotel room is as hot as a bake oven and we'll betcha that if it doesn't cool off before morning we will look like a fried catfish. We have about worn out the bellboy bringing us icewater. When we got in here today we were as limp as a dishrag and the only dry stitch on us was—well, there wasn't any.

We heard a fellow telling about North Dakota. He said up here they had an early fall, a long winter, a late spring and a dry summer, and we said to him, "Well, brother, outside of that the state is all right, isn't it?" and he replid, "Yes, it is, if you don't count the grasshoppers."

We had intended to go on into the state but have been advised not to go any farther because they told us that the farther we went the worse we would find conditions, and they are certainly bad enough around here. This town is located in the Red River Valley of the North, and the Red River Valley has been the backbone of the agricultural section of the state, but this year they won't raise enough to feed a grasshopper, unless he is on a diet like ourself, and who ever heard of a grasshopper being on a diet.

We called on J. W. McCarthy, who has 26 theatres in North Dakota, and J. W. says he has never known conditions as bad as they are this year, that many people are leaving the state and that the cattle are being moved to wherever they can find feed for them. Putting two and two together, we have concluded that North Dakota is in a bad way, from an agricultural standpoint, but outside of that we would say that she is all right, which, of course, includes Senator Lemke, who is going to run for president on some kind of a ticket, but we don't know what it will be yet. Our judgment is that a lot of the people out here are going to need some help from their Uncle Ezra or Uncle Sam or they will have a hard time getting through the winter, regardless of who is president.

▽

When we came up from the south the other day we stopped at Wadena and called on J. C. Quincer, who operates the Wadena theatre, and right here we want to warn you boys to look out for anybody whose initials are "J. C." He may be all right, but as a rule he needs watching. This, of course, don't go for J. C. Quincer; he doesn't need any watching; he is 100 per cent, spring or fall, cold or hot, wet or dry. We had a nice visit with him, but it was a short one because he had company at his house and he couldn't fool away any time with a Vagabond Colyumnist. We couldn't blame him, but he said he didn't want us to let his subscription expire to the HERALD. That's just the way it is with these theatre boys: they all realize they need the HERALD, and why shouldn't they, because it covers the field like an April shower.

▽

Today we called on Andy and Herb Anderson at Detroit Lakes. They have built a beautiful new theatre that is no doubt the pride of Minnesota. They already had a good one, but that's just the way it is with these Anderson boys: they are always right out in the front rank doing things, and they realize that Detroit Lakes needed something besides her beautiful lakes to write to the old folks back home about, so they put up a swell theatre that is the talk of the town, and if Detroit Lakes ever needs a better theatre they will build it. We would have liked to have stayed and visited with them longer, but we are a working man, even if it is hotter than—— Oh, gosh, gee whiz, we will have to call the bellboy to bring us some more icewater.

▽

Bemidji, Minnesota

This is where the Chippewa Indians used to hunt and fish and where Big Chief Bemidji and his squaw lived before the Waerhauser Lumber Company came in and took possession of the country and cut off the timber. The town is named after this chief and there is a statue of Bemidji erected in a park on the edge of Bemidji Lake and they have the old chief looking northeast, the first one we ever saw looking in that direction. The reader has our permission to pronounce the name of this town anything he likes, but he must take his own chances. If he gets the lockjaw that will be his fault. He can probably pronounce it better when he has the mumps and takes a bite of lemon. Bemidji has a population of something like 7,500, quite a bunch of whom come here to spend the summer. It is a pretty good town except when it is 45 below zero. Right now it is 100 above and has been around 105 all day, and as a result we are inclined to go down and jump into Bemidji Lake.

The managers of the two theatres here in Bemidji had gone away when we called. Both were out of town and we didn't see them.

There is no doggone sense in people leaving a town like this one with a fine fishing lake right at their back doors, but some people will do it. We had the pleasure, however, of meeting an old friend who used to play the violin in the orchestra in our theatre with the Clint and Bessie Robins company, and the Clint and Bessie Robins company will be pleased to know that we met Bill Bender and that Bill sends them his regards. Clint and Bess now operate the Pace theatre at Gordon, Neb., for the Black Hills Amusement Co.

Coming over here today from Fargo, N. D., we stopped at Ada., Minn., and called on Mr. J. Ulman of the Orpheum theatre and had a very delightful visit with him. J. says we were there and called on him once before, but we had forgotten it.

▽

Miss G. E. Gannon is building a new theatre at McIntosh. She said she thought it would be ready to open about August 1st. She already had one but she says she will turn that one into something else. McIntosh doesn't impress us as large enough for two theatres and when Miss Gannon gets her new one open it will be all McIntosh will require. Our call on her was a very pleasant one.

▽

Mr. Danielson of the Liberty at Fosston was out of town when we called and we failed to meet him. Too doggone bad for both of us.

▽

E. R. Wright still operates the Family theatre at Bagley; not only that, but he operates a drugstore also, and this keeps him pretty busy and keeps him from doing anything he shouldn't do. Our visit with him was a very pleasant one. We remember calling on him last year when we were on our way to Winnipeg, Canada. Bagley is located right in the deer country and the people of Bagley don't have to go hungry for meat. At one time it was an important lumber point, but today they go to the theatre instead of the sawmill.

▽

It's going to get hotter than—; well, it is going to get hot today, and so we are going to cut this off and get on the road while it is cool. Some sense in that, isn't there?

J. C. JENKINS

The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an APRIL SHOWER.

SHORT PRODUCT PLAYING BROADWAY

Week of July 18

CAPITOL
Three Little Pups..... MGM

MUSIC HALL
Living Jewels ..... RKO Radio
Mickey's Moving Day..... United Artists

PARAMOUNT
Sporting Comparisons ..... Paramount
Greedy Humpty Dumpty... Paramount
The Rhythm Party..... Paramount

RIALTO
And So To Wed..... RKO Radio

RIVOLI
Mickey's Moving Day..... United Artists
Cities of North Africa..... Harold Auten

ROXY
Vim, Vigor and Vitaliky..... Paramount
Dummy Ache ..... RKO Radio
Going Places, No. 24..... Universal

STRAND
Shanghaied Shipmates ..... Vitaphone
Whale Ho ..... Vitaphone
I'm Much Obliged..... Vitaphone

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 33.—(A) What is good maintenance practice with respect to stocking spare sound equipment parts? (B) Give us your views regarding lens ports. This is an important matter so do not be too sparing of words and ideas.

Answer to Question No. 28

Bluebook School Question No. 28 was: (A) How is amplification secured in a three-element tube? (B) Name the essential things served by projection room ventilation.

The following made acceptable answers: C. Rau and S. Evans; D. Danielson; G. E. Doe; B. Devietti; J. R. Prater; A. L. Cooper; D. Pollock; W. Limmroth; F. Bochert; H. Edwards; C. Champney; P. and L. Felt; W. C. Brown; C. A. Ellison; H. B. Smith; C. Lonie; C. L. Loft; W. H. Edmonds; C. G. Jones; M. and J. Devoy; C. and S. E. Gay; J. F. Seidman, G. L. Snow, R. Galley and R. T. Digby; C. L. Hauber and R. B. McCullough; G. D. Jones; M. J. O'Brien; C. Hawkens; S. Myers and O. L. Harris; E. N. Quinn, H. T. Bell, N. Nathan and S. D. Singer; L. A. Keller; T. H. Morton, L. and F. H. Klar; F. K. Monroe; F. H. and L. Savlor; J. Lansing and R. D. Oberleigh; H. K. Abernathy and R. Tomkins; N. R. Tomlinson; H. F. Stacy and C. Stuart; J. Jacobs; J. S. Knight and F. T. Hamilton; B. L. Shaw; W. D. Samuels; H. T. Todd and L. A. Dodson; D. Emmerson; T. B. Danielson; R. L. Norton; C. C. Lowery, M. Hicks and J. L. Durante; D. J. Green, J. W. Ruther and M. L. Lawrence; O. R. Johnson; R. E. Hartmann; R. Morris; C. J. McCabe and R. Holmes; R. Mills and J. R. Perkins; V. Burton; I. C. Croft; W. Burns and T. R. Fanning; H. and F. C. Winkle; L. T. Hunt; G. Johnson and L. R. Spooner; H. V. Nathan; H. H. Lantry; E. B. Hibbard; J. E. Smith; G. W. Scott; P. Larcher and L. W. Morgan; H. D. Lally; T. N. Powell and N. T. Brown; W. D. Wagner and E. C. Moore; J. Farraro; R. Hubbell; M. Wentworth; L. B. Hardy; D. D. Orr; P. Redman and N. G. Kilgen; A. Garlock and J. B. Roth; M. R. Ray; H. E. Lytle; O. E. Parker and L. L. Lewis.

[NOTE: The "diplomas" will be issued at the completion of one full course in the Bluebook School. You may start at any time, but must send in answers every week unless you can supply a reasonable excuse.—F. H. R.]

Section (A) is answered by B. L. Shaw as follows:

"What we call 'amplification' is not really that at all, but in reality the controlling of a strong current by a very much weaker one. The three-element tube has three electrically active elements, called respectively the 'plate,' 'grid' and 'filament,' all located in a vacuum established within a glass enclosure or 'tube.' The action is as follows:

"The filament is connected to two wholly different circuits, one of which supplies d. c. current for the purpose of raising its temperature to incandescence, in which condition it throws off or emits clouds of negatrons energized by each of the two before mentioned circuits. Those having their source in the heating current, which we will call current A, return to the filament, since electrical action is always within its own power source and the circuits connected therewith.

"A second circuit, which we will call B, has its negative side attached to the filament, its positive side being connected to the 'plate,' a sheet of thin metal, though for the purpose of greater coolness some manufacturers use a metal ring for a plate. In any case the plate must present considerable area to the negatron action I shall describe.

"Thus we have filament and plate terminals of a circuit separated by space in the vacuum tube. When in action the incandescent filament fills the vacuum with negatively charged particles of electricity called 'negatrons.' This is termed a 'space charge.' Disregarding the filament circuit heating current negatrons, those that have their power source in current B, being electrically charged, would of course be attracted to the plate and thus a current would be established in circuit B that would be of even voltage and strength and of power equal to the ability of its power course to overcome the resistance set up in the circuit, including the vacuum space itself.

"However, between the positively charged plate and the filament that is negatively charged in so far as has to do with circuit B is a 'grid' that is connected with the negative side of the very weak photo-electric cell, hence is negatively charged. Now, as we all know, positive attracts negative, whereas negative repels negative. Since to reach the plate the negatrons from current B, which form the B current through the vacuum space, must pass through the grid, it follows that more or less of them will get through against the grid negative repulsion force, according to the instant-to-instant power impressed upon the grid by the P. E. cell circuit. That action should be easily understood. When the negative repulsion power (grid voltage) is less, more negatrons get through to the plate; when it is greater, less negatrons can pass.

"Remembering that at each instant of time the P. C. cell voice current alters in exact proportion to the amount of light reaching its active element from the film sound track, it is evident that the B current will be modified by the condition described exactly in accordance with the voltage variations in the voice or P. E. cell current. In other words, the stronger B current voltage will be made into an exact duplicate of the weaker voice or P. E. cell current voltage."

[NOTE: I submitted the foregoing to two of our best sound engineers, who both agreed that while perhaps not exactly correct from the scientific viewpoint, it nevertheless contains nothing basically wrong. Personally I regard it as the most understandable explanation of amplification I have yet seen—understandable to the non-technical man, I mean.—F. H. R.]

J. R. Prater explains it this way:

"In a three-element vacuum tube, amplification is secured through its valve-like action that enables a weak current to control a much stronger one. The three essential elements of the tube are anode, cathode and grid. More complicated tubes have other elements added, but they merely serve to modify or assist the three essential ones.

"The positive wire from a high voltage (moderately high only.—F. R. H.) pure d. c. power source is connected to the anode (Plate.—F. H. R.) and the negative wire to the cathode (filament.—F. H. R.). This, together with its power source and wires, forms the plate circuit.

"When the cathode is heated (brought to incandescence.—F. H. R.), negatrons are emitted from it, a great number of which are attracted to the positively charged anode, or plate. This flow of negatrons forms the plate current (through the tube vacuum space.—F. H. R.) and under this condition the current flow would

(Continued on following page)

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THE BLUEBOOK SCHOOL

(Continued from preceding page)

be steady, its strength depending upon the numbers of negatrons reaching the anode. This latter in turn depends upon the number of negatrons emitted by the cathode and the voltage supplying the anode with its positive charge.

"The grid, which is located between anode and cathode, is also connected to a pure d. c. power source, but with negative to grid and positive to cathode, thus supplying what is termed the grid or 'C' bias. Grid and cathode form a condenser through which the grid circuit is completed.

"Now when the negatrons seek to pass from cathode to anode they encounter the negatively charged grid and are repelled, some of them being forced back and prevented from passing. The stronger the grid charge, the greater the repulsion, which action, it is obvious, operates to change the plate current exactly in proportion as the grid charge is changed. Actually a very small change in grid charge controls a relatively large number of negatrons, and it is this valve-like action that gives the tube its amplifying power.

"By connecting a source of sound current in series with the grid circuit, the grid bias or charge is altered in response to the frequency and strength of the sound current, which fluctuation causes a corresponding change in the much stronger plate current, thus superimposing on the steady plate current an a. c. component which is a powerful duplicate of the weaker original sound current supplied to the grid."

A. L. Cooper says:

"The three-element amplifying tube consists of a cathode and an anode placed in a vacuum tube, and a control grid so located between them that negatrons emitted by the cathode must pass through it to reach the anode. One wire (the positive) of the plate circuit is connected to the anode; the other to the anode.

"The grid circuit has two wires, one of which (the negative) connects to the grid, the other to the cathode, so that the grid and anode form, in effect, a small condenser. The grid is always kept negative with respect to the cathode, so that negatrons cannot contact the grid and short circuit the grid-cathode capitance. The two sources of power in the grid circuit are connected in series. One is the sound current to be 'amplified,' which may be from the secondary of a transformer. The other is plain d. c., with negative connected to grid and positive, as aforesaid, to cathode. This is called the grid or 'C' bias. It keeps the condenser always charged with cathode positive and grid negative, while the sound source in series varies the strength of the charge as its own frequency and strength to the cathode. Each fluctuation, no matter how slight, in the grid charge is instantly duplicated by a corresponding change in the much stronger plate current, making an a. c. ripple that exactly matches every fluctuation in the grid voltage that created it. The plate current ripple thus produced is therefore an amplified duplicate of the grid ripple."

There, gentlemen. You wanted the chance to know how different ones understood things, and here you have an example.

(B) W. C. Brown says:

"Projection room ventilation serves mainly to provide conditions wherein men may remain for several hours without fear of injury to health, and to remove all gasses and smoke as fast as formed in case of fire. Ventilation serves other things of value, but the two named are the essential factors. Men cannot do their best work in poorly ventilated quarters, therefore since box office income depends, in some measure, at least, upon good work by the projectionist, it is to the financial interest of the employer to provide it. Moreover, did a fire occur in a poorly ventilated room, smoke in all probability would ooze out into the auditorium around crevices in the various shutter-covered openings, sight of which might well cause a panic, with possibly very serious results.

"We then may say that good ventilation is a safeguard to both life and health."

A. Garlock answers thus: "The essential items served by proper projection room ventilation are: (a) To provide good air, thus conserving the health of the men working in the room, as well as setting up a condition tending to cause them to produce good work. (b) Proper ventilation is a decided safeguard in case of fire; see your Bluebook. (c) A proper flow of air tends to cause equipments to operate at lower temperature. (d) Proper air movement tends to carry off carbon and other dust which, did it lodge on film or in machinery bearings, would cause serious harm."

G. E. Doe holds this view:

"Without good ventilation during hot weather, at least, the projection room is a hot, uncomfortable place in which to work, to say nothing of health considerations. Men forced to work under such conditions will not do their best, hence the box office will suffer. Accidents are more likely to happen in such a room. Equipments will not receive the care they might and should have, therefore the repair and replacement bills will be higher than they would be were better working conditions provided. I am not defending poor work, even when the employer 'asks for it.' I am only telling you, or rather him, what will happen.

"In addition to all this, with poor ventilation the air will be more dust laden, with consequent injury to film and machinery bearings and the greater liability of ground noise in sound, and to top it all off, when or if a fire occurs in a poorly ventilated room, almost certainly at least, some of the smoke will get out into the auditorium, where it may start a panic. To sum up, good health, comfortable working quarters, clean air and protection from possible panic in time of fire are the essential points."

COMPANIES INCORPORATED

The following new companies in the motion picture field have been incorporated recently in the localities named:

In Arkansas:

Ozark Enterprises, Inc., to operate theatres, By W. F. Sonneman, E. H. Sonneman, M. A. Lightman and M. S. McCord. Capital stock is 1,000 shares, no par.

Payne Amusement Company, Inc., by E. C. Payne, Leila Pyane and Hal DeLongy.

▽

At Dover, Del.:

Fox Southside Theatres Corporation, to operate theatres, listing a capital of $1,000. Incorporators are Orville H. Schell, Jr., Charles G. Tillinghurst, Jr., and H. D. Johnson.

New Cozy Theatre Company, Inc., with capital stock of 1,000 shares, no par value, by S. L. Mackey, J. Skrivan and H. Kennedy.

▽

In Florida:

Myrna Halifax Theatres, Inc., with capital of 10 shares, par value $100 each, by E. J. Sparks, M. C. Talley and L. H. Small.

Pan American Pictures Corporation with capital stock of 400,000 shares, no par value, as producers, by A. L. Brown, G. H. Bowles and C. D. Benson.

Perland Company, Inc., to engage in the motion picture business, by F. Rogers, F. H. Kent and G. A. Kenimer, Authorized capital is 100 shares at par value of $100 each.

Royal Theatre Enterprises, Inc., to operate theatres under an authorized capitalization of 100 shares, no par value, by J. A. Cunningham, D. Scott and C. L. Perry.

Veebee Theatres, Inc., by R. N. Kahleyard, Sr., R. N. Kahleyard, Jr. and M. C. Talley, with capital stock of 10 shares, par value $100 each.

▽

In Missouri:

Fanchon and Marco Enterprises, Inc., to carry on general theatre and amusement business, by Harry Greenman, Charles E. Kurtzman and Rose Wiptler.

▽

At Albany, N. Y.:

Harley Enterprises Ltd., theatrical business, with a capital of 100 shares, no par value, by Solomon Badesch, Esther Schutz, Nathan Berman.

Ionian Theatre Corporation, to operate theatres. Capital stock is 100 shares, no par value, by John Skouras, James Marcus, Euthermios Coolis.

Lake Placid Players, Inc., for theatrical productions by Elizabeth W. Stearns, Marion Rooney, Edith B. Stearns.

▽

At Charlotte, N. C.:

Standard Theatres, Inc., with authorized capital stock of $100,000 and subscribed stock of $300, to own and operate motion picture theatres, by F. H. Beddingfield, J. M. Gregg and S. W. Craver.

▽

In Ohio:

Cheviot Theatre Realty Company, Inc., by Dorothea Gano Loofbourow, J. E. Crawford and John R. Loofbourow, with capital stock of 250 shares, no par value.

Creation Amusement Inc., by N. R. Simon, J. M. Barbour and G. W. Rosenberg.

Fairfield Amusement Company, Inc., by Robert Dienst, A. B. Miller and A. F. Miller.

Valley Amusement Company, Inc., with authorized capital stock of $10,000 by David M. Levy, Alfred H. Myers and M. H. Koodish.

▽

In Rhode Island:

Columbia Amusement Corporation, an exhibitor company, by William J. Carlos, Marshall B. Marcus and Irving Winograd.

▽

Rockport Amusement Company, Inc., capitalized at $2,000, by A. C. Glass, Charles T. Picton and Fred Johnson.

▽

In Virginia:

Brink Amusement Corporation, with capital of $10,000, to engage in a general entertainment business. James H. Brink of Covington, Ky., is president.

T. & P. Company, Inc., of which B. T. Pitts is president, has been granted a charter to a theatrical business under capital of $50,000.

Virginia Theatre Supply Corporation, with maximum capital of $5,000, to manufacture and deal in theatre supplies. H. Pollard Long is president.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Avenging Angels	Frankie Darro-Kane Richmond	Aug. 20,'36		
China Flight		Oct. 1,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.		Sept. 15,'36		
Wild Horse Roundup	Kermit Maynard	Aug. 8,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra	Del Cambre	July 15,'36†		

Coming

White Glove, The — Sept. 1,'36†

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 25,'36		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-Donald Cook	Dec. 15†	64.	Mar. 28,'36

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	July 7,'36†	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Denfender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
Shakedown	Lew Ayres-Jean Perry	July 17,'36†	57	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†	64	
(See "In the Cutting Room," May 23,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan	Jean Arthur-Joel McCrea			
(See "In the Cutting Room," July 18,'36.)				
Continental	Dolores Del Rio-Melvyn Douglas			
Craig's Wife	John Boles-Rosalind Russell			
(See "In the Cutting Room," July 18,'36.)				
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy			
Man Without Fear, A	Jack Holt-Louise Henry			
Meet Nero Wolfe	Edward Arnold-Lionel Stander	Aug. 1,'36†	72	
(See "Fer de Lance," "In the Cutting Room," May 2,'36.)				
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans			
Theodora Goes Wild	Irene Dunne			
They Met in a Taxi	Chester Morris-Fay Wray			
(See "There Goes the Bride," "In the Cutting Room," July 4,'36.)				
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Two Minute Alibi	M. Churchill-Wm. Gargan			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Scream in the Dark — Lon Chaney, Jr. — 6 rls.

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Be Good Unto Death — Lacri Deveny — Sept. 10,'36 — 80

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60.	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Coming				
Amok	Marcel Chantel	Oct. 15,'36	84.	
Kilou, the Killer	Technicolor	Oct. 1,'36	60.	June 1
L'Equippage	Annabella	Oct. 15,'36	79.	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81.	
Notre Dame		Oct. 1,'36	58.	
Opera of Paris	Georges Thill	Oct. 1,'36	50.	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65.	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972. (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36†	67.	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69.	Nov. 23
Bullets or Ballots (G) 961 (Exploitation: June 13,'36, p. 123; June 27,'36, p. 86.)	Edw. G. Robinson-Joan Blondell	June 6,'36†	81.	May 23,'36
Captain Blood (G) 855. (Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)	Errol Flynn-Olivia De Havilland	Dec. 28†	119.	Jan. 11,'36
Ceiling Zero (G) 953. (Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)	James Cagney-Pat O'Brien	Jan. 25,'36†	95.	Dec. 28
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68.	June 20,'36
Golden Arrow, The (G) 959. (Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)	Bette Davis-George Brent	May 23,'36†	68.	May 9,'36
Hearts Divided 955 (G)	Marion Davies-Dick Powell	June 20,'36†	70.	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84.	Nov. 2
Law In Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58.	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61.	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60.	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67.	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64.	Nov. 30
Road Gang (A) 964. (Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)	Donald Woods-Kay Linaker	Mar. 28,'36†	62.	Feb. 29,'36
Singing Kid, The (G) 954. (Exploitation: May 2,'36, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11,'36†	84.	Mar. 21,'36
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63.	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56.	Apr. 11,'36
Story of Louis Pasteur, The (G) 956. (Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68.)	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87.	Nov. 30
Two Against the World (G) 977.	Humphrey Bogart-Beverly Roberts	July 11,'36†	57.	May 23,'36
White, Angel, The 960 (G). (Exploitation: July 11,'36, p. 125.)	Kay Francis-Ian Hunter	July 4,'36†	91.	June 6,'36
Coming				
Case of the Caretaker's Cat	Ricardo Cortez-June Travis			
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63.	May 23,'36
China Clipper 960. (See "In the Cutting Room," July 4,'36.)	Pat O'Brien-Beverly Roberts	Aug. 22,'36†		
Down the Stretch (G)	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65.	July 18,'36
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Heroes of the Air	Jean Muir-Warren Hull			
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58.	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe. (See "In The Cutting Room," June 20,'36.)	Joe E. Brown-Carol Hughes			
Shrinking Violet	June Travis-Richard Purcell			
Sing Me a Love Song	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck. (See "In the Cutting Room," June 6,'36.)	Joan Blondell-Dick Powell	Sept. 12,'36		

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov. 25†	115.	
Blue Candles	Reta Myrat	Dec. 25†	95.	
Crucified Love	Helen Pades	Dec. 15†	115.	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98.	
Independence	Phillip Alexander	Feb. 16,'36†	100.	
Makrea Apton Kosmo	Athena Olympia	Nov. 18†	75.	
News from Greece	Travelogue	Feb. 9,'36†	80.	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78.	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79.	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 15,'36†	75.	Jan. 25,'36
Mister Hobo (G) 3416. (Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)	George Arliss-Gene Gerrard	Nov. 22	80.	Oct. 10
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80.	Oct. 10
Rhodes, the Diamond Master (G) 3514. (Exploitation: Feb. 29,'36, p. 72.)	Walter Huston	Apr. 15,'36†	88.	Mar. 7,'36
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83.	May 23,'36
Coming				
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623. (Reviewed under the title, "Love in Exile.")	Clive Brook-Helen Vinson-Mary Carlisle		78.	May 30,'36
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nelson Touch, The	George Arliss			
Nine Days a Queen (G) 3610. (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80.	May 18,'36
Paris Love Song	Jessie Matthews			
Seven Sinners. (Reviewed under the title, "Doomed Cargo.")	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70.	July 11,'36
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marion Nixon	Aug. 15,'36	66.	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64.	Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65.	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67.	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69.	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66.	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½.	
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 15†	65.	June 15
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½.	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78.	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½.	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63.	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67.	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65.	
Lady Luck	Patricia Farr—Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy William-Molly O'Day	Dec. 1 †	56.	
Little Red School House	Junior Coghian-Dickie Moore	Mar. 10,'36†	59.	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65.	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61.	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69.	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89.	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76.	
Riding Avenger (G)	Hoot Gibson	June 15,'36†	57.	July 18,'36
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar.28,'36
She-Devil Island	C. Guerrero-J. J. Martinez Casado	June 1,'36†	63.	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60.	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77.	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60.	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70.	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75.	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59.	
West of Nevada	Rex Bell	June 22,'36†	59.	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55.	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65.	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60.	
Song of the Scarlet Flower	Swedish	June 15,'36	80.	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36	62.	
Coming				
Monday at Ten	Virginia Cherrill-Gary Marsh		60.	
Crime of Voodoo	Fredi Washington	Sept. 1,'36	63.	
Voice of India	Hoeffer Expedition	Sept. 15,'36	70.	
Womanhood	Eve Gray-Esmond Knight		60.	

(THE RELEASE CHART--CONT'D)

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mad Parade	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
Second Choice	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Wooden Kimono, The		Sept. 15,'36		

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75	July 4,'36

Coming

On the Spot	Reginald Denny-Jack La Rue	Aug. 1,'36		

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Ah, Wilderness! (G) 628	Wallace Beery-Lionel Barrymore	Nov. 29†	98	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83; Feb. 22,'36, p. 98.)				
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79	July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
(Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6†	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 100; Apr. 4,'36, p. 88.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36; p. 122.)				
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy-Jack Holt	June 26,'36†	111	July 4,'36
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36†	95	July 18,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Gable-Myrna Loy-Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				

Coming

Born to Dance	Eleanor Powell-James Stewart			
Chained Lightning	Edmund Lowe-Betty Furness			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Gorgeous Hussy, The 633	Joan Crawford-Robert Taylor-Melvyn Douglas-Jas. Stewart	Aug. 28,'36†		
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82.)				
His Brother's Wife 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†		
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 26,'36		
Longest Night, The	Robert Young-Florence Rice			
Mister Cinderella	Jack Haley-Betty Furness			
Neighborhood House (G)	Charley Chase-Rosina Lawrence		58	May 9,'36
Old Hutch	Wallace Beery-Cecilia Parker	Sept. 25,'36		
Our Relations	Laurel and Hardy			
Piccadilly Jim 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†		
(See "In the Cutting Room," July 18,'36.)				
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senior Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	*85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Early to Bed 3560	Charles Ruggles-Mary Boland	June 5,'36†	73	
(See "In the Cutting Room," May 2,'36.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 16
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Milky Way, The (G) 3535 (Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85.)	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88.	Feb. 1,'36
Millions in the Air (G) 3526 (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie	Dec. 13†	72.	Nov. 30
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83.	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59.	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85.	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73.	June 13,'36
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76.	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	64.	June 20,'36
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82.	Jan. 11,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73.	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66.	Nov. 2
Sky Parade 3550 (Exploitation: July 11,'36, p. 127.)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70.	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87.	Feb. 15,'36
So Red the Rose (G) 3522 (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott	Nov. 22†	83.	Nov. 16
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77.	June 20,'36
13 Hours by Air (G) 3547 (Exploitation: June 6,'36, p. 118.)	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77.	Mar. 21,'36
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64.	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543 (See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, p. 122.)	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106.	Feb. 29,'36
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63.	Feb. 8,'36
Yours for the Asking (See "In the Cutting Room," June 27,'36.)	George Raft - Dolores Costello Barrymore	July 24,'36†		

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen
Champagne Waltz	Gladys Swarthout - Fred MacMurray
General Died at Dawn, The	Gary Cooper-Madeleine Carroll
Girl of the Jungle	Ray Milland-Dorothy Lamour
Hollywood Boulevard	John Halliday-Robt. Cummings. Aug. 14,'36
I Give My Life	Sir Guy Standing-F. Drake. Aug. 14,'36
Johnny Gets His Gun	Ralph Bellamy-Katherine Locke
Lady Be Careful	Lew Ayres-Mary Carlisle
Murder with Pictures	Lew Ayres-Gail Patrick
My American Wife (See "In the Cutting Room," July 18,'36.)	Francis Lederer-Ann Sothern. July 31,'36†
Rhythm on the Range (See "In the Cutting Room," July 4,'36.)	Bing Crosby-Frances Farmer. July 31,'36†
Son Comes Home, A (See "In the Cutting Room," June 27,'36.)	Mary Boland-Donald Woods. July 31,'36†
Texas Rangers, The	Fred MacMurray-Jean Parker. Aug. 14,'36
Three Married Men	Lynne Overman-Wm. Frawley
Valiant Is the Word for Carrie	Gladys George-Arline Judge
Wives Never Know	Charles Ruggles-Mary Boland

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar. 1,'36†	59.	
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60.	
I'll Name the Murderer	Ralph Forbes-Marion Schilling	Jan. 27,'36†	76.	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68.	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67.	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61.	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60.	

Coming

Aces and Eights	Tim McCoy-Luna Walters
Ghost Patrol	Tim McCoy-Claudia Dell
Lion's Den, The	Tim McCoy-Joan Woodbury
Traitor, The	Tim McCoy-Frances Grant

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60.	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63.	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54.	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55.	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60.	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55.	Apr. 11,'36
Dancing Feet (G) 3525 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan. 31,'36†	72.	Apr. 4,'36
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58.	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Oct. 5†	67.	
Forced Landing 3524 (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Dec. 2†	61.	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85.)	Helen Morgan-Chester Morris	May 1,'36†	66.	May 23,'36
Frisco Waterfront (G) 3518	Ben Lyon-Helen Twelvetrees	Dec. 7†	66.	Dec. 7
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68.	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36†	56.	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65.	Apr. 25,'36
Hitch Hike Lady (G) 3509 (Exploitation: Feb. 1,'36, p. 62.)	Alison Skipworth-James Ellison	Dec. 28†	76.	Dec. 21
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59.	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p .76.)	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68.	Jan. 11,'36
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,'36.)	John Wayne-Ann Rutherford	May 25,'36†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60.	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65.	June 27,'36
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54.	
Oregon Trail 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59.	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60.	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58.	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54.	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52.	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73.	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69.	Nov. 9
Ticket to Paradise 3508 (See "In the Cutting Room," May 30,'36.)	Roger Pryor-Wendy Barrie	July 10,'36†		
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,36.)	John Wayne-Phyllis Fraser	July 6,'36†		

Coming

Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford
Follow Your Heart	Marion Talley-Michael Bartlett
Gentleman from Louisiana, The	Eddie Quillan-Charlotte Henry
Hearts in Bondage (G) (See "In the Cutting Room," June 27,'36.)	James Dunn-Mae Clarke. Sept. 1,'36. *70. June 6,'36

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15†	90½.	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	68.	Nov. 23
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36†	80.	July 11,'36
Bunker Bean 630 (See "His Majesty, Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June 26,'36†	67.	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68.	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22,'36†	85.	May 16,'36
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4,'36, p. 68.)	William Powell-Jean Arthur	May 15,'36†	81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: Feb. 22,'36, p. 96; June 13,'36, p. 127.)	Frank Buck	Dec. 20	74.	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67.	Mar. 14,'36
Follow the Fleet (G) 613 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.)	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110.	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68.	Oct. 5
Grand Jury 633	John Arledge-Louise Latimer	July 24,'36†		
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59.	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	95.	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov. 22†	87.	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 16.	96.	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77.	Feb. 8,'36
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36†	66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78.	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68.	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G).544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36

Coming

Don't Turn 'Em Loose — Bruce Cabot-Louise Latimer...

Mary of Scotland — Katharine Hepburn-Fredric March
(See production article, Apr. 11,'36, p. 16.)

Mummy's Boys — Wheeler and Woolsey
(See "In the Cutting Room," June 20,'36)

Plough and the Stars, The — Barbara Stanwyck-Preston Foster

Portrait of a Rebel — Katharine Hepburn- Herbert Marshall

Second Wife — Walter Abel-Gertrude Michael

Swing Time — Fred Astaire-Ginger Rogers...
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)

Walking on Air — Gene Raymond-Ann Sothern
(See "Count Pete," "In the Cutting Room," July 4,'36.)

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

Coming

Angels in White — Tala Birell — Zeldman
(See "In the Cutting Room," Feb. 29,'36.)

Glory Trail, The (G) — Tom Keene — Crescent — *65 — July 18,'36

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	58	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Brand of the Outlaws — Bob Steele

Crooked Trail, The — Johnny Mack Brown

Everyman's Law — Johnny Mack Brown

Law Rides, The — Bob Steele

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3,'36†	*60	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee, (A)* 699. (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets-Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,36, p. 86 June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36†	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74	Apr. 18,'36
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62	June 20,'36
Human Cargo* (G). 652	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody" (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Man Who Broke the Bank at Monte Carlo, The (G) 620	Ronald Colman-Joan Bennett	Nov. 29†	66	Nov. 16
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Metropolitan (G) 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†	79	Oct. 28
(Exploitation: Feb. 22,'36, p. 98.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79	May 30,'36
(Exploitation: July 18,'36, p. 85.)				
Professional Soldier (G) 628	Victor McLaglen-Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Done Ameche	June 19,'36†	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill* 656	Brian Donlevy-Gloria Stuart	July 24,'36†		
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang 649	Michael Whalen-Jean Muir	July 3,'36†		
(See "In the Cutting Room," May 2,'36.)				
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

As You Like It — Eliz. Bergner-Laurence Olivier
(See production article, June 13,'36, p. 16.)

Bowery Princess, The* — Shirley Temple-Frank Morgan — Oct. 16,'36
(See "In the Cutting Room," June 27,'36.)

Charlie Chan at the Race Track* (G) — Warner Oland-Helen Wood — Aug. 21,'36 — *70 — July 18,'36

Girls' Dormitory — Ruth Chatterton-Herbert Marshall-Simone Simon — Aug. 7,'36
(See "In the Cutting Room," June 13,'36.)

Holy Lie, The — Jane Darwell-Claire Trevor — Aug. 28,'36
(See "In the Cutting Room," July 18,'36.)

Pepper* (G) — Jane Withers-Irvin S. Cobb — Sept. 18,'36 — *65 — July 18,'36

Ramona — Loretta Young-Don Ameche — Sept. 11,'36
(See production article, July 4,'36, p. 16.)

Road to Glory, The (G) — Fredric March-Warner Baxter-Lionel Barrymore-June Lang — Sept. 4,'36 — 101 — June 6,'36

See America First — Jed Prouty-Spring Byington

Sing, Baby, Sing — Alice Faye-Adolphe Menjou — Aug. 14,'36
(See "In the Cutting Room," July 4,'36.)

Thank You, Jeeves — Arthur Treacher

To Mary—With Love — Warner Baxter-Myrna Loy — Aug. 1,'36
(See "In the Cutting Room," June 20,'36.)

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Explitaotion: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36 p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 84; May 16,'36, p. 82; May 30,'36; pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	Mar. 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132.)				

Coming

Come and Get It — Edward Arnold-Frances Farmer

Dodsworth — Walter Huston-Ruth Chatterton

Garden of Allah, The — Marlene Dietrich-Charles Boyer
(See production article, June 6,'36, p. 14.)

Last of the Mohicans, The — Randolph Scott-Heather Angel. Bruce Cabot-Binnie Barnes
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80.)

Man Who Could Work Miracles, The — Roland Young

World Is Mine, The — Nino Martini-Ida Lupino

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct.	7† 63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May	25,'36	
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb.	3,'36† 67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb.	17,'36† 64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May	11,'36† 70	May 9,'36
(Exploitation: June 20,'36, p. 120.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec.	2† 72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	30† 66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May	6,'36† 65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec.	9† 67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21† 74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan.	20,'36† 75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11† 59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar.	9,'36† 70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan.	6,'36† 112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan.	27,'36† 87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May	31,'36†	
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036	Ann Preston-Henry Hunter	June	14,'36† 65	July 4,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov.	4† 81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May	17,'36† 112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	18,'36†	
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept.	16† 84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11† 68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†	
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr.	13,'36† 95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25† 78	
Three Kids and a Queen (G) 9023	May Robson-Henry Armetta	Oct.	28† 90	Oct. 26
Throwback, The 9041	Buck Jones-Muriel Evans	Sept.	18† 60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Ace Drummond	John King-Jean Rogers			
Boss Rider of Gun Creek	Buck Jones-Muriel Evans			
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July	26,'36† *54	July 18,'36
Fool for Blondes, A	Victor McLaglen-Binnie Barnes			
My Man Godfrey (G)	William Powell-Carole Lombard	Sept.	6,'36 *95	June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug.	9,'36†	
(See "In the Cutting Room," July 4,'36.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept.	13,'36†	
Two In a Crowd	Joel McCrea-Joan Bennett	Aug.	30,'36	
Yellowstone	Henry Hunter-Judith Barrett	Aug.	16,'36†	
(See "In the Cutting Room," July 18,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1† 63	
Face In the Fog, A	June Collyer-Lloyd Hughes	Feb.	1,'36†	
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15† 70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15† 57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June	15,'36†	
Prison Shadows	Eddie Nugent-Lucille Lund	June	1,'36†	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar.	15,'36†	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June	27,'36† 58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar.	7,'36† 70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Jean Blondell-Jack Oakie-Dick Powell	Mar.	21,'36† 89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36, p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan.	4,'36† 78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36† 65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30† 77	Nov. 2
Hot Money 926	Ross Alexander-Beverly Roberts	July	18,'36† 68	
(See "In the Cutting Room, May 2,'36.)				
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr.	25,'36† 83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36† 65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14† 66	Nov. 30
Moonlight on the Prairie (G) 928	Dick Foran-Sheila Mannors	Nov.	2† 63	Oct. 26
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36† 83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July	25,'36† 69	June 27,'36
Sons O'Guns (G) 911	Joe. E. Brown-Joan Blondell	May	30,'36† 79	May 2,'36
(Exploitation: July 11,'36, p. 128.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov.	23† 89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May	9,'36† 62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May	2,'36† 56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar.	14,'36† 76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36† 60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug.	29,'36 *138	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Tiger, The (G)	Barton MacLane-June Travis	Sept.	5,'36 *62	July 11,'36
Cain and Mabel	Marion Davies-Clark Gable	Sept.	26,'36	
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
Draegerman Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Give Me Your Heart (G)	Kay Francis-George Brent		*88	July 18,'36
Green Light	Errol Flynn-Anita Louise			
Green Pastures, The (G)	Rex Ingram	Aug.	1,'36 93	May 30,'36
(See production article, May 2,'36, p. 16.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill-Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug.	1,'36† 60	May 16,'36
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Make Way for a Pirate	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Making of O'Malley, The	Pat O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3,'36, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Mistress of Fashion	Kay Francis-Claude Rains			
Over the Wall	Ross Alexander			
Pony Express Rider	Dick Foran-Linda Perry			
Satan Met a Lady 912	Warren William-Bette Davis	Aug.	8,'36† 74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Three In Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
Three Men on a Horse	Frank McHugh-Joan Blondell			
Trailin' West	Dick Foran-Paula Stone	Sept.	5,'36	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r.	Rel. Date	Running Time Minutes	Reviewed
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Cloistered (G)		Best	May	19,'36 65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrovsky	Boris Livanov	Amkino	Mar.	28,'36† 72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lillian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct.	14 80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov.	20 57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec.	14 65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar.	5,'36 110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr.	4,'36 77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May	5,'36 93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May	21,'36 83	May 30,'36
Re Burlone, II (G)	Armando Falconi	Nuovo Mondo	Mar.	25,'36 98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz, (G)	Paul Hoerbiger	Ufa	Apr.	9,'36 81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr.	7,'36 90	Apr. 18,'36
Soviet News (G)		Amkino	Apr.	10,'36 70	Apr. 25,'36
Tempo Massimo (G)	Milly	World	Mar.	12,'36 78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are From Kronstadt (G)	V. Zaichikov	Amkino	Apr.	30,'36† 93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl..
Simple Simon	Nov. 15†	1 rl..
Humpty Dumpty	Dec. 30†	1 rl..
Ali Baba	Jan. 30,'36†	9....
Tom Thumb	Mar. 30,'36†	7....
Dick Whittington's Cat	May 30,'36†	7....
Little Boy Blue	July 30,'36†	....

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached in th' Haid"	Oct. 24†	7....
No. 2—"Patch Mah Britches"	Dec. 19†	7....
No. 3—"Spark Plug"	Apr. 12,'36†	6½..
No. 4—Major Google	May 24,'36†	6½..
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½..
Caught in the Act Andy Clyde	Mar. 5,'36†	18....
Champ's a Chump, The (All Star)	June 20,'36†	18....
Disorder in the Court (3 Stooges)	May 30,'36†	17....
Double Trouble Andy Clyde		....
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19....
His Marriage Mixup Harry Langdon	Oct. 31†	18....
Honeymoon Bridge Leon Errol	Oct. 3†	19....
Hot Paprika Andy Clyde	Dec. 12†	18½.
I Don't Remember Harry Langdon	Dec. 26†	18½..
Just Speeding	Jan. 23,'36†	18....
Midnight Blunders (All Star)	Apr. 21,'36†	17....
Mister Smarty Andy Clyde	July 15,'36†	18....
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18....
Oh My Nerves (All Star)	Oct. 17†	17....
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18....
Peppery Salt, The Andy Clyde	May 15,'36†	18....
Share the Wealth Andy Clyde	Mar. 19,'36†	17½..
Three Little Beers (3 Stooges)	Nov. 28†	17....
Unrelated Relations (All Star)	Jan. 9,'36†	18....
Whoops, I'm an Indian (3 Stooges)		....
Yoo Hoo Hollywood (All Star)	Nov. 14†	18....
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½..
Dr. Bluebird	Feb. 5,'36†	8....
Football Bugs	Apr. 29,'36†	7....
Glee Worms	June 24,'36†	7....
Monkey Love	Sept. 12†	8....
Untrained Seal, The	July 26,'36	7....
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7....
10. Kannibal Kapers	Dec. 27†	7....
11. Bird Stuffer, The	Feb. 1,'36†	7....
12. "Lil Ainjil"	Mar. 19,'36†	6....
13. Peace Conference (re-issue)	Apr. 10,'36†	7....
14. Highway Snobbery		....
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11....
Golfing Rhythm	May 15,'36†	10....
Hunters' Paradise	Nov. 30†	11....
Ice Cut-Ups	Feb. 6,'36†	10....
Jump, Horse, Jump	Sept. 27†	11....
Speed Mad	Apr. 17,'36†	10....
Sport Magic	June 13,'36†	9½..
Stop, Look and Guess	Mar. 9,'36†	10....
Thrills with Daredevils	Mar. 19,'36†	10....
Touring the Sport World	July 11,'36	....
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7....
Playing Politics	July 8,'36†	....
Scrappy's Boy Scouts	Jan. 2,'36†	7....
Scrappy's Camera Troubles	June 5,'36†	7....
Scrappy's Pony	Mar. 16,'36†	7....
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10....
No. 3—	Nov. 8†	10....
No. 4—	Dec. 6†	10....
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 28,'36†	10½..
No. 8—	Mar. 27,'36†	10....
No. 9—	Apr. 24,'36†	9½..
No. 10—	May 29,'36†	10....
No. 11—	June 26,'36†	10....
No. 12—	July 17,'36	10....
STARS OF TOMORROW		
No. 2—	Sept. 7†	11....
No. 3—	Nov. 27†	11....
No. 4—	Nov. 16†	10....
No. 5—	Jan. 15,'36†	11....
No. 6—	Jan. 17,'36†	10....
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½..
No. 2—	Sept. 29†	10½..
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 28†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11....
No. 9—	Feb. 25,'36†	10½..
No. 10—	Mar. 26,'36†	10½..

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15,'36..	9....
No. 2—		10....
No. 3—		8....
No. 4—		8....
No. 5—		9....
No. 6—		10....
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18....
Fresh from the Fleet	Apr. 24,'36†	18....
He's a Prince	Oct. 18†	18....
Just Another Murder	Oct. 4†	17....
Mixed Policies	Jan. 17,'36†	20....
Sleepless Hollow	May 8,'36†	16....
Where Is Wall Street	Apr. 10,'36†	19....
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20....
Flicker Fever	Sept. 26†	20....
Knockout Drops	Dec. 6†	19....
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21....
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Dec. 20†	18....
Rhythm of Paree	Sept. 27†	21....
Thanks, Mr. Cupid	Jan. 24,'36†	18....
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36.	11....
College Capers	Sept. 27†	12....
Easy Pickin's	Dec. 27†	10....
Going Native	Aug. 21,'36.	11....
Hillbilly Love	Oct. 11†	11....
Queen's Birthday, The	Aug. 28,'36†	10....
Ring Goes 'Round, The	Aug. 14,'36.	10....
Rodeo Day	Sept. 13†	11....
Seeing Nellie Home	Dec. 20†	11....
Sorority Blues	Dec. 6†	11....
Spooks	Apr. 17,'36†	9....
Way Out West	Oct. 25†	11....
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18....
Gold Bricks	Mar. 20,'36†	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Penny Wise	Sept. 6†	16....
Three on a Limb	Jan. 3,'36†	19....
Timid Young Man, The	Oct. 25†	20....
Triple Trouble	Apr. 3,'36†	16....
White Hope, The	Mar. 27,'36†	19....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6....
Alpine Yodeler	Feb. 2-,'36†	6....
Barnyard Amateurs	Mar. 6,'36†	6....
Busy Bee, The	May 29,'36†	6....
Circus Days	Sept. 6†	6....
Farmer Al Falfa in the Hot Spell	July 10,'36†	6....
Farmer Al Falfa and the Runt	May 15,'36†	6....
Feud, The	Jan. 10,'36†	6....
Foiled Again	Oct. 4†	6....
Football	Oct. 18†	6....
Hey Diddle Diddle	Sept. 20†	6....
Home Town Olympics	Feb. 7,'36†	6....
June Bride, A	Nov. 1†	6....
Kiko and the Honey Bears	Aug. 21,'36†	6....
Kiko the Kangaroo	July 31,'36†	6....
Mayflower, The	Dec. 27†	6....
19th Hole Club, The	Jan. 24,'36†	6....
Off to China	Mar. 20,'36†	6....
Puddy the Pup and the Gypsies	July 24,'36†	6....
Rolling Stones	May 1,'36†	6....
Sailors' Home, The	June 12,'36†	6....
Southern Horse-pitality	Nov. 29†	6....
Tough Egg, A	June 26,'36†	6....
Western Trail, The	Apr. 3,'36†	6....
Wolf in Cheap Clothing, A	Apr. 17,'36†	6....
Ye Olde Toy Shop	Dec. 13†	6....
TREASURE CHEST		
Animal Cunning	May 1,'36†	10....
Clever Critters	Sept. 20†	8....
Fast Friends	June 5,'36†	9....
Feminine Form	Aug. 7,'36.	10....
Fisherman's Luck	Jan. 31,'36†	9....
Gangsters of the Deep	Nov. 1†	8....
Hold That Line	Oct. 11†	7....
Game of Jai-Alai, The	Dec. 27†	9....
Manhattan Tapestry	Jan. 31,'36†	10....
Seeing Eye, The	Jan. 17,'36†	10....
Ski-Scrapers	May 24	8....
Sunday Sports in Mexico	Nov. 8†	10....
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19....
Kiss the Bride	Sept. 13†	21....
One Big Happy Family	Nov. 15†	21....
Rail Birds	May 22,'36†	18....
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 14,'36.	2 rls.
Blue Blazes	Aug. 7,'36.	2 rls.
Boy, Oh Boy	Aug. 21,'36.	2 rls.
Happy Heels	Aug. 1,'36.	18....
It Happened All Right	May 15,'36†	19....
Parked in Paree	Aug. 28,'36.	2 rls.
Peaceful Relations	June 19,'36†	18....
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20....
Love in a Hurry	May 17	16....
Love in September	Mar. 6,'36†	21....
Way Up Thar	Nov. 8†	18....

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl..
Irish Melody	Mar. 9,'36†	8....
Italian Caprice	Dec. 1†	8....
Liebestraum	Apr. 20,'36†	1 rl..
Mediterranean Songs	Nov. 1†	7....
NEWSLAUGHS		
No. 2	Nov. 26†	1 rl..
No. 3	Dec. 30†	1 rl..
No. 4	Jan. 20,'36†	1 rl..
No. 5	Feb. 20,'36†	1 rl..
No. 6	Mar. 20,'36†	1 rl..
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Old Faithful Speaks	Nov. 15†	....
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 10†	1 rl..
Realm of Ghosts	Mar. 1,'36†	....

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9....
Carillon Makers	Aug. 15,'36†	12....
Golden Harbor	Mar. 16,'36†	10....
It's a Bird	Jan. 20,'36†	17....
Life of Theodore Roosevelt	Feb. 1,'36†	19....
Tough Breaks	Mar. 1,'36†	18....
Spanish Interlude, A	Sept. 15,'36.	26....
Sport of Flying	Aug. 11,'36†	9....
Symphony of the Seasons	Jan. 27,'36†	9....
Young Explorer	Mar. 2,'36†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9....
No. 2—	Mar. 6,'36†	9....
No. 3—	Apr. 11,'36†	9....
No. 4—	May 4,'36†	9....
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6....
2. Nomads of the South Seas	Feb. 17,'36†	6....
3. Nomads of the Past	Mar. 3,'36†	6....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
After the Storm		....
Boyhood		8....
Couldn't Live Without You		....
Old Prospector, The		8....
Sea Dreams		8....
Early in the Mornin'		8....
NOVELTIES		
Cities of the Past		....
Nero		8....
Every Dog Has Its Day		9....
Hobo Hero		9....
PORT O' CALL		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		....
Last Resort		9....
Love's Memorial		....
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Isle of June		....
Dream Harbor		8....
Maori		8....
Melody Isle		....
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Life Hesitates at 40	Jan. 18,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Neighborhood House	May 9,'36†	20....
Nurse to You	Oct. 5†	20....
On the Wrong Trek	Apr. 18,'36†	19....
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CRIME DOESN'T PAY		
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
No. 6—Perfect Setup	Feb. 1,'36†	21....
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan in Cherry Blossom Time	Mar. 21,'36†	9....
Modern Tokyo	Dec. 28†	9....
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
St. Helena and Its Man of Destiny	May 16,'36†	8....
Victoria and Vancouver	Jan. 25,'36†	9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING (Happy Harmonies)		
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
How to Train a Dog	July 4,'36	
Important News	Feb. 29,'36†	10
Jenker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
OUR GANG		
Arbor Day	May 2,'36†	8
Divot Diggers	Feb. 8,'36†	15
Follies of 1936	Nov. 30†	18
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36†	20
At Sea Ashore	Apr. 4,'36†	20
Hill Billies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29'36†	20
Top Flat	Dec. 21†	20
SPECIAL		
Audioscopiks		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan 31,'36†	7
Henry, The Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†	1 rl
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	1 rl
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls. Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm. Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Lucky Starlets. Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee-Virginia Weidler	May 22,'36†	10
Magic of Music, The. Richard Himber and His Orchestra	Aug. 21	11
Midnight Melodies. Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods. Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade. Andre Kostelanetz-Mary Eastman	Feb. 7,'36†	11
Musical Fashions. Ina Ray Hutton and her Melodears	July 3,'36†	1 rl
Music in the Morgan Manner. Russ Morgan and Orch.	June 12,'36†	
Parade of the Maestros. Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Play, Don. Don Bestor and Orch.	July 31,'36	
Radio Rhapsdoy. Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The. Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody. Ferde Grofe and His Orchestra	May 1,'36†	11
PARAMOUNT PICTORIAL NEW SERIES		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4 — Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies — Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7 — Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Gees High Hat	Mar. 27,'36†	9
No. 10—Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36†	
No. 13—	July 17,'36†	1 rl
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†	1 rl
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†	1 rl
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†	1 rl
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitality	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†	1 rl
SCREEN SONGS		
Hills of Old Wyomin', The. The Westerners	July 24,'36†	1 rl
I Don't Want to Make History. V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze. Jack Denny and Orchestra	Mar. 27,'36†	7
It's Easy to Remember. Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon. Abe Lyman and Orchestra	Sept. 20†	8
No Other One. Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Junmping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Oct. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
No. 25	July 10,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
No. 6—Sleepy Time	July 24,'36†	
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10,'36†	
Gasoloons	Jan. 3,'26†	15½
Happy The Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me To Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
No. 2	June 5,'36†	
No. 3	July 3,'36†	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36.21	
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†	17
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Toonerville Trolley	Jan. 17,'36†	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	
SMART SET		
All Business	Feb. 14,'36†	18½
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†	16½
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	18½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Listen to Freezin'	July 31,'36†	
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTRE SERIES		
Quebec	Aug. 2	9½
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Venice of the North	May 15,'36	

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Irish Pastoral	Aug. 7,'36	
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	8
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera		9
40. Through the Mirror	June 18,'36†	9
101. Moving Day		9
102. Mickey's Rival		9
SILLY SYMPHONIES		
28. Who Killed Cock Robin?	June 26†	10
29. Music Land	Oct. 10†	8½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	8
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	8½
34. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 14	Nov. 25†	9
No. 15	Dec. 9†	9
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36.	10
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	18
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 30,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Monkey Wretches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 14—Novelty	Nov. 18†	9
No. 15—Novelty	Dec. 2†	9
No. 16—Novelty	Dec. 16†	9
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36.	10
No. 25—Novelty	Aug. 10,'36	
No. 26—Novelty	Aug. 24,'36	
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Father Knows Best	July 20	2 rls.
Sterling Holloway		
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	18
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. COMEDIES		
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
BROADWAY BREVITIES		
Dublin in Brass Morton Downey	Sept. 7†	20
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brandel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parce	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36.	7
No. 22—Porky's Pet	July 11,'36†	7
No. 23—Porky's Moving Day	Aug. 1,'36	
MELODY MASTERS		
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Jack Denny and Orchestra	Oct. 7†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
MERRIE MELODIES (In Color)		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36.	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders from You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 22—When I Yoo Hoo	June 27,'36†	
No. 23—I Love to Singa	July 18,'36†	1 rl.
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Nutville Radio Ramblers	Sept. 7†	10
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36.	10
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The Grant Withers-George Lewis	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa Clyde Beatty (15 Episodes)		
Robinson Crusoe Maia		
Undersea Kingdom Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The (15 episodes)	Aug. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
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Paramount Pictures

TURN TO PAGES 57 TO 60

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SEE PAGES 8-9

JULY 25, 1936

In Two Sections — Section 2

HIGH INTENSITY PROJECTION



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60-65	7 mm. x 12″ National Copper Coated A.C. High Intensity
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A BRITISH INTERPRETATION OF THE "FUNCTIONAL" FRONT

■ Exterior view of the new Odeon theatre at Sutton Coldfield, Warwickshire, England, the latest addition to the circuit operated by Oscar Deutsch. The exterior presents a particular novel architectural scheme with a circular marquee set between wing-masses and surmounted by a pylon-like tower. The darker material of which the tower is constructed, is brown facing brick. The remainder of the tower, and the entire facade is of gray tile. The base is of black faience tiles. The name of the theatre is spelled against the gray tile in neon, while neon bands encircle the upper part of the marquee. The general facade treatment represents an interprtation by the architect, Harry W. Weedon, of the advertising functions of a motion picture theatre front, calling for a striking architectural display, achieved through massing as well as colorful materials and sign elemens.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 124 JULY 25, 1936 NUMBER FOUR

Academy May Begin Screen Survey in Fall

NEGOTIATIONS with electrical instrument manufacturers have been opened by the Research Council of the Academy of Motion Picture Arts and Sciences, for the development of equipment which meet the council's specifications for the purpose of investigating the illumination of theatre screens throughout the country. It is the hope of the committee in charge of this work to measure the illumination of screens in ten or twelve thousand theatres.

The interest of the Academy body in screen illumination is based on a desire for improved presentation of product. According to Gordon Mitchell, manager of the Research Council, if a suitable illumination measuring instrument is developed in time, the committee will undoubtedly proceed with its plans this fall.

Chicago Theatre Code Getting Basic Changes

SIX MEETINGS this summer of the Chicago building code committee, considering an ordinance which will supplant the one which has existed with only relatively slight revisions since 1906, indicate the enactment this fall of regulations fundamentally changing requirements for theatres. In some cases the proposals impose limitations upon former practices, in the interests of safety, while in others they represent a more lenient attitude, in recognition of changes in architectural practices.

At the outset, the proposed code makes no general distinction between types of theatres, though motion picture theatres which do not have stages suitable to full-sized stage performances would be automatically exempt from certain requirements. The new ordinance provides for two types of stages, and that merely for sound equipment (3 feet deep and with an area of 180 square feet and having no movable scenery) does not require a fire curtain.

Communications between theatres and other occupancies is not permitted under the old code. The new ordinance permits such communication on the main floor only through fireproof vestibules equipped with automatic fire doors.

The old code has no provisions regulating standing space in lobbies. The new ordinance provides for definitely separated standing spaces in lobbies, not to exceed 60% of the lobby width.

The old code uses the terms "entrance" and "exit" interchangeably. In the new ordinance the term "normal exit" refers to the usual means of exit for the public which, under normal conditions are also the usual means of entrance. The term "emergency exits" refers to exits provided for the public in an *emergency,* other than the normal exits. Under the new ordinance the total width of outside exit doorways will be the same as under the old code. Aisle widths are proportional to the number of persons served, the same as in the old code.

The old code limits the number of seats in a row to ten. The new ordinance permits twelve seats in a row. The new ordinance also provides that longer rows of seats may be used *if the spacing between rows is increased in the proportion of one added seat for each inch* added to the minimum required spacing. (A similar provision has been made in the new code proposed for New York.)

The old code requires exit courts to be 10 feet in width regardless of the capacity of the theatre. In the new ordinance the required width of exit courts will be determined by the number of persons served thereby. The minimum width to serve 300 persons will be five feet; for 800 persons, 10 feet; for each additional 250 persons, 1 foot additional.

The requirements for gas lighting of exit signs, contained in the old code, has been disregarded for years, the newer Chicago theatres making use of an independent electric battery set for emergency use as is required by the new ordinance. In theatres, as in all types of buildings, the new ordinance requires the colors for exit signs, directional signs, and danger signals to be as custom has established for traffic control, viz., green for safe means of exit, and red for danger signals only.

The construction of small theatres of three hundred seats or less, may, under the old code be ordinary construction, and theatres seating more than three hundred, fireproof. The new ordinance requires all theatres of 600 seats or less to be of at least semi-fireproof construction, and larger theatres of fireproof construction. Other provisions of the new ordinance which are not contained in the old code are:

A garage is permitted in the same building if separated from the theatre by fire walls.

Communication with adjoining buildings is permitted on the ground floor only.

Self-raising seats are required on the main floor opposite side wall emergency exit doorways.

Drinking fountains and the location and



A photographic demonstration of a victory of American equipment over European, as reported by the firm of J. Roe & Company, British distributors of the projection lamps manufactured by the C. S. Ashcraft Manufacturing Company of Long Island City. This display in the window of Roe's Wardour Street store in London, followed the selection of the American manufacturer's product over European makes of lamps after tests. Roe also supplied Ashcraft suprex arc equipment for the first installation of television apparatus at the British Broadcasting Company studios.

number of toilet fixtures are required and regulated.

Sprinkler heads are required above the proscenium opening on the auditorium side of the fire curtain wherever combustible draperies are used.

In the old code the main floor level is limited to a maximum height of 3 feet above the sidewalk. *In the new ordinance the elevation of the highest point of the main floor is determined by the limit of rise for the sloping floor from the entrance at the sidewalk level.*

The new ordinance also permits and regulates the plan of seating now installed in the Goodman Theatre in the Chicago Art Institute and in Thorne Hall on the Northwestern University Campus. This plan of seating, sometimes called the German or Continental Plan, is one in which rows of seats extend the full width of the auditorium and from which exit is directly to openings in the side walls or to aisles located against the side walls. In this plan the space between rows is increased to facilitate movement toward the side exits.

The ordinance will not affect theatres already built except in cases where intensive remodeling work is done.

New Seating Leads Cooling Despite Heat

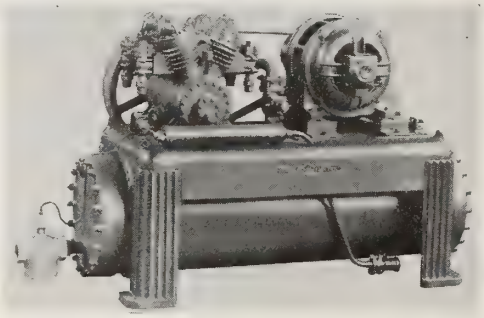
THEATRE EQUIPMENT sales at the Des Moines Theatre Supply Company has run more largely to reseating of houses than to the installation of cooling systems, despite the extremely high temperatures, with a total of over $12,000 in the last month for new seating equipment, and $8,164 in new cooling systems, according to Arthur Thiele, manager. He finds the installation of cooling systems this year somewhat under the about $10,000 worth of business in that department at this time last year, due to the fact that while Iowa has had some hot waves, they have been alternated with cool waves that have made some theatres put off contemplated cooling system installations.

Abe Frankel installed $4,200 worth of seats at the Casino Theatre, Des Moines; L. P. Gilligan of the Tall Corn at Kanawaha, Ia., 300 seats; The Riviera at Rock Island, Ill., 400 chairs; the Lincoln Theatre, Des Moines, 500 chairs.

Cooling system installations reported by Mr. Thiele, are: L. Kaplan, for his Mason City house, and for two Waterloo houses; Ralph Pratt, for the State Theatre at Washington; Jake Bauma, at Pocohontas; Strand at Victor, Ia.; J. E. Cass for four theatres; and L. Cato, Waukon, Ia.

New Condensing Unit For Air-Conditioning

AN AIR-CONDITIONING condensing unit has been brought out by the General Electric Company, designed for belt-drive and utilizing a V-8 arrangement of cylinders, all mounted on a cast-iron base together with a 40-horsepower electric motor and a cleanable shell and tube condenser-liquid receiver. A liquid refrigerant strainer, suction strainer, suction pressure control, high pressure safety



lockout, and water regulating valve are also included as integral parts of the unit.

With a cooling water temperature of 75°, a suction temperature of 40°, and a water temperature rise of 20°, this condensing unit is rated at 514,000 b.t.u. per hour cooling, with a power consumption of 40.6 kilowatts, and a water consumption of 3,880 gallons per hour.

Rewinder Designed For 2000-Foot Reels

A REWINDER especially designed to meet the requirements of the projection room with the introduction of the 2,000-foot reels September 1, has been added to the line of the Neumade Products Corporation of New York. There are several types—with a 2½-to-1 or 4-to-1 ratio, and with a two- or three-point base. It is equipped with ball racers and steel-cut gears.

The models available include three types of action—the standard geared end, extension arm brake, or handle brake. The spindle or reel shaft is equipped with a large reel bumper collar. Lubrication is not required, all bearings being of sealed type, packed with grease.

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT — Physical Operation
BEN SCHLANGER — Architectural Form

All-Metal Blower Fan for Theatres

A BLOWER FAN entirely of metal construction with varying capacities of from 2,800 to 5,500 cubic feet per minute, has been placed on the theatre equipment market by the Progressive Reeltone Corporation of Grand Rapids, Mich. The blower wheel has 64 blades, die-cut, secured to one-piece steel retaining rings, and the shaft is 1-inch steel mounted on adjustable bearings equipped with oil cups. The housing is of pressed steel and is assembled into one unit. Overall dimensions are—height, 32 inches; depth, 26 inches; width, 25 inches. The discharge opening measures 18 inches square.

The motor supplied with the fan is a General Electric capacitor type for 110-220 volt, 60-cycle single-phase alternating current supply.

Transformer to Adapt Low-Impedance Mikes

A NEW INPUT transformer of the cable type, designed to operate low impedance public address system microphones directly into amplifiers having high-impedance input, has been placed on the market by the Amperite Corporation of New York. It permits the cable of the low impedance microphone to be any length up to 2,000 feet, and as many as four velocity microphones may be fed into one transformer.

Hum pickup is eliminated by hum-neutralization design characteristics of the transformer. Only a few seconds are required to connect the input of the transformer to the microphone, and a single conductor shielded cable is supplied for the output. Either a 50- or 200-ohm microphone can be fed into the standard input impedance of 200 ohms, while other impedances are obtainable.

F & M Activity Leads St. Louis Area Building

THE REMODELING and construction program recently launched by Fanchon & Marco, consequent to their acquisitions in St. Louis, has had the effect of a small building boom in that area. Between twelve and fifteen houses are involved.

The plans as perfected provide that the Ambassador, Fox, Missouri and St. Louis will operate as first run houses. The

Grand Central, which has been renamed the Guild Cinema, is to be devoted to unusual foreign and educational productions. About $170,000 is to be expended in refurnishing and redecorating the first runs. The Orpheum is to drop back to a "continued first-run" policy. That is it will follow immediately after one of the other houses, while the Shubert-Rialto and Hi-Pointe are to be second run houses.

In addition to seeking absolute control of the St. Louis Amusement Company the Fanchon & Marco interests also contemplate the building or leasing of seven new motion picture theatres.

Harry C. Arthur, Jr., vice president and general manager of Fanchon & Marco, in discussing his company's plans, said that Fanchon & Marco's entire expenditures in St. Louis will aggregate $1,000,000.

The St. Louis Theatre, which has been dark for many months, was bought outright from the bondholders of that property. This transfer took place on June 30.

Contemplated improvements for the various theatres have been estimated as follows: Guild Cinema, upwards of $75,000; Missouri, $40,000; St. Louis, $30,000; Ambassador, $15,000, and Fox, $10,000. It may be necessary to close the Ambassador and Fox briefly during the course of these improvements.

Mr. Arthur stated that the seven new second-run theatres will be erected in the vicinity of the following intersections: Delmar and Kingshighway Boulevard; Easton and Hamilton Avenues; Grand Boulevard and Arsenal Street, Chippewa and Jefferson Avenues, Grand and Hollywood Boulevards, Kingshighway Boulevard and West Florissant Avenue, and Delmar Boulevard and Hanley Road, in University City, a suburb. Fanchon & Marco propose to build two of these houses outright and will lease the other five from other interests. Each house will seat approximately 2,500 persons and have air-conditioning. The average cost will be $150,000 for structure plus $50,000 for equipment. Arthur said he hoped these houses would be ready by the Spring of 1937.

Some time ago the St. Louis Amusement Company announced the awarding of contracts for the construction of two new theatres. One of these houses was to be located on Forsythe Boulevard near Hanley Road in Clayton, Mo., and the other at West Florissant Avenue and Goodfellow Boulevard in the Northwestern section of St. Louis. Both of the houses were to be erected by the Audrey Realty Company, headed by Eugene A. Freund, and leased to the St. Louis Amusement Company. The Clayton house is to have 1,100 seats and the other about 1,000 seats. Both contracts were awarded to the W. H. and Nelson Cunliff Company, 3320 Lindell Boulevard.

Fanchon & Marco are paying rentals in excess of $6,000 a week for the Ambassador, Fox, Missouri, Guild Cinema, Orpheum and Shubert-Rialto. The price scales to be charged have not been finally decided. There may be some revisions in admission rates, but Arthur stated they will be "popular." The Shubert-Rialto is to have the same show and price policy as the Empress theatre on Olive Street west of Grand Boulevard, which is operated by the Ansell interests.

Outstanding pictures are to be single-billed. Either the Fox, St. Louis or Missouri will have a stage show in conjunction with pictures, if satisfactory arrangements can be made with the musicians and stage hands.

The contract for the construction of Harry E. Miller's new theatre and office building in Festus, Mo., has finally been awarded to N. F. Donald & Son of De Soto, Mo. The building, under plans prepared by Bruce F. Barnes, will cost about $40,000.

Bids have been taken from contractors on the construction of a new theatre and office building for the Lyric Theatre Company in Salem, Mo. Plans and specifications have been prepared also by Bruce F. Barnes. They call for a two-story building with part basement and measuring 70 by 112 feet. The theatre will seat about 500 persons. There will be a shop on the first floor and offices on the second floor.

Peeling 'Em Off the Roll

● Every so often one observes that tickets are still being torn off a roll. It is incongruous. More than twenty years ago the motion picture theatre ceased to be a tentative exploitation of a novelty, a curious type of amusement, characterized by the nickelodeon and properly associated with crudities. Yet we still have, in more instances than one likes to believe, the dispensing of tickets by tearing them off a roll!

Even did ticket issuing machines have no other function than to dispense tickets in the proper number, quickly and with business-like precision, the practice of tearing 'em off the roll would be one that should have entirely disappeared long ago. It looks bad. It has no place in the business of retailing motion picture entertainment today. It's an anachronism. It's as absurd as a counter



cash drawer in this day of recording cash registers. It belongs to the day of the "Just-a-minute-please" slide.

It is obvious, of course, that ticket issuing machines are part of the entire cash control system of a theatre. We realize that primarily the mechanism has been developed to combine facility of dispensing with sales registration and classification, so that management can have its finger accurately on the box office pulse at all times, to prevent losses and personnel troubles through cashier-doorman collusion, and also to maintain dependable operating records.

But employe peculations, when they occur, are each operator's own loss, and his office methods are peculiarly his own affair. These lines are aimed at a phase of ticket dispensing of a general significance. It bears upon what the public thinks of us. Attitudes are formed, of course, by a repetition of small things. And peeling 'em off the roll in this day and age of motion pictures is assuredly not conducive to the kind of customer opinion that this business wants.—**An Editorial.**

New Disseminators And Spray Perfume

PERFUME disseminators or wall pockets of a new type, and a spray perfume have been added to the line of odor eradicators manufactured by the Rosco Laboratories of Brooklyn, N. Y. The disseminators, which are available in five different designs, are of a porous composition requiring but two fillings for impregnation.

The perfume for use with a spray gun is of concentrated type and is available in lilac, narcisse, rose, trefle, oriental, gardenia, bouquet and wild clover.

Make Office Changes

The Los Angeles office of Cutler-Hammer, Inc., of Milwaukee, manufacturers of switchboards and other electrical equipment, has been removed to 1331 Santa Fe Avenue. W. G. Tapping remains in charge.

Several new representatives have been appointed by the Transformer Corporation of America, New York, manufacturers of public address equipment. Northwestern Agencies of Seattle has been named for the Northwest; Conrad B. Strassner, Los Angeles, for the Southwest; H. Gerber, Boston, for New England; and G. O. Tanner, Pittsburgh, for West Virginia and Western Pennsylvania.

Gets Air Patent License

ARRANGEMENTS have been made by the General Electric Company with the Auditorium Conditioning Corporation whereby the former, now manufacturing air-conditioning equipment for theatres, may use the patents controlled by the latter and relating to certain types of air-conditioning for public auditoriums.



What Style of Fits the Varied

¶ An Editorial Inquiry Letters to and from an

To Mr. Robert Boller, Kansas City, Mo.—

My dear Mr. Boller: I am writing to ask your opinion about a matter which has come up several times of late in conversations with theatre architects in the East. I was much impressed with your ideas impinging upon this very matter when you addressed the MPTOA convention in New Orleans something over a year ago, and I know you have designed theatres for just about every type of city and community. I therefore should greatly value a statement of your reaction to these notions:

It has occurred to me that the motion picture theatre business has become rather blindly committed to a modernism in architecture that obscures specific possibilities in other styles, and that also is resulting in a monotonous repetition of pattern. I wonder if it would not be far better to fit the theatre building directly into the local scene, particularly in small towns, small cities and suburban communities, where the very cultural character of the locality is expressed in its buildings and streets, and where a distinctive style is in tradition.

Suppose we visualize some town, say, in your own Midwest. There is, we'll say, a court house square surrounded by commercial buildings more or less of an architecture prevalent there for a long time. These and the houses and the shaded, quiet streets reflect the very attitudes and customs of the local people. Would not one of these modernistically modern theatres (late Moscow and Berlin, plus folderol from the Paris exposition of Art Moderne?) be an incongruous element in the local architectural and cultural scheme?

On the other hand, a theatre which, while erected according to sound architectural practices with respect to structure and materials, was yet of an architecture peculiarly adapted, in its forms and spirit, to this green and venerable court house square, might well be in much better taste and probably have practical advantages accruing from its native character.

At any rate, I should be grateful for an expression of your opinion.—George Schutz.

●

My Dear Mr. Schutz: Your letter of the 2d, regarding current trends in theatrical architecture, interested me very much because it reflected a state of mind in which I have found myself for over a year.

For some time I have viewed with considerable concern and distaste the wave of moderne architecture which has attempted to submerge America. At the risk of being held exceedingly mid-Victorian, I have had the intestinal fortitude to take the stand that while this new

Theatre Design American Scene?

Submitted in the Form of Eminent Theatre Architect

type of design may have a real and lasting place in the American contemporary architecture, there is also a continuing place for other types of design as well.

For communities where there is no local tradition or particular background carrying historical significance, it seems to me that the new moderne style, somewhat modified from the barren lines of the German and French types, is very satisfactory. I see no justification for copying and re-copying the mistakes and abortions of our ancestors, represented in many of the older buildings throughout the country, simply because they are hallowed by age.

In Boston, Philadelphia, Williamsburg, or other communities rich in historical lore, it would be an architectural crime to place a moderne design next door to the buildings Americans have grown to love as an integral part of their national background.

Similarly, the owners and my firm felt that for Colorado Springs, a tourist town which entertains visitors from all over the world, the pueblo type of architecture, typical of the early buildings of the Southwestern region, was most appropriate.

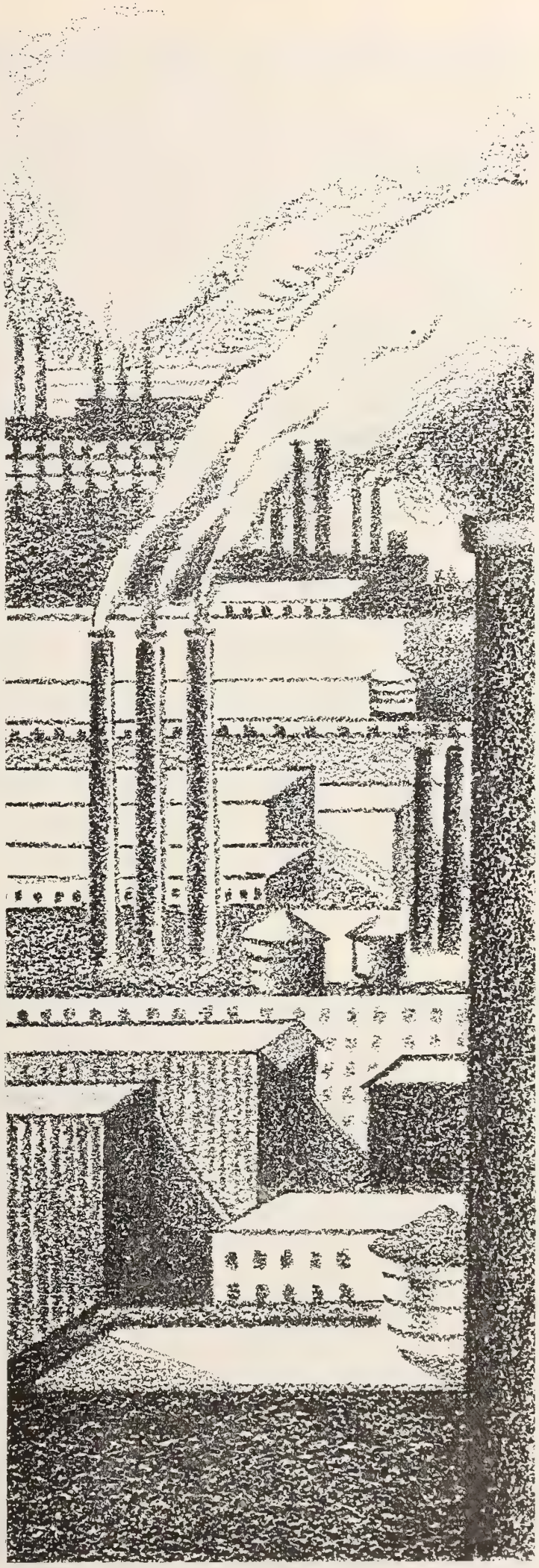
We are at present working on a project in which we hope to use historical material revolving about Westport Landing, which was the point farthest West from which early settlers bid civilization goodby and took the Santa Fe trail for adventure in the Northwest and California. We also hope to recall some incidents of the Battle of Westport in interior treatment. The exterior we are planning is in the early Colonial style so popular in the older mansions and churches of the Midwest.

While I do not care for "functional" moderne, I do believe that in the classic moderne we have found a simplicity which is timely. It makes some of the older styles seem fussy and overdone. The greatest lesson moderne exponents have taught us is that gingerbread and unnecessary ornament are things which belong to the past, and that there is beauty in simple line and mass.

Nevertheless, to throw away the infinite variety which is possible in architectural design, and to repeat year after year the same barren, machine-like, "stream-line" structures which we are now having foisted upon us as the "latest," would be to court the destruction of an artistic and aesthetic appreciation of beautiful buildings—a taste which undoubtedly needs further cultivation in America.

With every good wish, I am,

Sincerely yours,
ROBERT BOLLER.



Camden's Savar: Designed for Display



Two views of the auditorium of the Savar theatre. Above, looking toward the rear, showing the air inlets at ceeiling. Below, the proscenium arch, fluted plaster bands extending from columns.



THE MOST distinguishing feature of the Savar theatre, which was recently opened in Camden, N. J., is its facade. Its interior, however, is also noteworthy for its compactness of plan and originality of decorative treatment.

The Savar is owned and operated by Samuel and Joseph Varbalow, getting its name from a combination of letters in the name of the former. It is a two-floor house seating 1,800. W. H. Lee of Philadelphia, was the architect. Leon H. Belber is the manager.

The floor plan is rectangular with the auditorium in a direct line with the entrance (*see plan on page* 12). The entrance lobby is treated as an inner lobby or foyer, there being no foyer-proper, merely a shallow area inside the auditorium immediately behind the seats. From this lobby, on the right upon entering, stairs lead to the balcony, and just beneath this staircase, other stairs lead down to a small main lounge, off of which are men's and women's lounges and toilet rooms.

The stairs reach the lobby at a cross-aisle dividing this level into an upper and a lower section. Behind the upper tiers

The front and (below) the lobby. The darkness in the night scene above obliterates the colorful masses, which are red and blue Macotta. The ceiling of the lobby conceals lighting troughs.



of balcony seats is another cross-aisle, which gives access to toilet rooms on one side.

Seats on the main floor are divided into three banks, with two middle aisles and a cross-over at the center. The balcony seating is arranged in four banks (except for that area occupied by the stair well). Seats are by the American Seating Company.

The front of the Savar is very frankly treated as an immense sign. The structure is faced in Macotta, a material consisting in enamel veneering attached to concrete blocks. This material is used in two brilliant colors, blue and red, in shades especially selected for the Savar. These contrasting colors define the massing of the front. This is not shown in the accompanying photograph, which was taken at night. The front is designed in two planes, one being slightly more forward and lower. This section is red, while that rising above it, a little to the rear, and also showing at one side, is blue. These same shades are carried in all the sign work, which is lighted with neon, and throughout the marquee, which is shaped like a triangle but with the apex cut off.

The box office is at one side, abutting



The main lounge below the lobby. Off of this are men's and women's rooms.

the sidewalk, and across the front are five sets of doors leading into the lobby. The lobby is fully carpeted. The design is in modern patterns, with blended tones at all plastered surfaces and metal trim. The ceiling is stepped into lateral bands, one above the other, each step concealing trough lights.

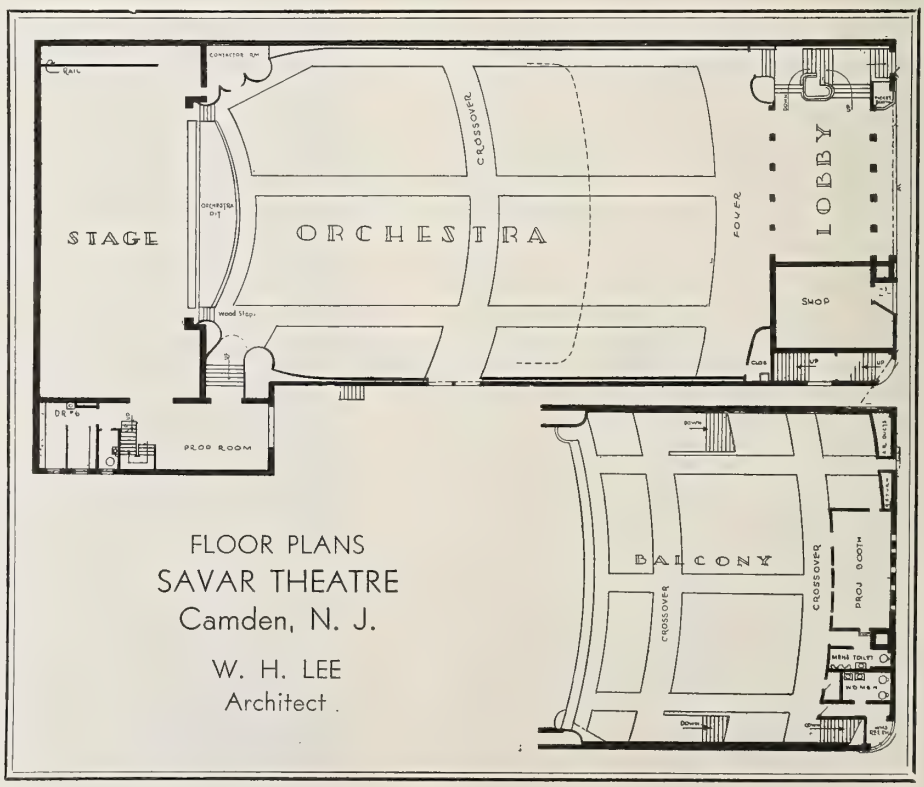
The auditorium is ornamented in a modern scheme, but conservatively. An immediately distinguishing feature is the ceiling, which is vaulted in a series of broad ribs radiating from the proscenium arch. Walls and ceilings are entirely of plaster, which is painted. The only part of the plastered surfaces carrying a pattern, however, are the side walls. These are relatively low, the ceiling reaching down to a low point and terminating in a stenciled band, behind which are lighting troughs from which a colored glow is cast along the walls.

The air-conditioning system incorporates cooling with well water. The system is operated according to zones into which the the theatre has been divided for control. Air is introduced as well as exhausted at the rear of the theatre. Inlets are located across the ceiling above the edge of the balcony for the introduction of air for the main part of the auditorium. The balcony has its own inlets at the rear cornice.

The projection equipment consists in Simplex projectors and RCA Photophone.

The Savar is fully equipped for stage shows, with full rigging and switchboard equipment. House lighting is controlled from the projection room, on a pre-set dimmer system. Color in three-tone combination, all by means of indirect sources, is extensively used and forms a principal decorative medium. Certain innovations have been introduced in the lighting scheme, which have been explained by William A. McAvoy, Jr., of Philadelphia and New York, who installed it, as follows:

"Color and its application has long been acknowledged as one of the most important elements of the theatre. Several preliminary tests were made of various types and sizes of colored lamps for the Savar. After exhaustive tests, it was decided to use clear lamps of the standard type in conjunction with a special reflector. The reflector was made of a metal called Alzak, a product of the research department of the Aluminum Company of America. This reflector has an efficiency of 83 to 86 per cent. It is equivalent to the reflection factor of mirror glass, with the advantage of a permanent finish. With the use of blue heat resisting color roundels over these reflectors, it was found that a 25-watt standard clear lamp would give out a higher intensity of light of considerably better color quality than a 40 watt sprayed inside standard lamp, which heretofore was used for this purpose. Likewise, the red color was reduced from 25 watts to 15 watts or approximately 40 per cent saving in current consumption. This also applied to the color lighting of the stage, which was reduced 40 per cent of the wattage that heretofore had been used for this purpose with a much more even distribution of color illumination over the full length of the curtains and a much improved quality of color. Savings were brought about in the current consumption of the signs and marquee by the unique design of the sign control panel. While color was alternately flashing all over the signs and marquee, it was so arranged that as some controls light, the others were out, and as these were timed of even duration, it was possible to use twice the wattage at the same current cost. Another unique feature is the pilot control panel, which controls the sign from the manager's office and which indicates at a glance, through the use of pilot lights, which lights are on, off or flashing."



Determining the Best Seating Plan Allowed by the Codes

● The second article of a group on seating plans, applying the basic visual and traffic factors to the conditions imposed by the 14-seat limit

By BEN SCHLANGER

IN A PREVIOUS article, aisle and chair arrangements for the motion picture theatre were considered as they would be affected by applying the "Continental Plan" of seating, a plan (appeared in *May 2d issue*) whereby the number of seats across the width of any one row is, to a reasonable extent, unlimited because of greater back to back measurements permitting access to side aisles only, instead of the intermediate aisles to which we are accustomed.

The difficulties in applying the "Continental Plan" were cited as:

1. *Passing in front of too many seated patrons in circulating to any one seat, which would prove annoying in any continuous performance; and*
2. *Most existing building codes in this country do not permit more than* 14 *seats in a row from aisle to aisle or seven seats in a row from a wall to an aisle.*

A modified adaptation of the "Continental Plan" was proposed, limiting the rows to an 18-seat width, using a 3-foot back-to-back dimension. This system would have the tendency to decrease the depth of the theatre in relation to its width, a result which would bring the spectators farthest from the screen within a more desirable viewing distance.

Since most motion picture theatres are of the continuous performance type, and building codes can be revised, if at all, only with great difficulty due to lack of concerted action, the 14 seat aisle to aisle and seven-seat aisle to wall chair arrangements must be made the best of. Therefore it is necessary to investigate if current practices in motion picture theatre planning are using the limits now set to the greatest advantage.

PLAN FACTORS

Proper aisle and chair arrangements can be determined only after considering all of the following factors:

1. *Economy of space and structure.*
2. *Maximum use of desirable seating areas.*
3. *Sight lines—(a) distortion lines, (b) obstruction lines.*
4. *Proper screen size.*
5. *Accessibility to seats and exits with least annoyance to seated patrons and factor of safety.*
6. *Building code requirements.*

The first factor, that of economy of space and structure, should be approached from two different angles—to obtain a maximum number of seats per cubic foot of structure, and at the same time to obtain a maximum number of desirable seats per cubic foot of structure. Construction costs must be kept to a minimum, but not at the sacrifice of proper screen exhibition.

The following diagrams of aisle arrangement schemes are all based on having 14 seats in a row from aisle to aisle and seven seats from a wall to an aisle. To have a lesser number of seats per row would result in producing a higher ratio of aisle area in relation to seat area, which, of course, becomes an apparent waste of structure. *Figures* 1, 2 and 3 may be analyzed from a standpoint of space efficiency and other factors involved.

Figure 1 shows the 14-seat in a row type having, in *Diagram* 1a, one center aisle and seven seats from this aisle to either

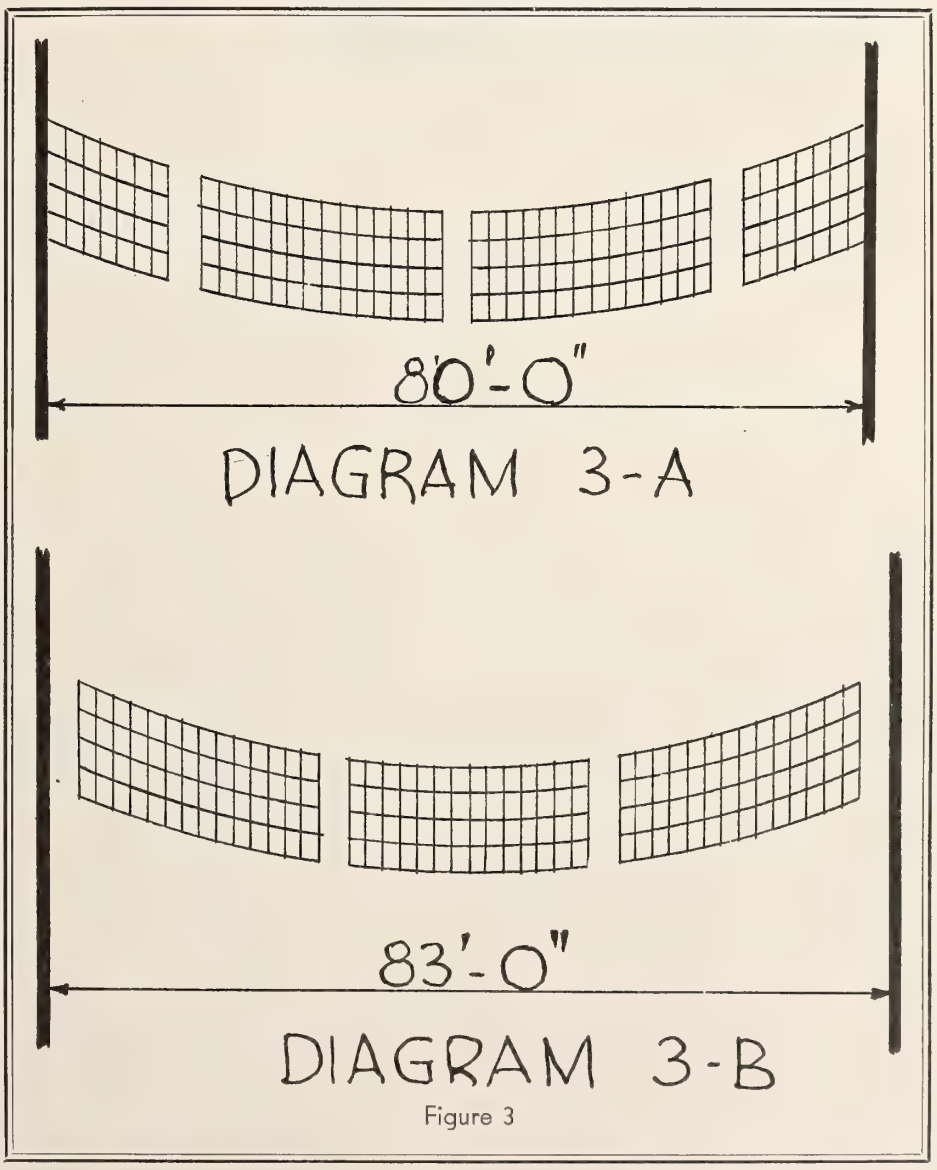


Figure 3

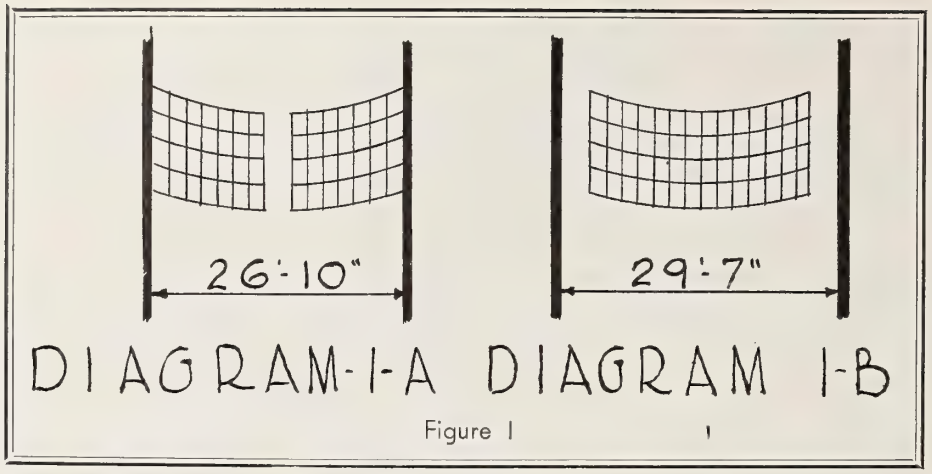


Figure 1

side wall; and, in *Diagram* 1b, a center bank of 14 seats and an aisle against either wall. Both schemes, 1a and 1b, are limited to a seating capacity of approximately 350. To exceed this capacity would introduce excessive viewing distances and aisle lengths, and difficulty in obtaining unobstructed sight lines.

While *Scheme* 1a requires less structure than *Scheme* 1b, the single aisle in the center is objectionable in 1a because it occupies valuable seating area, it causes annoyance to seated spectators due to movement in the aisle within view of the screen and also forces a narrower screen width than *Scheme* 1b. To use this type of theatre plan for more than 350 seats on one floor is just turning back to the theatre of the original "shooting gallery" type. The addition of an upper level of seating to increase capacity in this and other types shall be dealt with in a subsequent article.

WIDTH ADJUSTMENTS

Figure 2 shows 28 seats in a row, having, in *Diagram* 2a, a center bank of 14 seats, an aisle on either side, and then 7-seat banks extending from each aisle to the side walls. *Diagram* 2b disposes of the 28 seats in two 14-seat banks, utilizing a center aisle and two wall aisles. *Schemes* 2a and 2b both permit a seating capacity up to approximately 700 for a one floor plan, recognizing the proper screen size and proper viewing distance limits. *Scheme* 2a is far more desirable than *Scheme* 2b, since it requires less width of structure and eliminates the annoying center aisle. The efficiency and qualities of *Scheme* 2a have made it a most popular aisle arrangement.

Figure 3 shows 42 seats in a row having, in *Diagram* 3a, a center aisle flanked on each side by two banks of 14 seats each, an aisle on either extreme of these seats, and seven seats from these aisles to the side walls. *Diagram* 3b disposes of the 42 seats in the auditorium width by utilizing three banks of 14 seats each with two aisles against the side walls and two aisles separating the three banks of seating. *Schemes* 3a and 3b both permit a seating capacity up to approximately 1,100 for a one-floor plan, using the proper screen size and viewing distances. In this instance, *Scheme* 3b, although it requires slightly greater width in structure, is more desirable because of the center bank of seats instead of the center aisle and because it has only two aisles within the seating area instead of three, as in *Scheme* 3a, thus causing less annoyance to patrons who are already seated.

SPACE ECONOMY

If space efficiency is important, and it usually is, it can be seen that for a one-floor type of plan, it is necessary to have a seating capacity that is as close as possible to 350, 700 or 1,100 seats, respectively, for *Schemes* 1, 2 and 3, to have a minimum of aisle area per seat. For example, a 900 seating capacity would require aisle *Scheme* 3b for proper design, causing a greater square-footage of structure per seat than if the capacity were 700 seats using *Scheme* 2a.

The limits set forth in these diagrams are a compromise with what might be termed ideal viewing conditions for every spectator, and the practices of the past. They permit good viewing conditions in spite of economy of structure.. Many existing and recently constructed theatres conform to these limits; others are wasteful in aisle arrangement, or on the other hand, for example, utilize Scheme 2a for over 700 seats, producing poor viewing conditions for rear seats.

To those exhibitors who would desire even more ideal quality in viewing conditions, the possibilities of upper levels of seating and a greater area per seat must be considered. These systems will be discussed in a subsequent article.

[*The author is a New York theatre architect whose researches in the planning of theatres specifically for motion pictures have been frequently reported before the Society of Motion Picture Engineers as well as in the pages of this publication. He is a contributing consultant to* BETTER THEATRES *on architectural form.*]

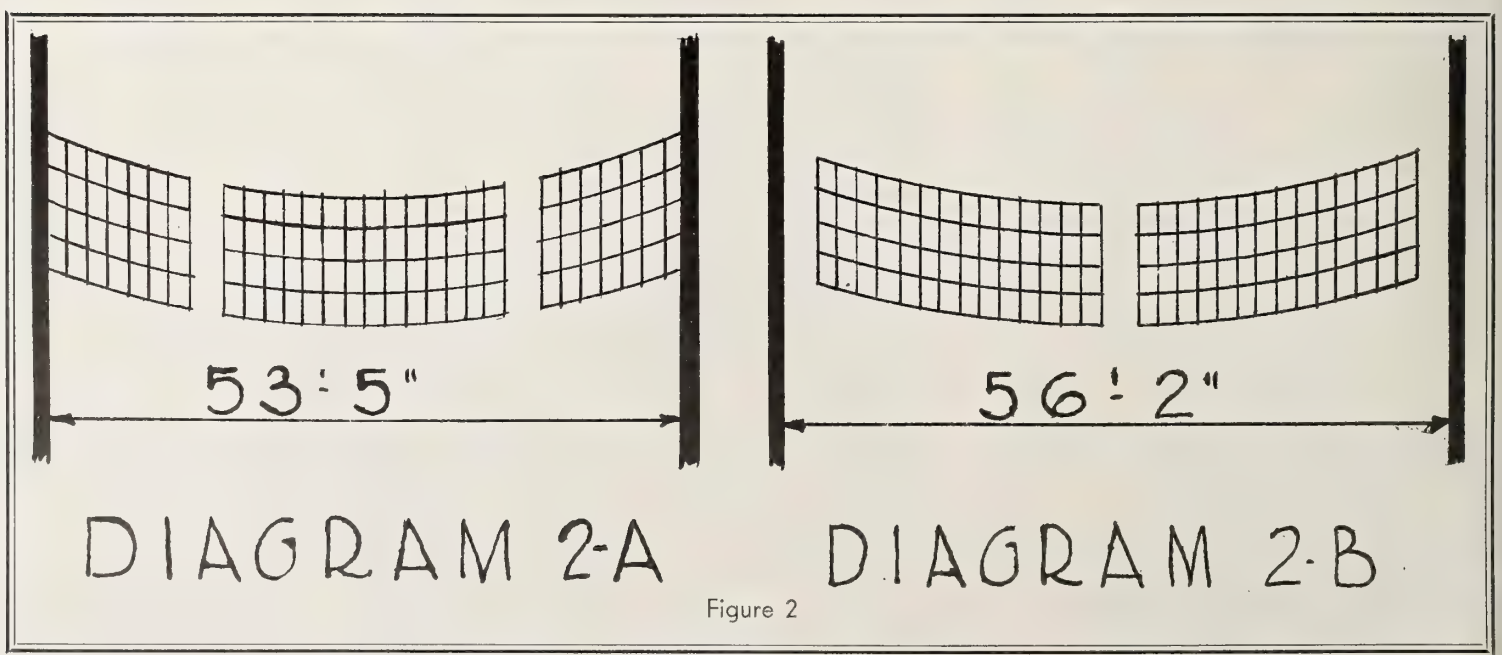


Figure 2

Study All Processes of Operation

ADVISES RKO'S JOE GOETZ



JOE GOETZ may have interpreted Horace Greeley's epic injunction as "Go Midwest, young man." At any rate, Goetz, a young man, did just that. At least, he got there eventually by quick, successive stages. And Greeley couldn't have asked for more. At 28, our Mr. Goetz is comfortably perched near the top rung of the ladder. He is assistant division manager of the RKO Midwest division, for which he also is feature and short subject booker. And add the managerships of the deluxe Paramount and the Orpheum in suburban Cincinnati.

The recently-formed Cincinnati Booker's Club—said to be the only organization of its kind in the country—is his brain-child. Goetz is the directing head. The club was formed to create a closer bond of personal and professional relationship among members of the booking fraternity, a place where mutual problems could be discussed and constructive criticisms and suggestions offered.

In addition, Mr. Goetz acts as auditor for the Cincinnati theatres of the RKO circuit. "Guess I might be compared to a bank examiner," he explained. "I drop in at unannounced periods and make a check. No mistrust exists, and no reflection intended. It's merely a matter of general policy to keep natural accounting errors down to the minimum."

Upon further question, Goetz revealed to the writer that a few months ago he organized a managers' school.

"I feel," he said, "that this is the one way to select and train worthwhile managerial timber. So many young men start in with high aspirations but soon perform their duties as a matter of routine, doing only what is set out for them. An employee must use his head to get ahead—put his whole heart and soul in his work, become familiar, through study and observation, with all branches and processes of theatre operation, regardless of his position. He will succeed only in proportion to his enthusiasm, application and desire to go places. For example, an assistant manager, when reaching that post, should be so thoroughly qualified that he can immediately step into the manager's place and carry on in case of an emergency.

• ONE OF A SERIES OF INTERVIEWS WITH • INTERESTING CINEMA FOLK

The school is conducted weekly at the Palace theatre in Cincinnati. Each house manager selects ushers for enrollment. Meetings are devoted to instructions and discussions. Lectures on some phase of theatre operation or related subject are given by theatre managers or other competent authorities. The Orpheum theatre is used as a "training ground," where the more advanced students are assigned for definite periods and placed practically "on their own" as a test of their potential managerial ability.

Mr. Goetz has also inaugurated systems of *manager's house inspection reports* and *projectionist's film reports*. The former covers the theatre premises under 21 distinct headings, further broken down into more than one hundred individual items. This insures cleanliness, ventilation, repairs and general maintenance. Projectionist's reports, proportionately complete, prevent controversies when film is received in poor or mutilated condition, which permits action and adjustment before the showing. The reports are sent to the local executive offices, with copies retained by house managers and projectionists.

Despite his numerous activities, Mr. Goetz finds time to "sell" continuously Cincinnati's Paramount theatre to the public. For example, the New Thought congregation, having outgrown its previous quarters, holds regular Sunday morning services at the theatre, from 1,500 to 1,800 attending. Also, Mr. Goetz never fails to hold a birthday party on the anniversary of the opening of the Paramount. This has become a city-wide event, usually attended by the mayor and members of his staff, and leaders of civic bodies. There are refreshments, music, sometimes dancing in the lobby. Pastors, priests and rabbis are there. People come from all walks of life. It's just one big, happy family.

An activity which won Mr. Goetz much praise was his effort to popularize the city government through lobby displays depicting various functions of city government. He has exhibited fire apparatus, ambulances and accessories, etc., accompanied by signs and photos exemplifying the work. Sometimes, a city employe has been on hand to explain and answer questions, thus familiarizing the public with what the city is doing, and how and why. Moreover, he gratuitously furnishes the city jail with films.

However, Mr. Goetz finds his real happiness in entertaining poor and crippled children, which he does at various intervals, either at the theatre or the institutions where the wards reside. The city provides transportation to the theatre, and Society leaders act as chaperones. Some of the kiddies have been brought to the theatre on stretchers and in casts.

Joe Goetz started as an usher at the old Keith theatre in Dayton, Ohio, while attending school. Five years later, at 19, he was made manager of Keith's State there—probably the youngest manager in the country. When RKO took over the Keith houses, he was appointed manager of the Capitol in Cincinnati. In less than a year he was placed in charge of the Palace, the circuit's second largest Cincinnati house. Soon thereafter the new Paramount opened. Goetz was named manager. His other appointments followed.

Sometime, he confided to the writer with a smile, he intends taking sufficient time out to allow his little daughter, Barbara Joan, to become acquainted with "that strange man" whom she occasionally sees around the house.—E. H. MAYER.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

B. P. McCormick of Canon City and Florence, Colo., has opened a new theatre, the El Cortez, at Hot Springs, N. M.

Contracts have been awarded for the remodeling of the El Camino theatre, San Rafael, Calif., at an estimated cost of $20,000.

J. L. Farnsworth has sold the Jeffersonian theatre at West Jefferson, N. C., to Ben Reeves, owner of the Spartan at Sparta, N. C.

Cecil Mullenix, formerly interested in the Varsity theatre, DesMoines suburban house, and the Beaver Avenue theatre, recently opened the State, a new theatre at Memphis, Mo.

The Bluebonnet theatre, Harrisburg, Tex., operated by Interstate Circuit, Inc., is being enlarged at a cost of approximately $15,000.

Burns Ellison is the new president of the North Denver Civic Association, as result of a recent election. Ellison manages the Rex and Federal theatres.

One of the largest major theatre deals made in the Omaha trade territory in some years went into effect July 1, when A. H. Blank, head of the Tri-States Theatres, Inc., took over six independent theatres in Sioux City, Ia. Mr. Blank already operated the Capitol and Princess theatres prior to his taking over the Rialto, Granada, Loop, Circle, Iowa and Hipp. The latter six will be operated in partnership with A. B. Friedman and Sol Shulkin, who already owned the Iowa and Hipp prior to the deal. The other four were taken over from Eli E. Seff and A. Sadoff, who will drop out of the local scene. The eight Sioux City houses will come under Evert R. Cummings, district manager for Mr. Blank in Omaha.

Raymond Duport, sales manager of the General Register Corporation, has added two representatives to his staff. Jules Sarzin will cover New York City. Salvatore Fiore will cover the New England and Middle Atlantic States. George Heck will continue as sales representative for the Southern and Southwestern States.

The Palace, Hamilton, Ohio, piloted by Turberg and Silver, has been outfitted with new seats.

Bernard Caldwell, assistant manager of the Carolina theatre, Spartanburg, S. C., has been transferred to the Criterion there, recently acquired by the Wilby-Kincey interests, as manager, succeeding Pat McSwain. Judson B. Johnson will replace Caldwell at the Carolina.

E. Fangman, owner and manager of the Rialto theatres at Boone, Ia., contemplates erecting a 1,000-seat theatre at a cost of about $100,000.

Joe Gerbrach of the Ames Theatre Company, has asked the City of DesMoines to reconsider a permit to build a theatre on the north side of Main Street.

Nick Warren, who has been manager of the Criterion at Anderson, S. C., has been transferred to Durham, N. C.

Cliff Boyd, at the helm of the RKO Shubert, Cincinnati, recently closed for the summer, is acting as relief manager for the Cincinnati RKO houses during the vacation period.

Tallulah, La.—C. J. Hubley, manager of the Cameo theatre, Tallulah, La., has installed a new cooling system.

John R. Elliott, who has been manager of the Keith-Palace, Youngstown, Ohio, and active in theatre circles in eastern Ohio for the past 20 years, has charge of the Horticultural Gardens, at the Great Lakes Exposition, at Cleveland.

The Cecil theatre, A. H. Blank house at Mason City, has been reopened after being close for redecorating, reseating and installation of a cooling system. New equipment cost $40,000. Tom Arthur is the manager.

Disastrous fires in the Omaha territory endangered several theatres recently. At Remsen, Ia., a half-million dollar fire that destroyed most of the business section and some 20 residences, did not reach the Grand theatre, managed by F. Koch, nor his home. At Wahoo, Neb., a fire that caused $15,000 damage to a bakery next door, practically demolished the building, only slightly smoked up the Wahoo, managed by Charley Prokop.



MODERN FORMS AND MASSING IN JAVA, THE CITY OF MAGELANG'S ROXY CINEMA

Frank Milton, operator of the Rivoli theatre in Denver for several years, has sold the house to Bob and Ed Maple of the Gem theatre.

The Bijou theatre at Knoxville, Tenn., formerly operated by the Dixie Operating Company, has been taken over by the Wilby-Kincey chain organization. Dixie will continue to operate the Roxy and Crystal theatres at Knoxville, it was stated.

L. E. Hinkley is building a new theatre at Bernalillo, N. M.

Granville MacPherson has taken a lease on the Town Hall in Quincy, Calif., and is transforming it into a motion picture theatre.

The Bijou theatre at Savannah, Ga., operated by the Savannah Theatres Company, is being remodeled at a cost of approximately $8,000. Hudson Edwards is manager.

T. A. Whalen, who recently purchased the Kiva theatre at Santa Rosa, N. M., from R. L. Riddle, has reopened it as the Pecos after remodeling.

A new terra cotta front is being erected for the Grand theatre at Estherville, Ia., owned by Hubert Shrock. The Grand seats 800.

William B. Hart, 41, former manager of the Majestic theatres in Fort Worth and Dallas, Texas., died recently in a hospital at Fort Worth. At the time of his death Mr. Hart was traveling passenger agent for the Texas & Pacific Railroad.

Sam Epstein is erecting a new motion picture theatre at Lake Village, Ark.

Lewis Lepovitz, who has been operating the Iowa at Madrid, Ia., has taken over the Iowa in East DesMoines. He is also managing the State theatre at Ogden.

The Jefferson Amusement Company will erect a new motion picture theatre at Nederland, Tex., at a cost of approximately $25,000, according to announcement by Sol Gordon, one of the owners of the company. The new house will have a seat-

ing capacity of 600. Nederland has no theatre at present.

WALT BRADLEY of the Moon theatre at Neligh, Neb., has installed a Supreme cooling system.

CHARLES PETERSON of the Windsor, Hampton, Ia., is completing a new theatre at Hampton to be known as the Lido. The building housed a theatre ten years ago. The Lido has 300 seats.

Carolina Playhouses, Inc., of Ayden, N. C., with authorized capital of $25,000 and subscribed stock of $300, has been chartered to operate motion picture theatres. The principals include WILBUR C. ORMOND of Ayden; H. C. ORMOND and MRS. ADA HARDEE ORMOND, of Hookerton.

The Crockett Theatre Company, Inc., has been incorporated with a capital of 1,000 shares of no par value, by B. E. KRAGEN and CLARICE COLLISTER. The firm has theatre property at Crockett, Calif.

ARCHIE HURLEY has opened a new house at Tucumcari, N. M. He has named it the New theatre.

Valley Amusement Company, of Cincinnati, Ohio, with authorized capitalization of $10,000, has been incorporated by DAVID M. LEVY, ALFRED H. MYERS and M. H. KOODISH.

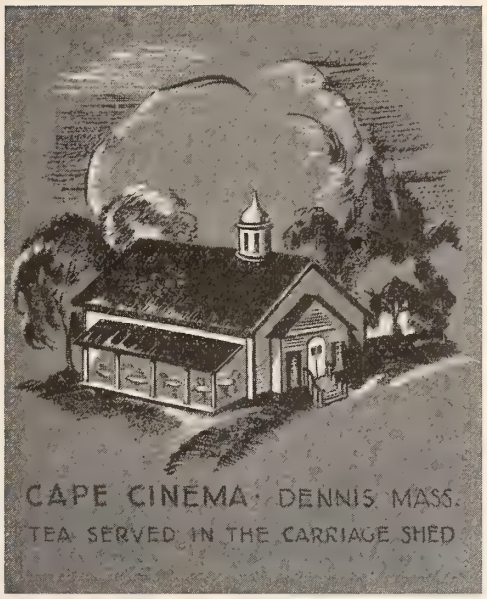
JACK THOMAS has opened a theatre on Clay Street in San Francisco.

ED CONAHAN, former assistant manager of the Isis theatre in Denver, has been promoted to the managership of the Hiawatha theatre. He succeeds LOUIS WILLIAMS, who was moved to Walsenburg to take over the position of city manager, succeeding WAYNE GOSSETT, who resigned.

F. ROGERS and others have organized the Perland Company, Inc., Jacksonville, Fla., to engage in the motion picture business. The authorized capitalization is 100 shares, par value $100 each.

TAM & PIEROVICH are having plans prepared for a two-story theatre and office building at Jackson, Calif. The theatre will seat 700.

L. P. LANGFORD, former manager of the Cleveland branch of the National Theatre Supply Company, and Ernest Forbes of Detroit, have purchased the active stock of the Oliver Theatre Supply, Inc., owned by the late E. E. Oliver, and will continue the business under the old name. The name of Forbes' supply company in Detroit will take on the same name as the Cleveland office. Plans will include another branch in Cincinnati. Among the leading standard lines distributed by the Oliver Supply Company, Inc., are Motiograph projectors, DaLite screens, Brenkert equipment.



DICK WILBUR has been made manager of the new Queen theatre, opened early in July at Honolulu, T. H., by Franklin Theatres. This house, seating 800, is the seventh in a chain that has been built up in the past year and a half.

NATE SCHULTZ is increasing the seating capacity of his Union theatre, Cleveland. Other parts of the theatre are also being remodeled.

JERRY STEEL is enlarging his Apollo theatre, Oberlin. He leased the adjoining store room, knocked out the intervening wall and has redecorated the entire reconstructed house.

T. B. EDWARDS has purchased the theatre at Marysville, Calif., operated by HARVEY MILLER and associates.

V. T. TOUCHETT, manager of the Retlaw and Fond du Lac theatres in Fond du Lac, Wis., has installed Western Electric sound equipment in both houses.

WILLIAM GUSTINE has arranged to remodel the Sanger theatre Building, Sanger, Calif.

J. B. LIMA has purchased the Lincoln theatre in Pleasanton, Calif., from Charles Chicazola.

L. M. NEELY, owner of five theatres in western and north central Alabama, has remodeled his Strand theatre in Oneonta, Ala.

The Mayfield Center theatre, Cleveland Heights, being built by LOUIS ISRAEL, will be opened about Labor Day. The house is now being decorated.

Miss JOSEPHINE OLIVER, daughter of the late E. E. Oliver of the Oliver Theatre Supply Company, has been on the road selling theatre supplies since the death of his father.

A. G. BASIL has purchased the Tokay theatre in South Bend., Wash., from Joe Johnson, Ernest, Joe and William Leber.

HARRY ULSH, operating the Lane and Rose Theatres in Cle Elum, Wash, has merged with L. A. GILLESPIE, who operates houses at Tonasket, Orville and Brewster. Since the consolidation they have purchased the Paramount theatre at Okanogan, Wash.

ASHER LEVY, president of Ashley Theatres, owner of the Garrick in Madison, Wis., announces that the house, dark for many months, will be reopened this fall. New seats, carpeting and furnishings will be installed.

Redwood Theatres, Inc., headed by GEORGE MANN and MORGAN WALSH, has purchased the National Theatre, Marysville, Calif., from Mrs. I. C. Evans.

Work on the new Bear theatre in Berea, Ohio, is going forward rapidly. It is expected to be completed the middle of August. Owners are P. E. ESSICK, DAN STEARNS and HENRY FICHENSHER, all of Cleveland, and HARRY FLINN of Berea.

MICHAEL LENCIONE, manager of the Falls theatre in Sheboygan Falls, Wis., has erected a new marquee, redecorated the exterior of the theatre, and renovated the lobby with new carpeting and drapes.

FRED DICKINSON of Brookfield, Mo., is constructing a new "modernistic" theatre at Marceline, Mo., which will be operated by the GLEN W. DICKINSON circuit. The building will cost $15,000, exclusive of equipment and fixtures, and the house will seat around 500. It has been tentatively named the Chief because Marceline is a Santa Fe railroad center. LOUIS SEIBERS of the Dickinson circuit, is supervising the planning.

MORRIS HADELMAN, and his son, Samuel, operators of the Shelton theatre and of the State in New Haven, Conn., have leased the Capitol theatre in Bridgeport, now run by LOU ANGER, beginning in the fall.

Ground has been broken for a 1100-seat theatre in La Crosse, Wis., by Welworth Theatres, Inc., of Minneapolis.

JACK GILEAD has opened the Vienna theatre in Vienna, W. Va.

GEORGE EBECK has begun extensive remodeling of the Capitol theatre in Mt. Gilead, Ohio.

DAVE FREEDMAN, former operator of the Jewel in Brooklyn, N. Y., is erecting a new 600-seat house in that borough of New York City.

W. A. MENDENHALL, head of Menmar theatres, Boise, Ida., has purchased a building in that city and will remodel it into an 800-seat theatre.

Out — the first issue of

TEATRO AL DIA

ADMINISTRACIÓN · EQUIPO · PROYECCIÓN · ACÚSTICA

A NEW QUIGLEY PUBLICATION

Quigley Publications extends its international service in the interest of the motion picture with the publication of TEATRO AL DIA.

Published in Spanish and circulated to all the industry in the Spanish speaking countries of the World, it is devoted to the maintenance, equipment, construction and kindred phases of motion picture theatre operation.

PUBLISHED QUARTERLY
NEXT ISSUE OCTOBER 1936

QUIGLEY PUBLICATIONS

NEW YORK • HOLLYWOOD • CHICAGO • LONDON

Midsummer Reminders About Roofs, Light Shock, Air Comfort

● It may be hotter'n h-ot where you are, but now's the very time to consider these matters, so pull up a chair alongside a cool drink and—

The extreme heat that we are all experiencing this summer is undoubtedly going to be remembered this fall during the rainy season. Extremely high temperatures do great damage to roofs, particularly the built-up type, so don't be surprised if there are leaks in the theatre this fall. Each theatre manager is warned now to check and see for himself just what is happening to the roof of his theatre. A few dollars spent in September is much the wiser policy than waiting for leaks to appear. A leak may do a good deal of damage before it is called to the attention of the manager. Suspended plaster once thoroughly soaked with water is *never positively safe,* even though there have been instances where it has remained in place for some years.

In discussing roofs with managers, I have found that few know "what it is all about." To start with, let's be sure everyone knows what asphalt is and what tar is.

ASPHALT

Asphalt is a product of nature found in large deposits sometimes called lakes, in Trinidad and Venezuela. It is a hydrocarbon, but it has some quantity of clay and water in it. It is always put through a refining process before being used for roofing. The various oils contained in the asphalt evaporate more slowly than those found in tar, consequently asphalt remains more plastic for a longer period of time, and when applied to roofs has a longer life and greater flexibility than tar.

COAL TAR

Coal tar, or just tar, is the deposit obtained from blast furnaces, or by distilling coal, or from the manufacture of coke and gas. The crude tar as it comes out of the furnace is again distilled, and from the second process we obtain benzene and naphthalene. The remaining substance, after distilling the second or third time, is called pitch, and this is the material we use for some roofing. Tar pitch is also a hydrocarbon and is impervious to and repels water.

BUILT-UP ROOFS

Most theatres have built-up roofs. Built-up roofs are laid on wood decks, concrete decks, or gypsum slabs. Most built-up roofs are composed of from two to five layers or plys of felt, sometimes called rag felt, or jute saturated with coal tar pitch or asphalt. Each layer or ply is laid in a mopping of hot tar or asphalt. The final ply of felt is very thoroughly mopped with tar or asphalt, and while the tar or asphalt is still hot or soft it is covered with crushed slag, stone or clean gravel. Built-up roofs finished with slag, stone or gravel are not intended to stand much traffic, so don't permit ushers or any employes to use such roofs as places of rest or recreation.

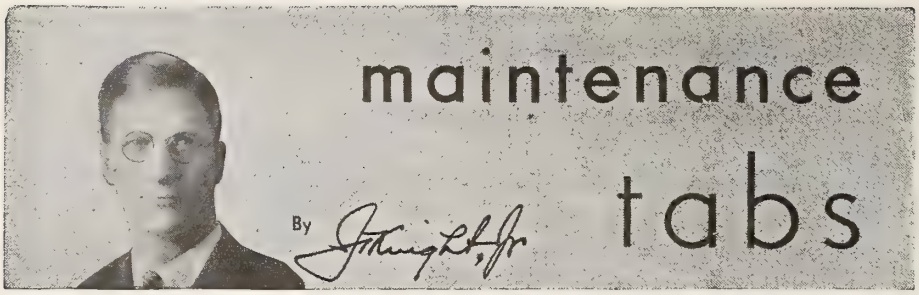
In laying a built-up roof, a layer of sheathing paper is first laid down on the deck. This sheathing paper should be lapped at least 2 inches. On top of the sheathing is laid two layers of tarred felt; if the roof deck is of wood, these layers should be nailed to the deck. The two layers should be lapped from 15 to 18 inches. After this comes the first mopping of tar, then a layer of felt lapped about 20 inches, another mopping of tar or asphalt, another layer of felt lapped from 22 to 24 inches, another mopping of tar or asphalt, and then the final layer of felt lapped 24 inches. A final mopping of tar or asphalt and gravel is applied and you have a five-ply roof that should stand up for fifteen or twenty years.

I have been told that theatre men won't read much during the summer. Having been forwarned, you may wonder why a subject like roofs was selected to write about. Well, the maintenance man knows no seasons. There is a time for every job, and *the dry season is the time to think of roofs.* Don't wait for rain to tell you that your roofs needs repairing! Don't be like the man found sitting in his cabin under an umbrella who, when asked why he did not fix his roof, replied, "Yes, my roof leaks, but when it ain't rainin' I don't give a damn, and when it's rainin' I can't fix it anyhow."

ILLUMINATION OF THE AUDITORIUM

THERE IS another angle of theatre operation that to me is always emphasized in the summertime, and that is the general running illumination in theatre auditoriums. By *running illumination* I mean the lights that are burning during the time when pictures are being projected on the screen. Most auditoriums are entirely too dark. The contrast between the light level in the auditorium and the bright sun light on the street is always greater in the summer than in the winter. The contrast is so sharp, especially in the theatre with a very small lobby and foyer, that the effect is almost blinding.

It is my opinion that one of the smartest showmanship angles of summer theatre operation is a complete re-adjustment of the theatre lighting. Many an old theatre could be greatly improved by the expenditure of a few hundred dollars on the revamping of the auditorium lighting scheme. Instead of listening to some local salesman who would like to get rid of some slow-moving fixtures, and is willing to give you a price on them, why not send your problems to the largest lighting laboratory in the country for their advice, [Nela Park Engineering Department, General Electric Company, Cleveland]? I,



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AIR-CONDITIONING COSTS: Many operators of theatres talk of air-conditioning, and when told the cost are absolutely astounded. For those who are interested in approximate costs, the following data is given. Though I don't like to pass along any rules of thumb, nevertheless if this will make some theatre operators cost-conscious before they ask three or four companies or engineers to survey jobs, it is worth while in this instance. The following may be used with a fair degree of accuracy for situations north of Richmond, Virginia on the Atlantic coast, and as far west as Cleveland or Detroit:

Based upon (1) outside design conditions of 95° dry bulb and 78° wet bulb, and (2) inside conditions of 80° dry bulb and 50% relative humidity, and (3) 5 cubic feet of fresh air per minute per person, and (4) fan capacity to circulate a total of 20 cubic feet of air per minute per person (5 of which is fresh air)—

Sensible heat gain: 110 b.t.u. per seat for light and wall losses; 193 b.t.u. per seat for people heat; 75 b.t.u. per seat for fresh air, equals a total sensible heat gain of 378 b.t.u. per seat.

Latent heat gain: 153 b.t.u. per seat for people moisture; 117 b.t.u. per seat for fresh air moisture; equals a total sensible heat gain of 270 b.t.u. per seat for moisture.

Total heat gain per seat equals sensible heat and latent heat, equals 378 plus 270, equals 648 b.t.u. per seat per hour.

Therefore, 648 b.t.u. per seat per hour times number of seats in theatre, divided by 12,000 b.t.u. per hour per ton, equals required tons of refrigeration for air-conditioning.

Air-conditioning for summer only (not including winter heating coils), completely installed, averages about $15.25 per seat. Smaller theatres may exceed this unit cost, while larger theatres may run lower.

Summer air conditioning costs complete averages from $225 to $260 per ton of refrigeration. Hence, required tons of refrigeration (as obtained with above equation) multiplied by $242.50, equals approximate cost of the job.

•

FAN PULSATION: Frequently of late I have had theatre managers tell me that the delivery fan in their theatres seems to pulsate, that is, to blow air strongly for a few minutes, then seem not to be blowing any air at all. I have encountered this situation several times myself, and here is my analysis of it:

Every blower, because of its inherent design and the r.p.m. at which it is operating, has a certain definite pressure characteristic. For instance, if you connected the blower to a large balloon it would blow air into that balloon until the pressure in the balloon would equal the blower's pressure characteristic, and after that it would just churn up air and not put any more into the balloon. If some air gradually escaped from the balloon, thereby lowering the pressure in the bag, the blower would again force air into the balloon until the pressure inside equaled the "pressure capacity" of the blower. This is just what happens in some casts in theatres.

This condition can be corrected by any one of several methods: (1) Increase the r.p.m. of the blower, thereby increasing its "pressure capacity." (2) Provide gravity vents so that air in greater quantities can escape quickly from the auditorium. (3) Provide a mechanical exhaust from the auditorium. (4) If the existing fan is delivering more than sufficient air into the auditorium, then reduce the speed of the fan to balance the rate at which air escapes from the auditorium. This last case is encountered rarely but is possible.

Another possible correction in a case where refrigeration is used is to increase the amount of recirculated air, and decrease the amount of fresh air. The general fault causing this condition is that the designing engineer selected a fan with too low a static pressure (indicated S.P. in fan catalogs) characteristic, or "pressure capacity," as I have used the term here.

personally, have never known of them charging anybody for their service.

REACTION OF EYES

Let's see just what happens to a person's eye when he comes into a dark theatre from a sun-lit sidewalk. When on the street the pupils of the eyes have contracted because of too much light, then upon suddenly entering an almost unlighted auditorium, the pupils try to enlarge quickly to get all the light they can. This physical reaction, taking place so quickly, is not only blinding, but extremely uncomfortable. Then, with the pupils of the eyes wide open, the person finally arrives at a seat and turns his eyes on a brilliantly lighted screen. What happens? The pupils must quickly contract again. This contracting and expanding causes a shock that might be compared to jumping back and forth between a very hot shower and an ice cold shower. Some people are so sensitive that they just can't stand it, and consequently, after going through the reverse process upon leaving the theatre, they complain of headaches or a tired feeling in the eyes.

The real answer, of course, is to light up your auditorium. It can be done in four out of five theatres. Is your theatre one that suffers from *lightatosis?* One of the larger lamp manufacturing companies has placed on the market a small compact light meter which costs less than $15. If you can't afford to buy one of these, it might be possible to borrow one in order that you may make a study of the varying light levels you subject your patrons' eyes to as they enter or leave your theatre.

EXACT OPERATION OF AIR SYSTEM

I COULD NOT feel satisfied in completing a discussion of summer operating problems without at least touching upon my pet subject, which is the condition of the air in the theatre. Again, I want to emphasize that there are only a small minority of managers who really know anything about the condition of the air in their theatres. I am not talking only *to* or *of* those managers who have some type, good or bad, of air conditioning; I am talking to every man who manages a theatre. If you manage a theatre, the weather ouside and the resulting condition inside should be vitally interesting to you every minute of the day. The outside and inside conditions *in general terms,* mean nothing; *average* conditions mean nothing; *exact readings* taken at least four times daily are of the utmost value.

DAILY READINGS

Every theatre should have some person keep a record of the conditions each day. The average type of thermometer (dry bulb) can certainly be read by any adult person of average intelligence. A good dry bulb thermometer can be purchased for less than $2, so there really is no excuse for not having dry bulb readings at least.

In addition to dry bulb readings, wet bulb readings are of vital importance. Relative humidity is a large factor in human comfort. If you don't know how to take wet bulb readings or interpret wet bulb readings, it is certainly high time that you learned, as there are plenty of sources where you can dig up this knowledge, even if you must resort to thumbing over some of your back issues of BETTER THEATRES!

Refer now to the comfort chart (BETTER THEATRES has also presented you with one, and one may be obtained, along with others, from the publisher) and know definitely

just the condition that exists in your theatre.

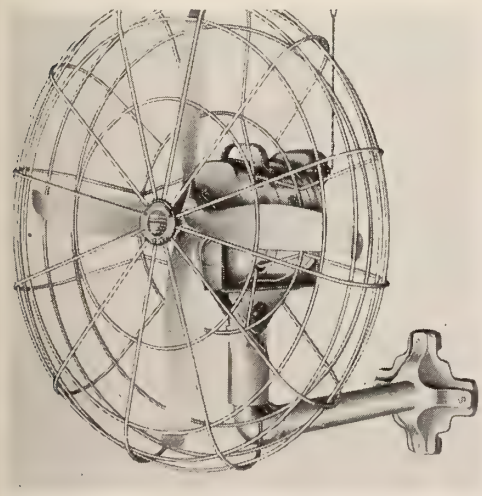
OPERATING ADJUSTMENTS

All of this is leading up to the point of adjusting the system or making changes in the system—and even spending money to make changes in the system. Too many managers are "monkeying" with their systems, depending on a sort of *sense of feel* to determine whether it is improved. *The result is that 50% of the ventilating and air conditioning systems in the theatres of the country are operated inefficiently,* which means, with less effect than would be possible if they were properly adjusted and operated.

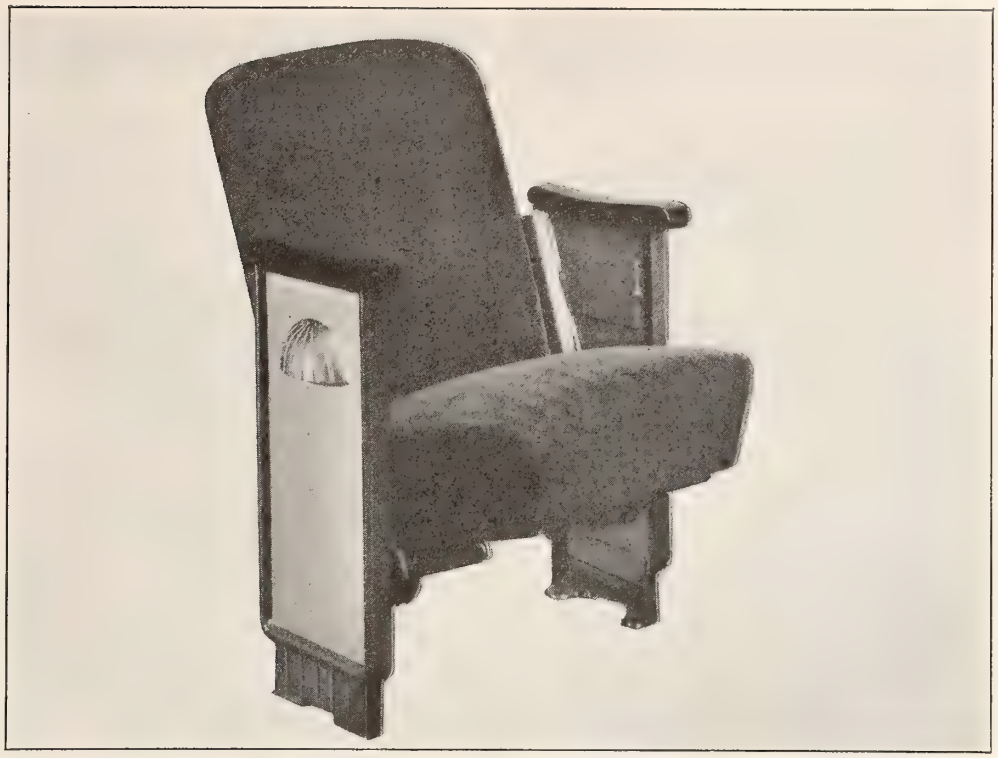
Circuit executives frequently make the mistake of walking into a theatre after a hearty meal and a few glasses of beer and ordering this or that done to the system because they feel over-heated. If they don't order specific things done, they criticize conditions so severely that the manager, next day before the show opens, makes changes which are not beneficial but which he feels he must do because the "big boss" was not pleased.

I was visiting a certain theatre right at the beginning of the warm weather, and I spent about twelve hours in balancing that system. Two months later, I visited the same theatre and for one hour listened to complaints about the system. The following day it took about three hours to set everything just where I had placed it two months before. The manager was loud in his praise of the improvements, but who changed the adjustment of that system after I had gone?

Ventilation and air-conditioning is becoming more and more an exact branch of engineering, and less and less a trial and error proposition. If you don't know what to do, the best policy is to ask and not waste your time guessing. The chances are you will draw the lucky number in the sweepstakes before you will guess the proper setting of all dampers, louvers, splitters, and the speed of all fans, etc.—J.T.K.



Model of circulating fan in a new line brought out by Propellair, Inc., of Springfield, Ohio. Several models are available, all similar in design and construction, with two-speed operation. The finish is in pearl gray baked enamel.



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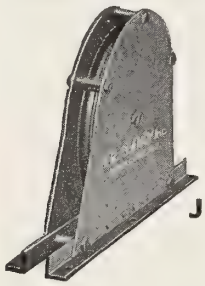
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The Selection and Maintenance of Marquees

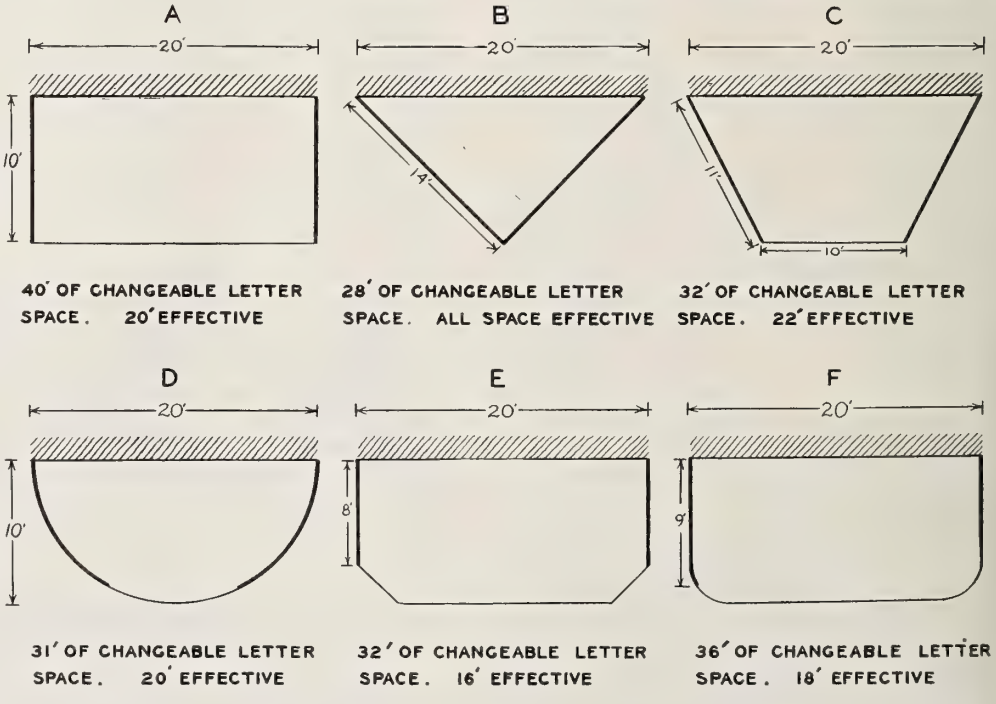
• What the modern marquee should have (sex-appeal, for one thing, says the author), and some pointers on its maintenance

By MORTON L. CLARK

NOT SO LONG I heard a very interesting talk before a group of advertising men on the subject of "Putting Sex Appeal into Your Advertising." The thought was brought out that no matter what you were selling, whether it might be soap chips or automobiles, you should try to put "sex appeal" into the advertising in back of the product. If you will run through any national magazine today, you will find that this is unquestionably common practice. Obviously, the term is here used *figuratively* (no pun, of course, intended).

There are many theatres today spending good money to put up a front, which, when it is up, is already five or ten years behind the times. While many theatre operators throughout the country are pulling down the old style three-sided marquees and putting in V-type marquees, you will frequently see another theatre operator spending good money to put up a three-sided marquee. I had the pleasure of working out and installing the first V-type marquee on the Omaha theatre in Omaha, for Tri-States Theatres less than two years ago. I predicted this would be the most widely imitated front installed in twenty years, and the way it has swept the country, certainly proves my point.

About the same time I was having some very interesting conversations with engineers at Nela Park on the subject and got them very much "sold" on the idea of the V-type marquee. They conducted considerable research work, under the direction of Mr. Francis M. Falge, engineer in charge of theatre lighting research, who developed the data set forth in the accompanying comparative diagrams. You will note whereas the V-type front is 100% efficient in copy space, all other types ranged only from 20% to 66 2/3% efficient. When I say 20%, I mean a front that is 12 feet on the ends, and from 50 to 100 feet across the front, as you will frequently see. All too often across the street from this long front, you will find a shoe-shining parlor or some other group of low-grade stores denoting very poor circulation. Yet, here is all of this wasted front. Not only is it wasted, but it costs a substantial amount of money forever for electricity to



Relative efficiency of marquees of various shapes, accordin gto data developed by Francis M. Falge, Nela Park Engineering Department, General Electric Company.

operate it, which is a thing that is frequently overlooked by the theatre operator. Also, it takes a great deal of time to change this copy, which is frequently done by high-priced stage hands or electricians at time and a half, because it has to be done after the house is filled, in the late evening.

The V front is just as efficient across the street as a three-sided marquee and is the only shape that properly reaches that important factor—fast moving auto traffic. Mr. Falge also brings out the thought in his article that in changing of fronts, we should do something besides just put sheet metal over the same old shape. It is possible to spend a great deal of money doing this, and be very much disappointed from three to six months, in the fact that your front looks about the same.

The marquee has gone through a great evolution in the past 30 or 40 years; originally put up to shelter the elite (who were the only ones who could afford to go to the theatre before the advent of the movies) while passing from carriage to theatre entrance, the early exhibitors who took over legitimate houses found marquees in place. Being showmen, they started using the marquee for advertising purposes. Also, before seating capacity reached its present state, they were used to shelter the lineups, waiting to spend their money.

Today it is a recognized fact that the theatre front is *first* and *foremost* a promotional medium, as necessary as good sound, good seats, etc. Not only is it necessary to use the most effective design, but change in appearance is of great importance. We must shed our depression appearance and meet the public with a new, shining, carefree, *modern* identity.

There are many things that can be done to put this so-called sex-appeal into a theatre front. One, of course, is to use the new modern shapes such as I have just been discussing. The same as new modern ideas are used in lobbies and the steel furniture of modernistic design that is used in a theatre today and carpet patterns and so on, theatre fronts, by all means, should reflect modernism and modern functional designing. One of the best new ideas that has been brought out is the traveling band of lights that go right back to the box office. After all, the box office is the heart-throb of the theatre, and the more attention you can attract to same, the better your results are going to be. Therefore, I feel today that one of our elements that can do most good is the traveling band of lights, preferably in V-shape, back to the box office.

These can either be exposed lamps or inserted behind opal glass. Strips of neon can also be carried back to the box office if desired, but in my estimation, they are not nearly as effective as the lamps because they do not give you the action effect of pointing right back to the box office. Neon in various colors can be used very effectively as trim and for settings, but I still believe the traveling border, above and below the copy is a vital factor in the appearance of a theatre front. I think the trend is definitely back to traveling lamps, as a theatre



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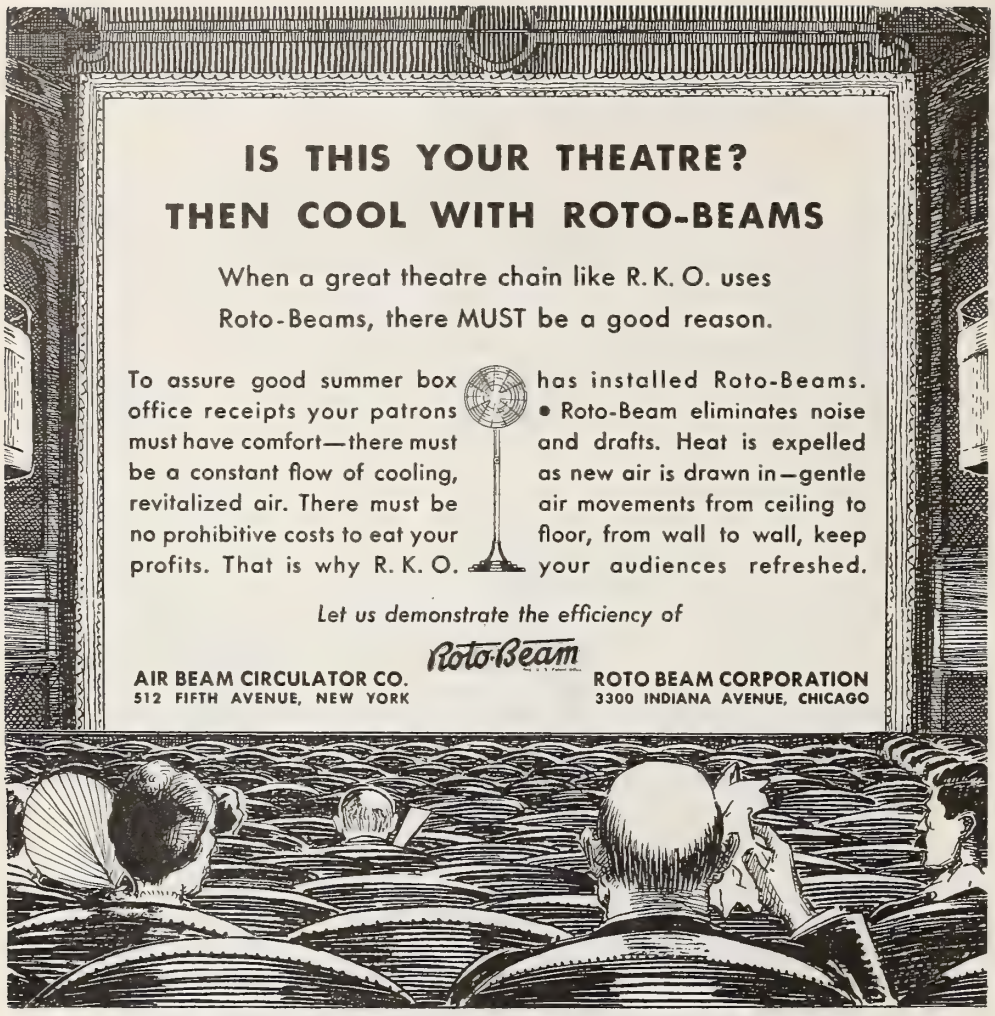
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front should have punch, vim, vigor and life, and this can only be accomplished with *color* and *motion*. I believe that most theatre operators who have tried using neon borders have gone back to the lamps. I think the neon is very effective for the trim and setting, and also for the name of the theatre, but the border and striplight should be in lamps.

The letters in the changeable copy should also be modern in design and construction. They should be mounted to insure no sagging, nor rattle and no rusting, and should be of a finish that would either be permanent or easily renewed.

The light in back of these letters should be *just right*. Too much light causes a glare and an halation that makes the copy hard to read and throws it together at a short distance away. Too little light, of course, gives you a dead appearance and an unreadable message.

One very valuable factor to accomplish this with a low current consumption is porcelain reflectors in back of the changeable copy. One of the greatest difficulties in the past has been that a painted reflector would, within a short space of time (three to six months) become faded and dirty, and the part of the finish that could not be successfully cleaned would get dirtier and dirtier as time went on, and after a year or two the operator might get excited and put a coat of paint on these reflector spaces, but more frequently it will be three or four years before he will do so. I have seen them so dirty that you could scrape the dirt off them a quarter of an inch thick. Also, I have seen the lamps encrusted with dirt. Actually the theatre operator is then only getting about 10% efficiency out of the current consumed and his front presents a dirty, smudgy appearance that is a disgrace to everyone. With the porcelain reflector, a damp cloth will remove all the dirt in a few moments time, then the reflection is brought back to 100% efficiency. There can be a great saving in current as well as a more equal distribution of light and the complete elimination of repainting by the use of this porcelain enamel reflector. However, if a porcelain reflector is impossible or impractical to obtain, then let me urge you to keep your reflecting surfaces as clean as possible and repainted at flash and action.

There was a trend several years back to use very conservative colors on theatre fronts. For instance, a great deal of plain black and silver; however, I think the trend is unquestionably away from this to color, least once a year.

In conclusion, let me say that the heart and soul of your business is *showmanship*, as you well know, and certainly the place where your showmanship can most profitably come in contact with the public is not inside your house, but outside. After you have them in, you naturally have to deliver the goods. But the *showmanship* should *get them* and the marquee does that.

[*The author is vice president of the Artkraft Sign Company, Lima, Ohio.*—THE EDITOR.]

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Actual Theatre Reproduction With the Two-Way Horn System

● Describing the special arrangements at the Astor Theatre in New York, installed for the presentation of "The Great Ziegfeld" and employing the so-called Shearer method recently developed

INSTALLED originally for improved reproduction desired for the MGM production, "The Great Ziegfeld," a special sound system incorporating, for the first time under such commercial conditions, the so-called Shearer two-way horn system, has been brought to perfection at the Astor theatre in New York City. Possessing a number of new characteristics, it most directly represents the researches of Shearer himself, and of Mr. Lester Isaac, director of projection for Loew's, Inc.

Seated down front, in an end seat, at about a 45° angle to the screen, the writer, attending a performance with Mr. Isaac, found the sound of an unusually high quality. From straight in front of the screen it is as nearly perfect as one could hope sound to be. Not only is the system itself worthy of detailed examination, but the story behind it is interesting. In telling it, after the performance, Mr. Isaac really described the workings of the system. His account, more or less accurately quoted, was as follows:

"Some two years ago a horn system known as the 'Fletcher System' was demonstrated, the same being the property of the Bell Telephone Laboratories. Several demonstrations were given by means of direct monitoring, whereby the performance of Stokowski's Symphony Orchestra, then playing in the city of Philadelphia, was transmitted to New York City and reproduced through the 'Fletcher horn system.' The reproduction was so excellent that the attention of various technicians was drawn to it.

"I immediately took the matter up with a certain sound equipment company, requesting it to duplicate the Fletcher horn system for theatre use. I was promptly assured that it was impossible, due to physical and engineering design of the horn system then in use.

"Being of the well known never-say-die type, and willing to take reasonable chances on anything that gave promise of improvement in projection results and therefore the production of better shows, I discussed the matter in detail with Douglas Shearer, director of recording for MGM at Culver City.

"During the discussion, Mr. Shearer conveyed the idea that he was not satisfied with reproducing systems then in use, in which view I was in complete accord. I informed him, however, that due to lack of facilities it would be physically impossible for my department to experiment in the construction of the horns, units, etc., necessary to development of a proper sound reproduction system, whereupon Mr. Shearer agreed to attempt the development of a suitable horn for theatre use along the lines of those designed by Dr. Harvey Fletcher.

"After five or six months of study and laboratory experiments, Mr. Shearer requested my presence at the MGM studios, in response to which myself and Mr. F. W. Boettecher, chief engineer of sound in my department, made a flying trip to Culver City, where we found a large sound stage used by Metro for their music recording, which was acoustically suitable for the tests about to be made, and equipped with all known horn systems from the major sound equipment manufacturing companies, together with the new Shearer two-way system.

"After very careful tests of them all, the horn of one or another company was eliminated, the conclusion, after much careful work, finally boiling down to two systems, namely the three-way wide range system and the Shearer two-way system. Still further comparative tests proved beyond any possible shadow of doubt that the Shearer two-way system gave best results. In attempting to describe this system in non-technical terms I may best accomplish the purpose by comparing it with the systems now in use.

"Present day systems, as you know, consist of a multiplicity of horns carrying mid-range (which includes the greater part of the dialogue range), plus one or more high frequency horns, or 'tweeters,' plus one or more low frequency horns, or 'woofers.' This makes up the horn system for the present three-way wide range. Although upon its introduction it was thought to be the last word, the fact remains that it is considerably lacking in perfect projection of sound.

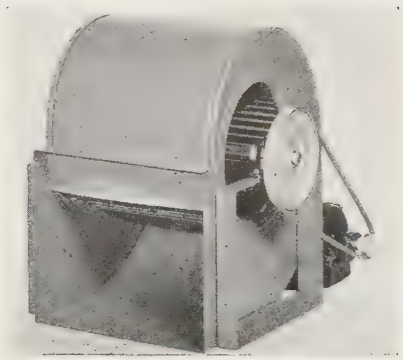
ELIMINATING "DEAD SPOTS"

"In large theatres, as well as in some smaller ones, the multiplicity of horns has proved to be unsatisfactory, due to the fact that such horns are too directional—their beam too narrow—so that it is necessary that they be flared at different angles to secure proper distribution in auditoriums of different dimensions.

"Under this condition it follows that between the end of the beam of one horn and the other, there is a so-called *dead spot,* and in theatres where extremely wide angles are involved, requiring anywhere from three to six horns, in walking across the front portion there would be a sort of 'picket fence' effect between live and dead spots. The dead spots in many cases contain a goodly number of seats, from which the sound, as heard by persons occupying them, lacks illusion and *presence.*

"The system I am describing completely eliminates this condition, because of the fact that its mid- and high-range horn is of the cellular type, so designed that a horn of any given angle may be supplied. For example, if the angle of sound projection be 45° on each side of the screen center line, then a 90° horn would be installed, thus insuring even distribution over

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the entire 90° angle, eliminating all dead spots. It is comparable to a narrow stream of water from a hose, and the same stream widened into a spray by readjustment of the nozzle. The spray would very well represent the sound distribution obtained by the new system I am describing.

"We have considered the mid- and high-range elements. Let me now lay before you the peculiarities of the low-frequency units, which consist of a very carefully designed wooden baffle or so-called 'folded horn' assembly, attached to which are one or more low frequency cone speakers, or 'drivers.' It is in fact an exponential horn to which are attached several low-frequency units, thus enabling the reproduction of all low frequencies in proper phase with the mid- and high-frequency ranges.

"Mr. Shearer's department in California has expended much time, energy and money in developing this system. Several were installed in Loew theatres in New York City for actual theatre tests. Through these tests, made by my department working in co-operation with Mr. Shearer, the faults were finally ironed out and the desired system perfected.

"The results provide such naturalness in sound that, with the exception of audio-perspective—which we expect soon to add —we feel that in reality the proverbial 'last word' is obtained so far as sound is concerned. Moreover, the system is available to all theatres, since sound equipment manufacturers have adapted it as part of their future sound equipments.

"However, let it be understood that the horn system does not embody all the improvements of the new, complete sound reproducing system. For several years RCA has been supplying a sound reproducing head that utilizes the so-called rotary stabilizers to eliminate flutter, at least so far as it is detectable by the human ear. It reduces mechanical flutter to a fraction of 1 per cent. Erpi has designed a similar soundhead that will be available very soon now.

AMPLIFICATION INSUFFICIENT

"Further, the type of sound recording used by all studios during the past year is of such nature that much higher powered amplifier systems in theatres is absolutely necessary if sound is to be properly produced. The majority of theatres are still operating with 1928 sound equipments, with which it is wholly impossible to properly reproduce 1936 recording. In my opinion all theatres are under-powered, so far as wattage be concerned. When we attempt to reproduce such splendid voices as Jeanette MacDonald's, Grace Moore's or Nelson Eddy's with an under-powered sound system, we cannot possibly do justice to these fine artists or the theatre-going public, because the recorded beauty of these voices cannot be properly reproduced.

"For example, numbers of present-day theatres are powered by 12-watt amplifiers, which in some cases are increased to 24 watts. In them it is utterly impossible to reproduce the proper acoustic effect without distortion. In the new systems this wattage is increased to such an extent that the average theatre will have 50 watts of amplification available, whereas houses such as, for instance, the Capitol in New York City, will have 150 watts, with proper driving net works whereby the low-frequency units will be powered at 100 watts and the high frequencies at 50 watts. The division in frequencies between high- and low-frequency units begins at 300 cycles, so that all frequencies below 300 are carried on the low-range, and all above on the high- or mid-range unit.

"The new type soundhead also embodies an additional feature, in that it will reproduce push-pull (two-track) or the present conventional single-track sound recording. The push-pull method is now available. The 'Great Ziegfeld' carries the push-pull track. Further, the new soundheads, being designed as they are, and obtainable from both major companies, will reproduce a new sound track now in process of development, concerning which we will soon be able to give you full details.

"All in all, the new system is a very big step in advance. Certainly it will do much to improve theatre sound presentation. I do not say it cannot be improved upon. Everything can be improved, but certainly it does reproduce sound, as applied to motion pictures, to the extent that music is really music and dialogue, natural and fully intelligible. It produces results such as only waits the advent of the third dimension to actually place the artists on the stage in truth.

"I want to give Mr. Shearer full credit for the hard, faithful, splendid work he has done to bring about this improvement."

One other thing noted was the rather astonishing apparent lack of visual distortion in the screen angle, though the Astor projection angle is heavy, as also was the side view from the above described seat. The writer remarked upon this to Mr. Isaac and his answer was both interesting and enlightening. He said:

"Although it is quite true the angles are both high and the distortion in reality present, it is not objectionably visible for the reason that visual results upon that screen are very nearly perfect. The elements of the optical trains of the projectors are all of the very best obtainable. Not only that, but they are in perfect alignment, in addition to which I have the very finest type of diffusive type screen surface now in use. I think you will agree with me that all this tends to make distortion due to angular projection and view less visible. In other words, perfection in other visual effects tends to make such faults less visible."—F. H. RICHARDSON.

EDITORIAL NOTE: In the April 4th issue of BETTER THEATRES, *the Shearer horn system was the subject of an article based on a technical description of the development issued by the Research Council of the Academy of Motion Picture Arts and Sciences.*

Maintain your projection equipment religiously; you'll reap rewards in the world.—F. H. R.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •



F. H. Richardson

ANSWERING INQUIRIES CONCERNING TELEVISION

JOHN L. SIMMONS of Jacksonville, Fla., has written me as follows:

"I note your expressed disbelief that television will be unable to serve motion picture theatres unless or until radical changes have been made in some parts of its structure. Will you be good enough to tell us exactly upon what you base that opinion?

"Thus far everything written concerning television has been couched in such highly technical terms and so cluttered up with X, Y and Z formulas, cube roots and symbols that have no meaning to any but trained engineers, that to me, and I think the average man, they mean just exactly nothing at all. Would it be possible, Mr. Richardson, for you to reduce all this scientific flub-dub to simple language that can be understood by average humans—myself for example?"

What is asked for here is really out of my line. I could write but very little, all by myself, that would not cause the television experts to elevate their honorable noses at more or less sharp angles. Moreover, matters like television are not easily "explained clearly" entirely in lay terms. However, with the help of some persons more familiar than I with the mysteries of television, I will attempt to give Mr. Simmons and others who have made similar inquiry from time to time, some idea of "what it is all about."

First of all, did you ever separate an ordinary photograph into tiny squares, each, say, one sixty-fourth of an inch on each side, and then, by photography, enlarge each piece and reassemble them, each in its proper place upon a canvas screen, you would have an enlarged picture exactly the same as the one you cut to pieces.

That is about what television does so far as the picture itself is concerned. A beam of light "picks up" minute successive "spots" in the subject of the television broadcast, each section of the light beam acquiring an intensity in accordance with the tone (light) characteristic of the subject. Exactly as in sound reproduction, this beam of light, its brilliancy constantly varying in accordance with the successive spots picked up (or that it has passed through, if that makes it plainer) as it moves in a straight line across the picture, is transformed into electric current, the strength of which varies as the brightness of the beam varies.

This enormously weak current then is stepped up to a very high level, if it is to be transported through the air, or to a moderate level if it is to travel by wire. At the receiving end (this might be a theatre) it will be picked up just as is the radio impulse, retransformed into a beam of light, and by a suitable optical system, projected on a screen in magnified form.

And now comes the next big item—so big that it is almost beyond belief to the uninitiated. *Upon the screen only just one of those "spots" picked up can appear at one time,* the remainder of the screen being blank. How then does the whole picture appear? It appears because the eye has persistence of vision which causes it to retain, for a small fraction of a second, images impressed upon it. These "spots" are projected to the screen continuously. Persistence of vision lasts a sufficient time to enable the retention of all the spots in each picture until the whole picture is complete and the next one is under way.

Let us now examine a few of the various items of operation involved. Disregarding details, of which there are plenty and to spare, and without an intent to describe actualities of practice except in a general way, let us assume we are to broadcast a motion picture positive print, with a beam of light focused thereon of such tiny diameter at the point of contact that 343 of its diameters will just equal the width of the picture in the direction it is to be "scanned." Let us assume this spot to be focused upon the upper left hand corner, and that it moves in a straight line across the frame (picture) to the right and that upon reaching the completion of its travel it drops down (the movement may be either horizontal or vertical) a distance exactly equal to its own diameter, flashed across the picture again, and continues that operation until the entire picture has been covered, or "scanned." In this operation for the sake of clarity we will regard each diameter of the beam, as it moves across the picture, as a separate "spot," so that it is no large jump to imagine each separate spot in the photograph as being picked up separately, even though the picking up be rapid and continuous. We also may see that the length of the light beam representing each "spot" will be of brightness in accordance with its photographic density.

In ordinary motion picture projection, the beam of light that has passed through the film, carries the photographic shading of the whole picture within it, while the picture is over the aperture, but (try to comprehend this clearly) in the case of television the variations in photographic density are carried in the *length of the beam* itself, since various sections of its length have passed through various sections or "spots" of the picture area. In other words, were we able to view the entire length of the light beam, its brightness at various sections being visible, we would discover that in its length it carried the entire photographic shadings of the picture it had scanned. True the movement of the beam is extremely rapid, as well as continuous, nevertheless in effect it has rested upon every point or "spot" in the entire picture for an infinitesimal fraction of a second. Hence we may say that every spot has been viewed (scanned) separately.

And right here I feel competent to explain the basis of the opinion cited by Friend Simmons. We have seen that only

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Why Screen Illumination Fades	Page 28
Another Old Timer Passes	Page 30
Suitability of Mazda Light	Page 30
Making Data Available	Page 30
Monopland and Biplane Lamps	Page 31
Prefers Mazda Lamps	Page 32
Determining Screen Needed	Page 33
One-Man Rooms Make Jobs Scarce	Page 33
Vacuum-Clean Lamphouses	Page 34
Projection in Sing Sing	Page 34
Remarkable Sound Quality	Page 36
New Suprex Arc Lamp	Page 36
Way of Light Refraction	Page 36
Projection Room Photos	Page 36

one spot in the picture is illuminated or "scanned" at a time. We have seen that the spot so scanned is of extremely small area. We have seen that after the beam of light has been changed to electric current, traveled to its destination through the air or by wire and been transformed back into a light beam, it is projected on a screen. Understand clearly that hundreds of thousands of such "spots" must be placed on the screen to make up each picture, with all but one of them retained until completion of said picture by persistence of vision. Right here is the crux of the whole matter.

It will be readily understood that no very large amount of light can possibly be forced through a point so very small as the area of the scanning beam, at its point of contact with the film, and that amount of light is all that is available. Now if the receiving screen be of equal dimensions with the scanned subject itself, a satisfactory screen brilliancy *might* be obtained. A quite acceptable brilliancy may be had, I believe, with a screen one foot square. But when we undertake to magnify the various "spots" to a size that will cover a theatre screen—well, we attempt the impossible, so far as screen brilliancy is concerned.

Let us assume the scanned picture to be one foot square and the theatre screen to have 100 square feet—a very small theatre screen. Is it not evident that the light received upon the theatre screen will be one hundred times less bright than was the sum total of light impressed upon the picture itself? For this reason I have said that until such time (television engineers believe it some day will be, though admitting that it is wholly in the future) as a far more powerful device for picking up television pictures is discovered, the introduction of television into theatres is wholly impossible. I might add that in this opinion I am backed by very eminent television engineers.

And now here is some interesting information I have acquired in consulting television engineers regarding this article. Television is transported through air entirely by "short wave," and short wave is but very slightly affected by static. It would probably be right now possible to transport acceptably a television picture by air through a rather sharp electrical storm. Oddly enough that would disturb it but little, but automobile ignition raises hob with it, particularly that of large trucks and machines in which the ignition is faulty. Steps are being taken right now to secure shielding of ignition on autos.

To my way of reasoning, some temporary competition might be offered by television (if it would offer any at all) if it became as accessible to homes as radios. Home receiving sets are indeed right now available, but only at a price in advance of $500, with a 5x7-inch picture the limit. It seems to me that such tiny pictures could not compete with the theatre. They could, in fact, be one of the best possible advertisements for motion picture theatres.

As to projectionists worrying about television, while it is wise to post yourselves so far as possible, I would not do too much worrying about its being dumped into your hands as sound was—not for a good while yet. There are formidable problems to be solved before television can adequately serve theatre screens.

WHY SCREEN ILLUMINATION FADES

H. G. SAMUELS of Boston, writes, "We are told that screen illumination is not nearly so bright at the edges as at the center, and that the fall-off is gradual from center to edge. We are assured that on all screens the central section is from three to four times as bright as the edges. If all this is true, will you favor me, and I am sure many others, by explaining why this is? I have asked several Boston projectionists, but to date none have made any satisfactory explanation."

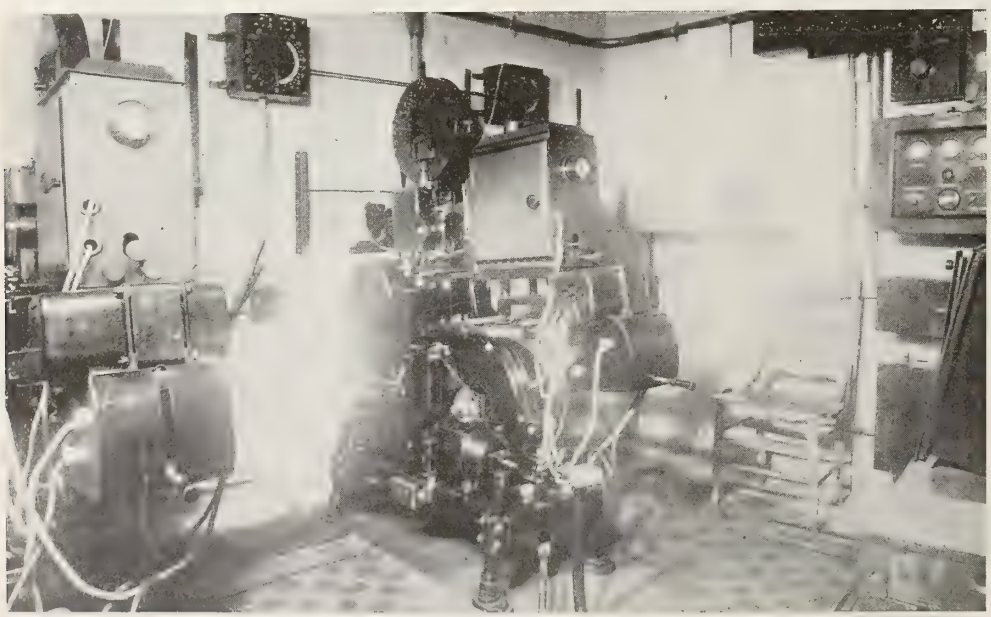
The reason why screen centers are brighter than are their edges is that all present day projector optical systems project almost the full brilliancy of the center of the light source to the screen, but all other light source zones waste a portion of their brilliancy on the cooling plate, and this waste is progressive as the center of the light source is receded from.

Just why the eye is largely unable to discern the very great difference in illumination in various sections of the screen I am, myself, not able to understand, but am well convinced that at least a portion of it is due to the sharp contrast between the black or very dark colored border and the reflection surface itself. That this would have considerable effect in reducing the visibility of the fall-off seems fairly evident. How great the difference is may be viewed by examining page 126 of your new Bluebook of Projection, where you may observe that, whereas the central zone shows a brilliancy of 24.3 candle power, the next zone drops away to 13.6, and the outer one to only 5.9. Incredible but true! The measurements were made for me by an engineer than whom this great industry has no better—L. A. Jones of the Eastman Kodak Company.

And now as to the practical demonstration. Thin some coach painter's black, ground in Japan, with turpentine. The materials are not expensive and may be had at any paint store. Be careful to get none on the back of the mirror. Paint the glass surface and let it dry. It may afterward be washed off with turpentine and after that with soap and water. The mirror will not be in any degree injured.

In this paint, using a sharp-pointed toothpick, make several tiny holes, being sure to wipe the glass perfectly clean, which will require several toothpicks, used one after the other. Make these holes at different distances from the mirror center and at different points in its circumference. Also make them just as small as you possibly can. Strike the arc and you will discover that there will be a succession of spots of light at the projector aperture and that different portions of each spot will pass through the aperture. The farther away from the center of the mirror the beam comes from, the less the amount of each beam which gets through, and the more that which is wasted on the cooling plate. At the center you will probably find the entire beam to be passing through the aperture.

This is an interesting experiment. It may, with variations, be applied to the condenser type arc, with approximately the same result.

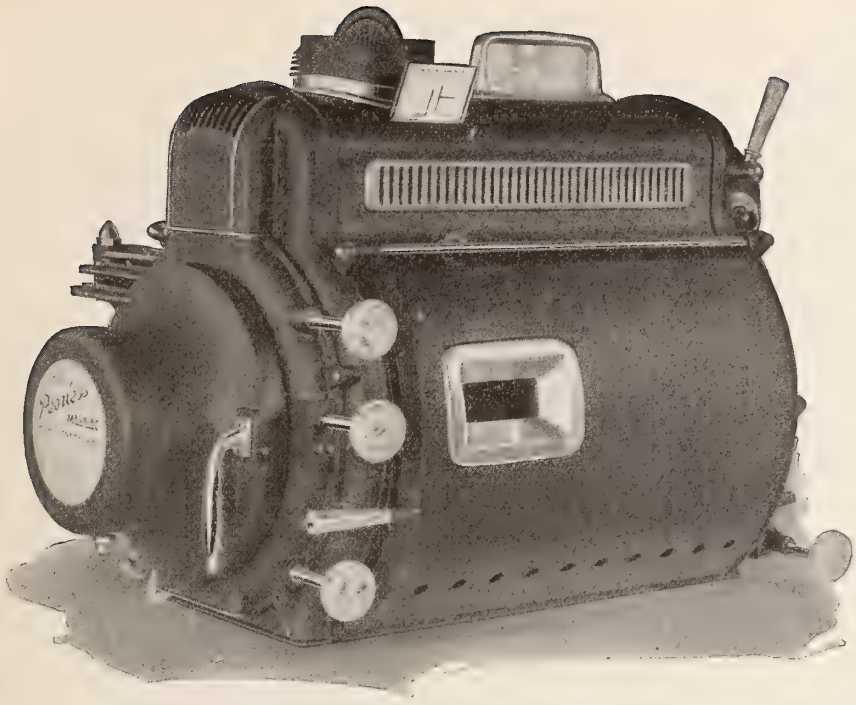


Snapshot sent in by Berry B. Simpson, projectionist of the Showell theatre in Ocean City, Md., showing the projection room of that house, which is managed by Mrs. E. S. Strohecker. The projectors are Simplex, the sound Western Eletcric. Light sources are 30-30 mazda. "The projection room," adds Brother Simpson, "is nothing elaborate, but our screen image and sound are best on the East Shore, bar none!"

PANIC PREVENTION IN FILM FIRES

THE FOLLOWING letter just arrived from a city in Missouri:

"I am the owner of three theatres close to this city, but outside its limits. In one of them I am having an argument with an official who insists that I do certain things that I regard as useless. I have always found your advice, which I have many times followed in past years, with benefit



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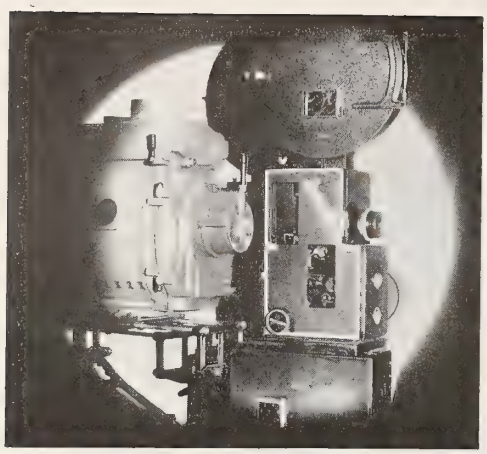
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to myself, to be based not so much on theory as upon practical work and actual theatre practice, which so many writers seem to either be unadvised of or to wholly ignore. I have shown this official your Bluebook (a splendid book for exhibitors and managers as well as for projectionists) and your *Comment* in BETTER THEATRES. He has agreed that if I submit the question to you he will abide by your decision.

The question is: What fire prevention measures are necessary in motion picture theatres? What, if any, fire drill is advisable? I will deeply appreciate a detailed answer to these questions, but please do not use my name or name of city if your reply is printed."

This exhibitor has only a film fire in mind. First of all you will find details of this matter, insofar as concerns the projection room, on pages 258 to 261, inclusive, of your Bluebook. They include, briefly, fireproof construction, fireproof port shutters so suspended that within half a second of the start of a fire they will, with very little noise, fall automatically. Above all things, *there must be means established to provide for draining out all smoke and gas as fast as formed by the fire,* and that means must be put into full effect automatically when the port shutters fall. If this be done and well done, the audience will not know definitely that there is any fire, regardless of its size, making a panic unlikely.

This may be done and panics made highly improbable, but it is not *what* can be done but what *is* done that counts, and in a very large number of our theatres, what I have set forth is *not done* in anything even faintly approaching an adequate manner.

Conditions in different theatres vary widely, of course, but in them all it is highly important that all emergency exit doors be opened quickly. The natural tendency is to go out by the main entrance. Experience has demonstrated that in the excitement of panic, people will rush past a closed emergency exit door toward the main entrance, where congestion may and frequently does set up a highly dangerous condition.

The chief use of a fire drill therefore is to get emergency exits open in the least possible space of time. So far as possible, assign one employe to each emergency exit door, with orders to open it wide instantly the fire signal sounds or shows, and to stand beside it announcing (not yelling, but cooly announcing, in a loud tone of voice) "This way out." The periodic drill is to determine how promptly and efficiently each employe responds.

ANOTHER OLD TIMER PASSES

I AM ADVISED by Local No. 219, IATSE & MPMO, Minneapolis, that Charles R. Wells, one of its organizers and old-time projectionists, has passed on.

Charles R. Wells was a veteran showman. One of the organizers of No. 219, he was its first business representative and financial secretary. He has ever since that time been active in its affairs. Charlie was a familiar and well liked figure at IATSE conventions, most of which he attended as representative of Local 219.

As an old-time projectionist, he ranked high on the list, having become projectionist at the Minneapolis Orpheum theatre in 1905. He held that position until the final roll call.

SUITABILITY OF MAZDA LIGHT

LEONARD A. TRALL of the Sioux theatre, Anthon, Ia., presents the following request for information:

"Dear Mr. Richardson, I am the owner of a small house where high cost of electrical current makes economy in its consumption imperative. We have two 6-B Powers projectors equipped with the old-fashioned arc using the near-vertical carbon setting. We use a motor to pull a generator which converts the 110-volt, 60-cycle a.c. to d.c. Projection distance 72 feet. Screen image 8x11 feet. Will you advise us as to whether or not 1,000-watt mazda lamps would be as satisfactory and could they not be used on a.c., so that no rectifier would be required? In the event the mazda would be at all satisfactory, we feel that the reduction in electric power consumption would justify us in making the change."

Mazda, properly handled (make note of that, please), with projection lenses of proper diameter, can be made to supply plenty of illumination for an 11-foot picture at 72 feet projection distance. No rectifier is required.

I mention projection distance, not because added distance causes any appreciable loss, but for the reason that if a too-long focal length projection lens is necessary, the working distance (distance of rear surface of projection lens to film when screen image is in focus) will perhaps make it impossible to get all the light beam (which diverges between lens and aperture) into the lens. However, your condition is such that by using projection lenses of large diameter there should be no difficulty in this respect. But don't attempt to make small diameter projection lenses serve.

As to whether the resultant illumination will be "satisfactory" or not depends upon what your ideas of "satisfactory" may be. Mazda light does not have that rather harsh brilliancy provided by the modern electric arcs now in general use for projection of motion pictures. Its light is, *by comparison,* very soft and slightly amber-tinted, though viewed alone it looks perfectly white.

MAKING EQUIPMENT DATA AVAILABLE

FROM a projectionist in the Middle West comes this letter, with the request that the name of the writer be withheld:

"Dear Mr. Richardson: This is my first letter to you, though I have been a projectionist since 1913, in which days, as

you have often said, we were really only machine operators. But just the same I have read your articles through all the years, which carries us back into the days of the well-remembered *Moving Picture World,* of which I still have all the old copies on file. Also, I have all editions of your Bluebook and want to add my say to the others that *they are the best in the business.* [The italics are his, though he used capital letters.—F. H. R.]

"And now for the reason for this letter. Why are not we men who have to put on the picture and reproduce the sound, able to obtain more detailed information from equipment manufacturers concerning their various equipments? It seems that for some ununderstandable reason they are afraid to supply us with the blue prints, etc., that we want. In the past I have tried hard to gain every bit of information possible concerning the machinery—electrical, magnetic, acoustical and mechanical—it was possible to obtain, but the big job seems to be to get the desired information.

"I am a union man, both projectionist and stage hand, and want to be efficient—in other words to be "the tops." Can you help me? I want a membership in the Society of Motion Picture Engineers, but understand they won't consider a projectionist as a regular member unless he has in some way been an outstanding man."

I am sending the good brother an SMPE application blank which, if it be returned promptly, I will properly present. I believe such a man as this should be eligible to active membership, which is next to the "fellow" grade. It is, as I understand it, right to regard a man who really studies his branch of the business, whatever it may be, as something more than an associate member, one who merely wishes to receive the *Journal* and assist financially with dues. A fellow is, or should be, a man who not only has done good work, but has been a leader in the field.

As to supplying projectionists with blueprints and full instructions, I am in thorough agreement. It is very difficult, however, to get some equipment manufacturers to take that view.

MONOPLANE AND BIPLANE LAMPS

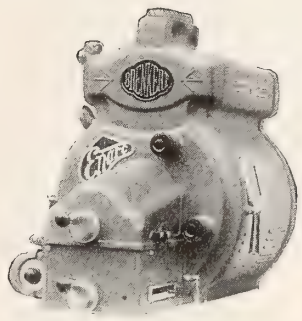
J. R. PATE, assistant manager of the Royal theatre in Samson, Ala., writes, "I would like information about a matter that I believe will also interest all your theatre manager and projectionist readers. The question is: What is the relative advantages of biplane and monoplane mazda projector lamps; also, the relative value of lamps containing the granulated tungsten employed to scour the deposit off the interior of the lamp globe, and the lamps that do not contain it?

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The monoplane mazda has four coils of tungsten metal, between which is a small open space which is filled by an image of

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the said coils. Thus if the adjustment be correctly made and maintained, a solid surface of light is presented to the collector lens, which surface is of sufficiently even brilliancy to serve the purpose.

The biplane lamp has more coils, so located that they themselves present very nearly a solid surface of illumination to the collector lens, which is of course an advantage. However, this is largely counterbalanced by the fact that such lamps consume approximately double the wattage, hence not only are just that much more costly in operation, but also, because of the greater heat, they require larger bulbs.

I append below further comment by Mr. F. E. Carlson of General Electric:

"Almost twice as much tungsten, and therefore twice as much wattage, can be put into a biplane source of a given size. Therefore if, as Mr. Richardson has pointed out, it is possible to increase wattage, the substitution of a biplane source for a monoplane source makes possible increase in screen illuminations of the order of 60% to 80%, while such increases in wattage of the monoplane source might not, and probably wouldn't, produce any worthwhile improvement.

"On the other hand, increasing wattage in a projection lamp isn't always quite so easy as it sounds. Such lamps are designed to work with optical systems in which the distance from source to condenser is fixed. This limits bulb diameter and when wattage is increased without a proportional increase in bulb size, the amount of blackening on the bulb increases and the temperature of the bulb rises. Unless forced ventilation is provided, the bulb temperature may rise to a point where the glass softens and ultimately fails.

"Even if no increase in wattage is possible, it is still quite likely that the substitution of a biplane source will produce an improvement in screen illumination. This will depend upon how effectively the optical system is utilizing the light from the monoplane source. If it is evident that the beam from the monoplane source more than fills the projection lens, then it is obvious that more of the beam from the more concentrated biplane source will be intercepted by the projection lens. The improvement may represent an increase in screen illumination of as much as 50% or even more.

"Just about the only time when the biplane source does not provide an appreciable improvement in screen illumination is when the beam from the monoplane source either just fills, or does not fill, the projection lens, and no increase in wattage is possible. In this case it is evident that there has been no increase in incandescent tungsten in the useful area and therefore the only improvement possible is from concentrating the tungsten nearer the optical axis where it is utilized more effectively."

CIRCUIT EXECUTIVE PREFERS MAZDA LAMPS

KENT G. BUCK, vice president and treasurer of Bush Theatres, San Diego, Calif., writes, "I feel that a few words of sincere appreciation is the least that can be offered you for the very fine job you have done in the prepartion of your new Bluebook. Having met you on your first visit here and heard your lecture when you came last time, I feel real pride in owning an autographed copy.

"During a period of almost twenty years as theatre owner and manager, during which time I had much experience as a practical projectionist, I have had great benefit and help from your writings and teachings. The Bluebook School, in MOTION PICTURE HERALD is fine, and your department in BETTER THEATRES a great improvement over your work of years gone by.

"Your statement, pages 410 and 411 of the Bluebook, concerning Mazda projection lamps, is of particular interest. I demonstrated its truth back in 1926, when we built our Egyptian theatre, which then was one of the finest neigborhood theatres in this section. I installed Motiograph projectors, with the special Motiograph Mazda lamps, Cinephor condensers and the small aperture lens Matiograph supplied with this outfit.

"This was done without encouragement from our projectionists and against the advice of some of them. However, I believed results could be gotten with the outfit. We projected a 16-foot picture at about 95 feet, using a beaded screen. The results were so excellent that in a number of instances it was necessary to take men to the projection room to convince them we were using Mazda. Of course, when sound and its perforated screens came, it was necessary to install reflector arcs."

I have long thought that it really might be quite possible that many of the smaller theatres would be able to use Mazda with very good results were greater attention paid to the optical system, particularly with regard to paralleling the light beam, or at least narrowing its divergence between the aperture and projection lens.

The condition with Mazda is such that the divergence there is wide. A properly designed lens, installed either ahead of, or immediately at, the rear of the aperture, surely would stand the temperature; also surely the added losses at its surface would be much more than counterbalanced by the parallel or near-parallel beam resulting. If this be successfully done, then Mazda

ADDRESSING LETTERS TO F. H. RICHARDSON

Mr. Richardson does most of the actual writing for his columns at his home in Scarsdale, N. Y., a suburb of New York City. Therefore mail addressed to him there usually reaches him a little sooner than that addressed to him at his office. His home address is No. 3 Tudor Lane.

might be available for projection at almost any distance, provided, of course, the picture be not too large. This is especially true where conditions are such that a specular screen can be employed without objectional fadeaway.

DETERMINING TYPE OF SCREEN NEEDED

DEAN DRESP, projectionist of the Fox theatre in Beatrice, Neb., desires advice as to the type of screen needed in a theatre seating 525 persons, all on one floor.

"Distance from rear row of seats to front row is 63 feet, 6 inches; seating space is 48 feet wide; distance of 19 feet, 6 inches from front row of seats to screen, making the total distance from screen to rear seats 83 feet. The projection angle is very slight, the lens ports being almost on a line with the top of the screen. Projection distance is 83 feet. The picture is 16 feet wide. Light source is low-intensity reflector type arcs, now pulling 30 amperes each."

Friend Dresp has done something few do—given all the data necessary for a competent reply to his question. Presumably he has the latest Bluebook of Projection. If he will turn to page 154 he will find (Figure 49) that since the width of the seating area is 48 feet, and the distance of the front row from the screen is 19 feet, the end seats of the front row will have approximately a 60° viewing angle to center of screen, and considerably more to its furthest side. Also, a considerable number of seats will have a rather large viewing angle, which demands a screen surface that is highly diffusive. Unless this be provided, there will be fade-away at all seats falling outside a 30° viewing angle, and heavy fade-away if a 40° viewing angle be exceeded.

All screen manufacturers are or should be able to supply a screen with such a surface. *Screens, their dimensions, location, surfaces, border and surroundings form a very important matter, and on the whole, one that is treated in a disgracefully inadequate manner.*

A 16-foot picture, under the conditions named, cannot be criticized, but it is true that one 2 feet less in width would serve every necessity, so far as rear seat patrons of normal eyesight are concerned, and would improve matters materially for all patrons seated outside a 30° viewing angle. Not only that, but with suitable alterations in the projector optical systems, it would provide either a considerably brighter picture at the same current, or equal brightness with less current.

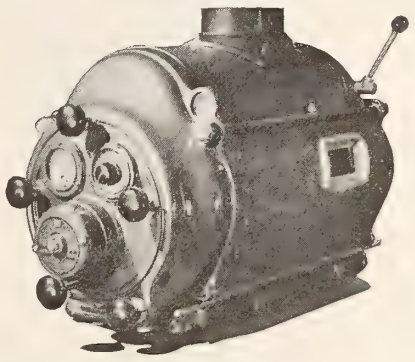
ONE-MAN ROOMS MAKE JOBS SCARCE

WILLIAM C. BROWN, projectionist of Sturgis, S. Dak., writes, "As you doubtless know, most theatres here have one-man projection rooms and it is pretty difficult for us single men to get in full time. The married men have the jobs and we singlers must be content with part

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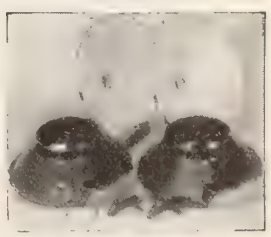
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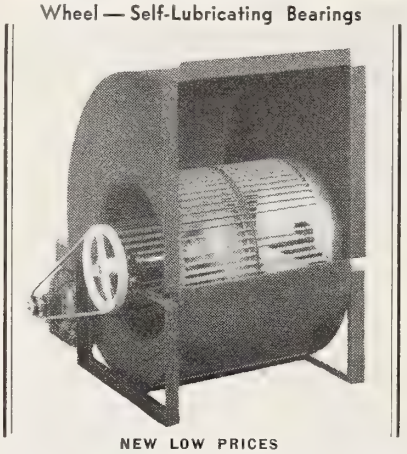
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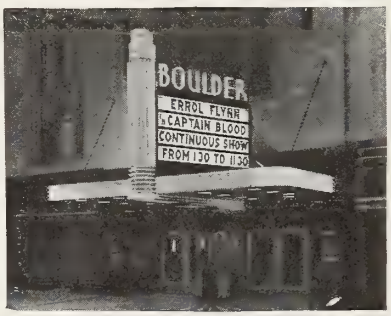
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time, but what with some wiring, some radio servicing and some projection work manage to get by. Then, too, I work as part time man in the Sturgis postoffice.

"I would like to tell you of my equipment, of which I am a bit proud. I have a Supreme 491-PA analyzer, which is a very handy piece of apparatus for projectionists to own. It may be used on any a.c. or d.c. circuit up to 1250 volts. Current ranges are from 0 to 250 microamperes, and 0 to 1250 milliamperes, in several steps, and from 0 to 12 amperes. The ohmeter ranges are up to 250 megohms. The outfit also checks capacities and has a decibel meter incorporated. It is arranged to provide complete facilities for circuit analysis, as well as point to point testing.

"My tools include a large assortment of pliers, a soldering iron, midget socket wrenches, a set of larger socket wrenches; also a set of open-end and a set of box wrenches, plus a set of crescent wrenches. I have a variety of screwdrivers and hammers, a drill and other parts and tools I find use for in the modern projection room. I hope to own a good film splicer and a test reel before long, at which time I will feel well equipped to take care of any projection room and do any ordinary radio servicing as well."

As I have said many times, the one-man room of today is the result of both men in two-man rooms letting the projector run the show with neither of them beside it, thus getting the idea firmly fixed in the minds of exhibitors and managers that two men were unnecessary. Unions permitted this to be. Warnings were disregarded.

Giving the married men preference is all right provided they be as competent as the single men available. However, I hold, as I have always held, that *competence is the one right guide.* It should determine who is employed and who holds the best jobs. I shall never alter my views in that regard.

Some of you city chaps who kick like a bay steer at steady work and a wage that men like Brown would consider a near-fortune, take note how this good brother digs in, fights his way through in three or four part-time jobs, and equips himself with knowledge and tools.

VACUUM-CLEAN YOUR LAMPHOUSES

BARNEY DE VIETTI of Helper, Utah, writes, "Observing what a messy, mussy job cleaning the lamphouses was, I worked up a brain storm. As you know, the light, fluffy ash which is the residue of the carbons, collects on the interior walls of the lamphouses and scatters all over kingdom-come when one tries to wipe it off, unless a wet cloth be used, and that is not so good. My idea was that it could be sucked out by using the vacuum cleaner with the attachment that is ordinarily employed to clean the drapes, etc.

"Appropriating one of the theatre's suck-'em-ins and the right attachment, I soon had the interior of my lamphouses looking as immaculate as the proverbial hound's tooth. They almost sparkled, and all without a single flick of dust in the air. I have always tried to keep my lamphouses respectable, but never were they as clean as they now are.

"The idea may be old as Adam to you and some of the chaps, but to me it was original, hence credit me a couple of credits. Those who have never used it will be as tickled as a small boy with two or three lollypops."

The idea is not new, Brother DeVietti, but you nevertheless are entitled to credit. You used your brains to reason out a better way to do something, and that is the mark of a good man. You are wholly correct. The vacuum cleaner is the only right tool with which to clean lamphouses. Does a bang-up job, leaving everything shipshape.

But that is not the end of it. The vacuum cleaner should, as I have told you all many times, be used in the projection room once every week. First clean the lamphouses, then using the proper attachment, clean the walls, ceiling and floor. Such cleaning is important. It reduces the amount of dust in the air, which not only gets on the film, producing minute scratch marks in both picture and sound track, but also gets in bearings, accelerating the rate of wear. We thank Brother DeVietti for bringing the matter again to our attention.

PROJECTION IN SING SING PRISON

WELL, I'VE BEEN in jail—and some jail, too, if you ask me! No less than the famous Sing Sing prison at Ossining, New York. Mr. Harry Brewer, who uses motion pictures to exploit the product of the Chevrolet Motor Company, had been invited to give a show in the Sing Sing prison theatre. By invitation I accompanied him, watched the assembly of the complete motion picture-sound outfit which he transports in his motor car, and witnessed a performance that would rival that given in many theatres.

In Sing Sing prison there is a really nice theatre, built entirely of pressed brick, concrete and iron. It seats 1400. There is a stage of good dimensions. Everything was excellent except the screen, which needed cleaning. The projection room is lined with pressed brick, some of which is in color. It is spacious and is equipped with two Simplex projectors and RCA Photophone. One of the men acts as the regular projectionist—I withhold his name because he has lived in Sing Sing for some while, rather much against his will. He will be leaving soon, however.

Here is the odd feature of the whole thing. It was shown to me by the director of recreation, Mr. Gerald F. Curtin. From the center of the rear wall of the auditorium for a distance of perhaps 60 feet, a brick structure runs forward. It is of considerable width and advances almost, if not quite, the length of the auditorium. Between the walls of this structure is the projection room, and below the room is a passage through which the inmates pass to and from the theatre.

At the front end of each wall, on each side, is a pocket in which are eight huge sliding doors, each fully 3 inches thick, about 25 feet high (to the ceiling) by 5 feet wide. These doors, placed side by side in the pocket, form a thickness, of something like 2 feet, yet they may be pulled out and, by a most ingenious track arrangement overhead (concealed except for slots) be finally arranged in a perfectly straight line, thus wholly separating the space (perhaps 60x25 feet) from the auditorium. On Sundays these doors are extended, huge steel curtains at the opposite end are raised, in back of which is a Roman Catholic pulpit on one side, and a regulation protestant pulpit on the other, and thus two complete churches, wholly separated, from the theatre, can be quickly effected.

A signal was given and some 2,000 men filed in, and took their seats. At no time were more than two guards present and they bore no arms, not even a club. The inmates police themselves. All wore gray pants and most of them wore white shirts. The assemblage certainly showed appreciation of the show put on by Mr. Brewer and his assistant, Mr. B. Marsden.

REMEMBERING THOSE WHO HAVE HELPED

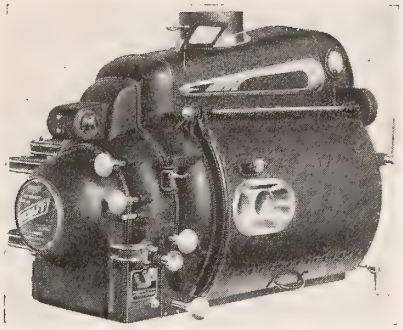
DURING THE twenty-seven years that I have been writing on projection, in the old *Moving Picture World* and in MOTION PICTURE HERALD and BETTER THEATRES, I have tried very hard to render service to the motion picture industry, particularly to exhibitors, theatre managers and projectionists. To what extent success has crowned my efforts, I must leave to my readers to decide. Alone and unaided, however, I could not have accomplished very much. First I had the loyal backing of James Chalmers, owner of the *Moving Picture World,* until he met the Grim Reaper many years ago. After his demise, his successor, John Chalmers, and John Wiley, general manager of the *World,* stood firmly behind me in what was in those days a very real fight for the improvement and recognition of projection as an important part of motion picture processes. Then the Quigley Publishing Company absorbed the *Moving Picture World* and me with it, since which time I have been able to carry forward my work effectively, and perhaps in a better way.

In this connection I must name my coworker, Mr. George Schutz, editor of BETTER THEATRES, who often has been called upon to, and has exercised, much patience in dealing with your 'umble servant, who (no one knows better than myself) is not always easy to get along with. But we always "made the grade," adjusting our not infrequent differences.

In addition to the two companies and the individuals named I have received much valuable aid from Herbert Griffin, who recently was named vice-president of the International Projector Corporation. Not only has "Herb" been always ready to help, but P. A. McGuire, advertising manager

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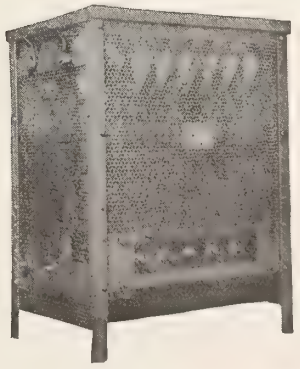
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of the company, has been at all times glad to co-operate. (It was "Mac" who evolved, invented or what-have-you, the slogan, "Better Projection Pays," which was very effective in the cause of improved projection.)

I have had invaluable aid from many companies. John Hertner, president of the Hertner Electric Company, is another who has given unstintingly of his time to help. Larry Porter and others of General Electric, the Westinghouse engineers, Erpi, RCA and Bell Laboratory engineers have responded whenever called upon, which has been many times. The National Carbon Company engineering department has also been most helpful and kindly.

And when I come to projectionists, I hardly know where to begin or where to stop. John Griffiths of Ansonia, Conn., surely did yeoman service in aiding in the field of projection optics. Chauncey Greene of Minneapolis is another who has been of great help, and that young-old war horse, George Edwards, whom you all know, did likewise. Lester Isaacs, director of projection for Loew's, and M. D. O'Brien, his very able assistant, must not be overlooked, while Harry Rubin and Jessie Hopkins, who hold corresponding positions with Paramount, are likewise to be gratefully remembered.

Then there are Harry T. Dobson and Charles Dentlebeck of Toronto; G. W. Bennewitz of Sioux Falls, S. Dak.; the late Arthur Gray of Boston, and many others. They were not merely of help to me, but they contributed generously to the cause of better projection that I was working in. Oh yes, I almost failed to mention my old friend, W. G. Woods, of San Francisco, who years ago, when help was needed badly, gave of his time and energy liberally. "Pop" Woods was one of the very real pioneer projectionists.

And many others—too many to be read here. Don't want any of 'em to think I'm one of those take-and-forget guys. Hence this little reminder of my gratitude.

REMARKABLE SOUND QUALITY

THE OTHER DAY Lester Isaac, Director of Projection for Loew Theatres, invited friend daughter and her dad to visit the Capitol theatre in New York and witness Metro-Goldwyn-Mayer's "San Francisco." It was one of those parboiling days we "enjoyed" a short while back, and we were not keen, but Mr. Isaac assured us we would see and listen to some remarkable effects. So, knowing the thing must indeed be quite out of the ordinary to cause Mr. Isaac thus to enthuse, we went—and take it from us, we are glad we did, for while it is not the province of my department to describe shows, I can and should compliment Mr. Isaac and his able assistants, as well as the projectionists of the Capitol theatre.

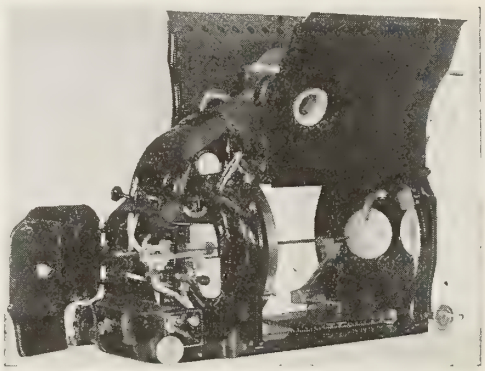
The visual effect was such that we offer no criticism thereupon; the sound, particularly in earthquake scenes, was unusually realistic and effective.

The sound we heard at the Capitol cannot as yet be duplicated in all theatres since in the Capitol there has just been installed new, highly improved sound equipment.

NEW SUPREX ARC PROJECTION LAMP

A NEW MODEL projection lamp designed for use of suprex carbons, has been developed by the Morelite Company, Inc., of New York. It has been given the trade-name of *Morelite Mon-Arc.*

The lamphouse is of sheet steel and aluminum. On either side is a large door (both are open in the illustration to show the interior mechanism) held normally in closed position by spring action. When



raised to open position a lamp inside is automatically lighted and the door is held in open position until pulled shut, which action automatically extinguishes the lamp.

The carbon jaws are of heat-resisting composition metal; the means for clamping the carbon in place are very simple and effective. The front or tip end of each carbon is supported by a V-shape guider of heat-resisting metal, the one supporting positive adjustable vertically; the other both vertically and horizontally.

The 14-inch elliptical reflecting mirror may be moved backward or forward horizontally, or tilted as may be required. Its backing is of imitation stone. Immediately in front of the reflector is a metal dowser designed to protect the mirror surface from pitting by incandescent carbon or copper particles when the arc is struck. This dowser is so connected with the regular lamphouse-cone dowser that one handle operates both simultaneously. A movement of this handle opens the cone dowser and raises the one in front of the mirror up out of the way. An opposite movement of the handle closes both. Directly beneath the arc, on the lamphouse floor, is a metal tray.

The arc control is ingeniously planned. Near the lamphouse floor, immediately under the positive carbon, are two coarse-thread rods about 0.75 of an inch in diameter, called twin feed screws. They are separated from each other a short distance and are approximately 10 inches long.

The twin feed screw furthest from the projectionist carries a spur gear with worm connected, through a ratchet device, to the motor. It therefore rotates whenever the motor is in operation. The second of the twin feed screws is connected, through proper gearing, with a hand-wheel outside the lamphouse, which latter may be turned fast or slowly without interference with operation of the first feed-screw. Each movement of either twin feed screw moves a freely revolving small gear that is in mesh with both feed screws, in such manner that any movement of either feed screw carries this small gear forward or back, whether the movement be caused by the motor or by the before described hand-wheel. The small gear is attached to the carbon arm base, hence as it is moved backward or forward it carries the carbon arm and carbon along with it.

At the rear of the lamphouse is a space enclosed by an aluminum metal door which, when open, gives access to all parts.

There are, of course, all necessary control knobs, handles, etc., conveniently located. Speed of both carbons may be mechanically adjusted by so-called speed regulators, in such manner that either may be made to feed forward faster or more slowly while the arc is in operation, without in any way affecting the speed of the arc control motor.

As extra equipment, a "Mir-O-Guard" is supplied, consisting of a sheet of glass about ⅛-inch thick and bent to fit the face of the mirror, shielding it from pitting or other damage.

There is a double screen, visible from either side of the projector, upon which an image of the arc is focused. An automatic cut-off is supplied to prevent the burning of carbons too short

THE WHY OF LIGHT REFRACTION

OUR OLD FRIEND, John Griffiths, projectionist and author of "Dynamic Ether," writes, "Dear Frank: May I offer comments upon the simplified explanation of light refraction contained in June 27th issue of BETTER THEATRES, in which John Randall writes, 'My puzzle now is that I cannot quite understand why the direction of light is altered when it enters glass or passes out of same. Have read many explanations, but none seem to make the matter clear.' May I suggest that the matter still remains unanswered, despite the simple explanation offered.

"A column of soldiers on march could cross a strip of deep sand, placed diagonal to the line of march, without in any degree altering the direction of the line of march, provided it be not required that their front line be at right angles to the line of march. The actual cause of the change of direction is due to the fact that light can only travel in a direction normal to the wave front represented by the front row of the column of soldiers. Were the soldiers in single file, there would be no alteration in their direction. There would be no influence to change direction, hence we cannot assume the change in velocity and incident angle to be wholly responsible for the alteration in direction.

"The only reasonable conclusion that

can be drawn is that each light ray carries or has its own wave front, and until science is able to at least approximately define a 'light ray,' it cannot be certain what the answer to Brother Randall's question is. The answer therefore is as yet unavailable from the viewpoint of the scientist.

"However, this writer is able to offer a solution to the question for the reason that he believes he can define or explain what a light ray is. He holds himself as able to do this by reason of his new conception of the atom, which he holds to be a perfectly balanced mechanical system in the form of a bipolar vortex, the same having a magnetic field in the form of a disk encircling the equator of the vortex. [And this from a projectionist! Phew!—F. H. R.], the system having the same general form as the planet Saturn, in which the rings of the planet represent the magnetic field of the atom. *Note,* the lighter atoms have a magnetic field of smaller diameter than the heavier ones.

"Whenever a light source is created, the atoms in the air immediately surrounding it polarize into lines, which radiate outward in every direction from the light source, the positive pole of each atom pointing towards the light source. *Each of these lines constitute what is known as a light ray.* It is composed of atoms that are joined together by their opposite poles like so many tiny magnets. Each of these rays have a wave front in the form of a magnetic field which surround the nucleus, the plane of which is at right angles to the axis of the nucleus.

"Note that this conception of a light ray is practically a counterpart of an electric current, with its magnetic field, but involving only one line of force. It represents the indivisible unit of electric current.

"A ray of light through air atoms has a magnetic field of smaller diameter than the same ray through a glass medium. When a light ray passes from air into glass there is an exchange of energy between the air atom and the glass atom. The glass atom absorbs energy from the air atom and causes the field of the air atom to increase in diameter, while the field of the glass atom decreases in diameter until the fields of both are of equal diameter. When the ray leaves the glass medium and enters air, the opposite action takes place, and the field around the ray decreases when it emerges from the glass. It is this increase and decrease in the diameter of the field around the ray which occurs at the surface of the glass that causes refraction.

"The bending of the ray occurs in the air just before entering the glass, and also in the air just upon leaving the glass. There is always a strain present in the ray if it does not enter and leave the glass in a direction normal or perpendicular to the surface, and it is this strain that causes the refraction at the emergence surface when the field around the ray decreases in diameter.

"When a ray enters a glass surface in a direction normal to the surface, the field around the last air atom is parallel to the surface of the glass so that it is free to expand and contract without coming into contact with the glass surface. Such a ray will therefore not be refracted.

"When a ray enters the glass at an angle, any expansion of the field will cause the edge of the field in the acute angle, to push against the surface of the heavier medium, causing the field to be thrown out of its parallel position to the other fields of the ray. The nucleus of the air atom will follow so as to keep the displaced field around the equator of the nucleus, thus changing the direction of the axis of the nucleus. The angle of refraction will depend upon the incident angle and the amount by which the diameter of the field is increased. We thus get a simple mechanical explanation of refraction."

Reflecting upon all this, I am forcibly reminded that away back about 1912 or 1913, when John Griffiths entered the field as a contributor to my "Trouble Department" and advanced ideas as to the projector optical system, he was more or less laughed at because his ideas (they more or less coincided, I must confess, with my own) were quite at variance with those of the optical engineers. But the laugh was finally proven to be ill-judged, for John's views were found to be more nearly correct than were those of the optical engineers, whereupon the said engineers suddenly made "discoveries" which were strangely akin to the views set forth by Brother John Griffiths. So, gentlemen, I am glad to lay his views concerning light refraction before you, with distinct pride that a man who has been a working projectionist for nearly 30 years, and an off and on contributor to my department for at least 25 of them, is able to present such an argument. True, they are at variance with the views of scientific men, but I am not in the least inclined to question the *possibility* that he is right.

PHOTOGRAPHS OF PROJECTION ROOMS

SOME WHILE ago we suggested the submission of photographs of projection rooms. Many snapshots have been received, but few have been just what is wanted. For example, Joseph Dina of the Bijou theatre in New York, sends two photographs, but one picture is merely a view of his sound amplifier, the other shows one of his projectors. Both are photographically excellent, but they are *not views of a projection room.* Instead as stated, they are merely views of two pieces of equipment, which may be had in any manufacturer's or dealer's catalogue.

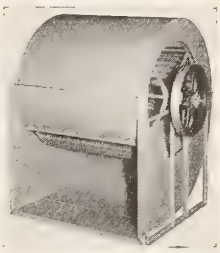
I will be glad to have views of *projection rooms,* provided a good view of the general layout is shown. I well know the difficulty of obtaining such a view in very many projection rooms, but of some of the larger ones excellent shots can be made. I prefer, where possible, to have the projection staff included.

Most everybody has a camera capable of taking such pictures in time exposures, and with a little ingenuity, the projection arcs can be used to give proper light.

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ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I HAVE a theatre room located upstairs. This was built about 30 years ago of brick—plastered and wood floor. The room is 56 feet wide by 100 feet long, auditorium ceiling 22 feet high at stage arch, and about 20 feet at back of room. Three banks of seats, ten seats in each bank, eighteen rows. Back of auditorium to stage opening, about 70 feet. Stage opening, 32 feet wide by about 16 feet high. Screen sets back about 12 feet. Sound horns in tower dressing rooms under stage.

Have a big cooling fan in center dressing room with air ducts opening each side of stage into auditorium. I am at present just using outside air for cooling. My method of heating is very poor—two stoves in back of auditorium, a floor heater in front in one corner. How can I make a combination heating and cooling system? Could I use my cooling fan to advantage?

Approximately what would a 500-seat house cost to build on the ground floor, using cinder blocks and the cheapest kind of construction—building alone, including heating and cooling, additional for equipment. Lot 40 feet wide, 160 feet long, on corner.—J. G. S.

THE ANSWER:

ACCORDING to your inquiry, I understand that no heating plant is provided for in your theatre. If you want to make a combination heating and ventilating system, it will be necessary to install a boiler to provide steam for the heating coils. If natural or artificial gas is obtainable in your community at a low rate, your problem could be easily solved, as combination units are obtainable so that no piping except for gas is necessary.

The most efficient way to place the heating and ventilating apparatus would be to build fan rooms on each side of the proscenium arch in the form of flare walls. These fan rooms should be about 8 feet above the floor and should be of fireproof construction. The fresh air is taken from the outside, and the fans blow the air through the heating coils into the auditorium. Vent ducts should be provided to exhaust the foul air.

For cooling, air washers could be installed.

The minimum cost of a 500-seat theatre with one floor, using the most inexpensive materials for construction, and exclusive of any equipment, would be $20,000.

●

THE QUESTION:

I AM PLANNING to buy a building which is 36 feet by 100 feet. It faces the east, and on the north half of the building is a room which is now used for a theatre. On the south half of the building is a room now occupied by a barber shop. In the center, dividing the theatre and the barber shop is a stairway leading to the second story and apartments. Now what I should like to do is tear out the stairway and move it over to the extreme south of the building, throwing the rest of the barber shop into the theatre. Allowing 6 feet for the stairway and walls I would have 30 feet of front left. The new building would be 30 by 100 feet.

I would appreciate your telling me how to arrange the theatre to these specifications and how many seats it would have. I should like to know how to plan the booth and how high the ceiling should be, what slant to the floor, how to arrange the seats, and where to put lounge rooms and furnace room.

Would I have to put some kind of a beam in where I tear out the stairway, or not? If so what kind of a beam would you suggest. Please tell me about what you think this sort of a job would cost. I am in a small town of 1,800, but we want to have a nice theatre within our means.—W. W. R.

THE ANSWER:

AFTER LOOKING over your sketch, I find that the plan will work out quite satisfactorily. The only item I am afraid of is the present stairhall, which may divide the building into two separate parts, with the floor joists supported by the stairhall walls. If this is the case, the entire upper floor construction will have



The new foyer-lounge of Loew's State theatre in Boston, recently remodeled. Called the Audubon room, the upper part of the walls are decorated with murals copied from the John James Audubon collection in the James Pierpont Morgan library, while lithographs of birds are hung about the wainscot.

to be removed and I-beams installed across the width of the building. This would be quite an expensive proposition.

For the seating arrangement, I suggest that you place fourteen seats in a row across the width of the auditorium with a wall aisle on each side. The maximum seating capacity will be 350 seats.

The minimum floor slope should be 4 feet, 6 inches, leaving the first 15 feet, beginning at first row level.

The projection room should be located over the lobby and foyer, and the ceiling height above the high point of the auditorium floor should not be less than 17 feet, unless the projection room can be built in part of the upper structure. In that case, 15 feet will do.

I suggest that you reverse the dimensions of the lobby and foyer—make the lobby at least 10 feet deep, and the foyer 6 feet wide.

The men's and women's toilet rooms can be placed on each side of lobby, opening on the foyer side.

The furnace room should be located under the stage; however, you may have to widen the stage a little. That, however, is the most economical location.

If my presumption concerning the floor construction, as described above, is correct, I advise you to consult a contractor to give you the necessary data on cost. Since I do not know the actual details of the building construction, my estimate would be nothing else but guess work.

Before purchasing the building, make yourself familiar with the actual construction, since if the upper structure has to be rebuilt, you may just as well build a new theatre, as all you actually would save would be the outside walls.

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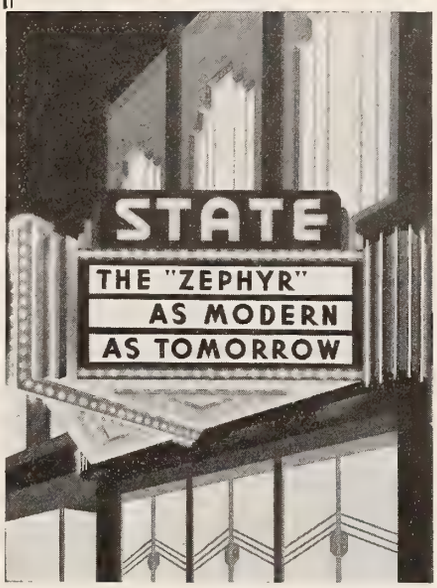
THE QUESTION:

I AM TAKING over a neighborhood theatre in a suburb. The population of this suburb is about 5000 and there is one theatre. The building is 40 x 110 feet, with cement block construction. A 10-foot alley runs along one side of the building. The other side abuts a two-story brick building. The front was formerly stuccoed, but the stucco has been removed except for an arch over the theatre entrance. There are two small store buildings, one on either side of the entrance, a restaurant and barber shop. There is a there-room apartment across the front upstairs, and just in back of the apartment is the projection room on one side, and a small balcony for colored people on the other.

The outside entrance 13 feet, 6 inches wide by 9 feet deep. The ticket window is in the center of the entrance to the lobby, with doors on either side leading into the lobby. The lobby is 13 feet, 6 inches wide and 20 feet, 2 inches deep, with entrance and exit doors on opposite sides leading into a foyer or cross-aisle 7 feet wide. At one end of this cross-aisle there is a side entrance from the alley which serves as a fire exit and also as an entrance to the colored balcony. The foyer

TUNED to the TIMES

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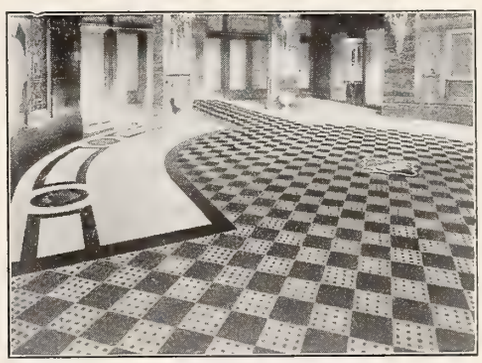
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is separated from the auditorium only by a wall about 4 feet, 6 inches high made of matched ceiling lumber. Over this wall a cloth about 18 inches wide is hung on a wire.

The auditorium is 62 feet by 38 feet, 6 inches. The stage is 19 feet, 6 inches wide, and 8 feet, 3 inches to screen, as now placed. Ceiling is 14 feet at back, and 18 feet at stage. Walls are plastered and ceiling is of art metal. Ceiling is flat.

I would like to have foyer covered. How can it best be done without too much expense? How many seats can I put in? As now arranged there is a center bank of 10 seats and two wall banks. One aisle is 4 feet wide, and the other is 3 feet 6 inches. Woodwork of entrance, lobby and doors is now painted. Would like to remove paint on woodwork and varnish. Is this feasible? What acoustic work should be done? Is jute matting, such as is used under rugs, all right to hang on walls? What size screen should I use?—P. J. M.

THE ANSWER:

THE LEAST expensive way of covering the foyer walls would be to use a 16 x 32 inch beveled edge sound-absorbing tile, cemented to the present plaster surface; or to use a wood-grained wallboard held in place with chromium snap-on strips.

If I understand your inquiry correctly, the space 38 feet, 6 inches by 62 feet is available for seats. In that case, I suggest that you place the seats as follows:

Plan a center bank of twelve seats across with an aisle on each side, and two wall banks of three seats each across. This will give you 18 seats across the width of the auditorium. A depth of 62 feet will accommodate 24 rows of seats, so the total seating capacity will be 432 seats.

I cannot find any reason why you should remove the paint from present woodwork. One obtains better decorative effects with paint than with natural wood varnished. To remove the paint it would be necessary to burn it off with a torch and sand the woodwork until its natural grain was obtained. This, of course, is an expensive method. Why not use a good paint?

To obtain better acoustic conditions it will be necessary to treat the metal ceiling with "soundproof" paint, and you might place a few draped wall panels along the side walls. This would be a great deal better than the matting which you suggest.

According to the size given for stage, the largest possible projection screen which you could install would be 10 feet, 4 inches by 14 feet 4 inches.

The standee railing may be improved by covering it the same as the walls in the foyer. Build on top of it a few posts with a cornice forming open spaces, which can be provided with draw curtains.

●

THE QUESTION:

I HAVE watched and read with great interest your columns in past issues of BETTER THEATRES. Now here is *my* problem.

I have a building that is a large wooden frame affair that I want to change into a summer affair. Would want a stage where I could put on regular shows if necessary. The building is 90 feet long and 40 feet wide, with overhead beams 20 feet off the flat floor. On each side there are wings 10 feet high extending 16 feet wider on each side, making the total width of the main floor 72 feet.

There is a low ceiling "el" on the rear of the building of approximately 14 feet, to add to the total depth. I was planning on pulling out the rear "el" and building a stage with proper height there. As there are posts every 10 feet separating the side wings of the building from the main center space, I didn't want to use these wings for seating, unless necessary.

I would like to get close to a thousand seats in if possible. How high should my stage be off the present floor? What pitch should the new floor be?—L. R. B.

THE ANSWER:

AS FAR AS your problem is concerned, I figure that the space 40 feet by 90 feet is only space available for seats, as the 16-foot wings are not very well adapted to spectators on account of the interference of the posts.

It will be impossible to obtain 1000 seats in the section between the columns, even if you were allowed to run a continuous row of seats between columns and use the side wings for aisles. The maximum seating capacity you could obtain would be 864. However, I doubt if even this number would be permissible. If you have to have a center aisle, the seating capacity would be about 800. (Of course, some additional seats may be placed in the front part of the wings near stage.)

I suggest that you place the stage floor 3 feet 6 inches above the low part of auditorium floor. Leave the first 20 feet of the auditorium floor, (near stage) level. The minimum slope of the balance of the floor should be 4 foot 6 inches.

●

THE QUESTION:

I HAVE a garage building 200 by 45 feet. I am thinking of turning the building into a theatre. My problem is this: The height of the building inside to the iron beams is 12 feet, 4 inches, and to the ceiling it is 14 feet. I am figuring on putting in about 800 seats. The front of the building is two stories; it runs 40 feet.

My intention is to place the booth at the end of the lobby, 7 feet from the floor and dig the floor for elevation for a 100-foot auditorium. After I leave 15 feet for foyer, and 30 feet for stage, how much elevation will I need? Do you think 8 feet too much for 100 feet? Also, I intend to make two exits in the back—one on each side of the stage. But these exits have to be elevated to the street on a 35-foot run, which is too steep. How can I do this?

The floor is level with the street. Is there any other way I can fix the height? I don't want to spend much money, as I don't have it. Does the Government loan money for this purpose? I know it is a paying proposition.—E. N. C.

THE ANSWER:

THE BEST seating arrangement will be a center bank of 13 seats with aisle on each side, and two wall banks of four seats, making the total of 21 seats across the width of the auditorium. The length of the auditorium, 100 feet, will accommodate 38 rows of seats. Allowing for distance between apron and front row of seats, the capacity will be 798 seats.

An incline of 8 feet in the auditorium floor is just about the minimum. The first 20 feet from the stage may be level. Make the incline for the next first 15 feet, 9 inches; the next 15 feet, 12 inches; and so on, increasing the incline 3 inches for every 15 feet of floor space.

A ceiling height of 7 feet for lobby is rather low. The minimum should be 8 feet, 6 inches. You may obtain this by placing the top of the projection room ports on the same level with the bottom of the beams of the auditorium, and extend the upper part of the projection room through the roof.

Two exits near the stage will not be enough for an 800-seat house. It will require four—two near the stage, and two near the rear wall of the auditorium. Perhaps you can use steps inside of the auditorium to reach the grade line for exits.

The Federal government has made loans for theatre remodeling purposes. I suggest that you consult your banker or write the Federal Housing Administration, U.S. Department of Commerce, Washington, D. C.

●

THE QUESTION:

THERE IS A garage building here which I am considering remodeling into a 325- to 350-seat theatre. It is 30x120 feet. Side walls are of brick, and it has a level cement floor. Of course the floor will have to be taken out and elevated. Kindly advise best seating arrangement, also approximate cost for heating plant and air conditioning. Give me your advice about layout of box office, lobby, foyer, restrooms and distance from screen to first row of seats.—J. D.

THE ANSWER:

THE BEST seating arrangement for a theatre 30 feet wide is a center bank of 13 seats with a wall aisle on each side. To obtain a seating capacity of 350 seats, you will require 27 rows, or a minimum of 67 feet, six inches.

Place the box office in center of building at sidewalk line, with a set of double entrance doors on each side. Set entrance door flush with back of ticket booth. This will prevent doors projecting beyond front of building when open.

The width of the lobby will be 15 feet, and the depth 15 feet. This will leave space on each side of lobby for men's and women's toilet rooms. These toilet rooms should open from the foyer. The width of foyer does not have to be over 6 feet, and the foyer should extend across the width of auditorium, connecting with wall aisles.

Locate the projection room and manager's office above lobby and rest rooms.

The minimum distance between screen and first row of seats should be 20 feet.

I advise you to consult a local heating contractor to obtain an accurate estimate for heating and air conditioning, as he can inspect the premises and familiarize himself with existing conditions.

●

THE QUESTION:

I AM contemplating building a new house, which will have a total seating capacity from 600 to 700, in the same locality where my present theatre is located. I would appreciate your sending me booklets or publications containing suitable designs for buildings of this capacity.

Please note that this country is in the tropical zone and the temperature in my locality ranges from 80° to 100°. I would therefore appreciate your giving me suggestions as to a ventilation system.

You may send me also suggestions as to the appropriate building materials to be used and appropriate cost for building of outside wooden construction or concrete. Proposed seats for balcony 150, orchestra 500.—N. Q.

THE ANSWER:

THIS DEPARTMENT may not supply actual designs for theatres. I suggest that you look over carefully, past issues of the BETTER THEATRES. You will find many floor plans and photographs and descriptions of interiors and exteriors, which should give you some of the ideas you seek.

For building in tropical zones, it is paramount that the building be properly insulated, so as to keep the heat *out*; special study should be given in regard to roof insulation.

My opinion is that concrete walls should be very suitable to your climate. The inside of these walls could be furred for plaster, and the space between the furring could be filled with insulating materials.

Where cold water is obtainable, airwashers generally can cool a theatre very satisfactorily at a relatively moderate cost. Of course, the best results are obtained by mechanical refrigeration and related equipment, but I fear this method is too expensive for you, not only in installation, but also in operating cost.

Ventilating and air-conditioning methods have been extensively discussed in BETTER THEATRES, particularly by J. T. Knight, Jr., in his department, Equipment and Operation. I suggest that you look up these articles, or perhaps you might do well to write this publication specifically concerning your air supply problems, giving all information possible concerning climatic conditions, availability of cold well water, maximum cost, etc.



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BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D
Dimmers
Disinfectants

E
Effect machines
Electric signal and control devises
Emergency lighting plants
Exciter lamps

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G
Grilles, ventilating

H
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket issuing machines
Transformers

U
Uniforms

V
Vacuum cleaners
Ventilating systems
Ventilation control instruments
Vending machines

"BETTER THEATRES" DIVISION, Motion Picture Herald, Rockefeller Center, New York [6-29-35]

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1..... 7.....
2..... 8.....
3..... 9.....
4..... 10.....
5..... 11.....
6..... 12.....

Remarks (or any items not listed above):.....

.....

.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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MOTION PICTURE
HERALD

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VISITING BRITISH SHOWMEN WELCOMED

VOL. 124, NO. 5

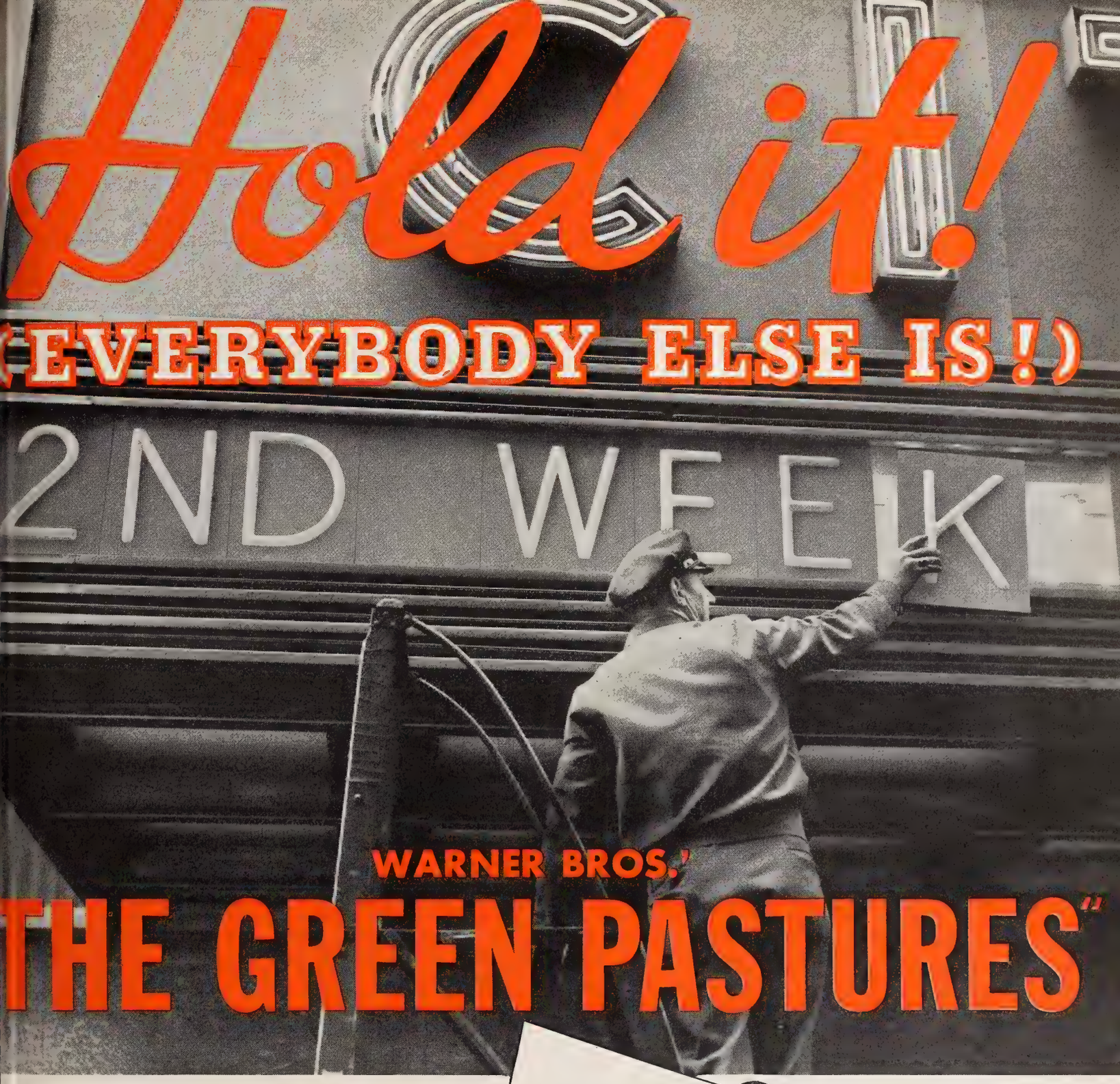
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TODAY'S KEY-SPOT NEWS

Seventh day beats the opening as daily mounting receipts and publicity avalanche add Majestic, Houston to holdover list!

Engagements also extended in Kansas City, Philly, Oklahoma City and Charlotte!

First 4 days in Albany, Cincy, Toronto and other key centers already ahead of famed top-money shows like 'Pasteur' and 'Bullets'!

Full-week's business registered in 3 days at Mayfair, Asbury Park, N. J., as Monday figures double Sunday!




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at the Carthay Circle, Los Angeles, the most brilliant premiere in cinema history launched
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"Real tonic for boxoffice. Headed for big returns all up and down the line. In a word, a boxoffice blessing."
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"Searching dramatic story of modern marriage . . . of compelling interest. Makes a direct appeal to feminine patronage." —Motion Picture Daily

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—Variety Daily

"Dramatic love story presented in a manner which should give it wide boxoffice success!" —Film Daily

"This could have been titled: 'To Showmen—With Profit'!"
—Box-Office

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IAN HUNTER · CLAIRE TREVOR

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Associate Producer Kenneth Macgowan. Screen play by Richard Sherman and Howard Ellis Smith. From the story by Richard Sherman.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 5 August 1, 1936

THE PUBLIC RELATIONS JOB AND THE HERALD

THAT sector of industrial activity known as public relations, always a concern of the motion picture, has been given impetus and emphasis for all business by the political and social pressures of the New Deal period.

Corporations of all sorts and operating in all manner of fields and markets are establishing public relations offices. Most conspicuous among them is the staid, stable and conservative United States Steel Corporation, with a new publicity office, a press representative and now engaged in an institutional campaign.

Once upon a time, and many years ago as the motion picture counts time, the public relations job for the screen was entirely in the hands of a little group of press agents—"directors of publicity and advertising" we called ourselves then with what was a deal of daring in 1915. Issues of censorship, taxation, the women's clubs, the militant churchmen, and the great basic problem of making the motion picture the accepted medium of entertainment—all these efforts in behalf of the whole industry were the concern of the young men who incidentally were expected to do mighty things toward selling "the program."

TODAY's picture is rather different, revealing evolution into a highly specialized mechanism, or array of mechanisms.

The broader problems affecting the whole industry, in social, regulative and legislative matters, are in the hands of the big complex machine called "The Hays Office." Labour is the specialty of "The Pat Casey Office." And there are some other "offices," like the Copyright Protection Bureau for instance, seldom in print, always in action. Meanwhile the corporation publicity men have tended to become more and more super-showmen working in terms of advertising display and roadshow picture promotions. They still have "programs" to sell, but the programs are made of vastly bigger units. Each motion picture tends to be a business unto itself, as well it may with production budgets what they are.

A BROWSING through the lengthening aisles of the files of *Motion Picture Herald* and its ancestors and antecedents reveals, too, a closely related evolution in the operations of this journal of the industry.

Way back yonder, about the time that press books were born, there was an article, by the present editor of *The Herald*, then a press agent, about how half-tones were made. It was just a broad service gesture to the industry, except that all the illustrations about how to make a half-tone were pictures of Mr. Charles Chaplin, posed for the Mutual Film Corporation. There were pages no end in the journals to state and extend the glories of the masters of the movies. A star was anyone who played in a five reeler, and directors were mentioned now and then, authors rarely.

TODAY'S *Herald*, with its twenty years a-growing, has come to be a publication as different from the beginnings as the industry itself is from Then and Now. "Publicity" as plain publicity is not a factor any more. The line of demarcation between advertising and text, has become the line between merchandising and service. But it is as a factor of public relations, the text of this screed, that today's *Herald* becomes especially significant. Its pages reflect a consciousness of the eyes of the world. Its material, while addressed acutely to the industry's own audiences, is so presented that it tells a story to that important audience that in the talk of the shop we call "marginal readers"—the small but important circulation among editors, social leaders, financiers, writers. *Motion Picture Herald*, like its own motion picture reviews, is not written to be quoted, but it is produced with a consciousness that it will be, that it has a public relations job to do for the industry it serves.

And that public relations function has brought a line of specialized supplementary activities, too, as for instance *Motion Picture Almanac*, which again is ponderously pouring from the presses, with its who's who of 13,112 motion picture names, its record of all the pictures and all the picture corporations. And there's the *Box Office Check-Up* now in the making with its recordings of the flow of fame and success, for all the makers of pictures in all capacities. Both are, besides their function of interior service, tools of industry, also parts of the public relations job—to be spread over the world to the press and the libraries, the reference shelves of the bankers and economic researchers.

MOSTLY wherever a story of the motion picture is told there can be found in it contribution that has been made by the pages of *Motion Picture Herald* and its annuals, the *Almanac* and *Box Office Check-Up*.

When the other day, in the course of an article, the New York *Times* observed that *Motion Picture Herald* "is a weekly journal whose status in the industry may be compared to the importance elsewhere of the Encyclopedia Britannica or the Bible," it was thereby expressing too the reason that the press turns to the *Herald* and its related publications as the authority.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Social Survey

Employes in all branches of the film industry—production, distribution and exhibition—will be included in a national census of workers in all fields which the Social Security Board is expected to undertake late in November to lay the groundwork for application of the social security act passed at the last session of Congress.

The survey will cover some 30,000,000 persons working for wages or salaries, each of whom will be given a number which in the future will designate him in the Federal employment records.

The collection of data is to be undertaken by the board in anticipation of the inauguration in 1942 of the payment of old-age pensions to persons more than 65 years of age, to finance which it is expected the board will have, at the close of that year, a reserve of $60,000,000,000 accumulated from the payroll taxes which will be initially imposed next year.

The census, to be made through some 300 offices which the board will establish throughout the country, will give the Government information as to the name, address, sex, race, date of birth and employer's name of every worker eligible for pension listing. This data, together with the worker's signature, will be filed under a numerical system devised to prevent confusion arising from the duplication of names.

WPA Film Bids

Five out of more than 40 companies invited to submit bids for a contract to produce films for the Works Progress Administration were represented in proposals publicly opened and read at WPA headquarters in Washington, D. C., on July 24th. Pathe News was the only newsreel to submit a bid. The Jam Handy Pictures Company, Detroit, filed a protest against a specification providing that "contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of WPA activities each month during the life of this contract through the medium of a nationally-distributed newsreel. Pathe News got the award.

Complete details of the bidding and the bids are reported on page 15.

Trade Practice Moves

The trade practice problems of the motion picture this week took fresh forms: (1) Minority exhibitors in Kansas City started the trial of major distributors on federal anti-trust allegations; and, (2) The Department of Justice renewed its efforts to contact exhibitors in the field on grievances.

See page 25.

British Goodwill Tour

A group of British exhibitors made their first acquaintance with American scenes, theatres and motion picture production and distribution in a visit to New York this week. The tour, which was organized by the London branch of the Cinematograph Exhibitors Association, is the first of its kind and it is noted as one expression of the growing trend toward the pooling of international cinema problems, particularly by British and American interests. During their three-day stay in New York the party was given a luncheon by the Photophone Division of RCA, a cocktail party by Martin Quigley of Quigley Publications and W. G. Van Schmus, managing director of the Music Hall, and were taken on a backstage tour of the Music Hall.

Opinions of the group on their visit and pictures taken at the various functions given in their honor appear on page 19.

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Ultimatum

Executives of Tokyo's two largest exhibition circuits, the Shochiku and Takarazuka companies, called in the distributors of foreign productions the other day and informed them that henceforth they were going to buy only such outstanding product as they desired, and no more program pictures than their theatres required to fill out programs. The decision was virtually an ultimatum that they no longer would accept lesser product on a block booking arrangement in order to get the best pictures.

The new development in Japan and what it may signify is discussed in the article on page 42.

Ten Companies Profit

Financially, the motion picture situation continues to look favorable, dividends having been declared during the week by Keith-Albee-Orpheum, Columbia, Trans Lux and RCA, while substantial profits from operations were reported by Western Electric, Metropolitan Playhouses, American Telephone, Consolidated Film Industries, Publix Ohio Theatres, Trans Lux, Radio-Keith-Orpheum Corporation, KAO, B. F. Keith, and 20th Century-Fox. However, Paramount reported a loss of $476,000 for the second 1936 quarter.

The financial reports of these companies are digested on page 79.

Studios' Running Start

Production of films for the new season's schedules started in earnest last week in Hollywood with many important pictures going before the cameras as others went to the cutting room. B. P. Schulberg was a center of interest as he placed in work the first picture called for in his recently closed contract to produce features for Paramount distribution during the next two years.

Complete data pertaining to pictures started and completed is presented in "The Hollywood Scene" on page 39.

Production Abroad

While production proceeds at high pitch in England, crowding studio stages to capacity, American professionals vacationing overseas are being detained, when contract provisions permit, to participate in pictures on terms reported altogether favorable to all parties. One-way tickets have been recommended as economical for players and directors contemplating overseas holiday.

For a full report of the production situation in England, turn to "British Studios" on page 43.

Preview

The America of Andrew Jackson, no less beset by political differences than the nation of today but somewhat more leisurely in manner, public and private, is the setting of "The Georgeous Hussy," fresh from the cameras with Joan Crawford as the consequential young woman of the title and with Robert Taylor, Lionel Barrymore, Franchot Tone and others enacting the characters of Samuel Hopkins Adams' historical romance under direction of Clarence Brown.

Gus McCarthy's pictorial preview of the production is published on page 16.

Dodging Shells

The personal safety of motion picture representatives in war-torn Spain was of greater concern this week to American companies than the heavy money loss caused by the rebellion. J. H. Seidelman and J. Friedman of Columbia were forced to hide for two days in a suburban theatre before they could get transportation on a French steamer for Marseilles. Jacques Edelstein of MGM and M. J. Messeri of Paramount were marooned at seaside resorts. Most other managers left for other European capitals.

Further details, by Harry Chapin Plummer, HERALD *correspondent, from his temporary headquarters in the American Consulate, are on page* 22.

Admission and Taxes

Taxation, particularly on the part of the federal government, is preventing exhibitors throughout the country from increasing their admission scales, a detailed study of theatre conditions in key centers showed this week.

Twenty-three of 29 centers of exhibition reporting revealed that because of taxes, federal and local, showmen were finding prices "frozen" at the points that had been reached when prices were forced to low levels during the depth of the depression.

A detailed analysis of the situation with individual reports from the key centers is to be found in the story beginning on page 13.

Theatre Matrons Licensed

Children under 16, a large and avid portion of the motion picture patronage in New York City, will be admitted to theatres with the full assent of the law starting this week. Licenses are now being issued to exhibitors who, under the new regulations, must provide a special section for children.

Provisions of the new law, details of the license applications, and possible effects of the plan are outlined on page 23.

British Producers Divided

Although the Advisory Committee on the Films Act has officially announced, in London, that it will hear no more testimony, adjourning until October, producers are reported in Wardour street as sharply, if not hopelessly, divided on the major question of the quota. Interest in the possible effect of the Schenck-Ostrer negotiations with respect to G-B is regarded as having had a part in the failure of all parties to see eye-to-eye in the matter of an Anglo-American reciprocal plan under consideration.

Bruce Allan's account of the situation appears on page 44.

Sound Problems

Lubrication in sound equipment is among the problems discussed this week in F. H. Richardson's "The Bluebook School." A number of projectionists offer their replies to the questions posed.

The technological discussions are presented on page 78.

Colyumnist Gives Up

Minnesota's heat was too much for J. C. Jenkins, the HERALD'S "Vagabond Colyumnist." Despite cheery visits with a number of exhibitors from Bemidji to New Ulm and fervent invitations to join them in quest of the wall-eyed pike, Mr. Jenkins headed April Shower, his gentle but fidgety motor, toward home—if the mail address of Neligh, Nebraska, can be called home.

Mr. Jenkins' comment on the theatre situation in Minnesota appears on page 58.

Returns to Paramount

S. A. Lynch, formerly head of the far flung Southern Enterprises, returned to the field of theatre operation this week when he signed a contract to assume charge of the Paramount theatres in Miami, Miami Beach, Coral Gables and Cocoanut Grove, Florida, about twenty theatres in all. He withdrew from the exhibition field several years ago.

The story is on page 46.

Walker Treasurer

Frank C. Walker, operating head of the Comerford theatre circuit, has been named chairman of the finance committee of the Democratic campaign. Mr. Walker is a former treasurer of the Democratic National Committee and was later executive director of the National Emergency Council.

Mr. Walker is quoted with reference to his plan on page 22.

G-B Progress

Progress was made along charted channels in the tri-party transaction linking MGM, Twentieth Century-Fox and Gaumont British in an international alliance during a week which saw Isidore Ostrer returning to England and Joseph M. Schenck arriving in Hollywood prior to returning to New York early next month to sail for London to participate in final details of the deal. A. C. Blumenthal, whose name figured in early reports of the negotiations, also sailed for England. All parties to the transaction declared that the present Gaumont-British distributing machinery and sales force in the United States would be maintained through the present season.

A complete account of the developments in the deal is published on page 24.

G-N Established

Grand National announced this week the completion of its distribution setup, with appointments of managers in various exchange centers and related assignments. Production plans have been progressing steadily. The company will hold sales conventions in New York on August 10, in Chicago August 13, and in San Francisco four days later.

An account of the developments is published on page 46.

Films Without Music

Withdrawal of the American Society of Authors and Composers from the Canadian Performing Rights Society directly affects the exhibition in Canada of pictures containing musical works of the American composers represented, according to an interpretation made this week when representatives of the major distributing companies conferred with E. C. Mills, general manager of ASCAP.

A detailed report of the situation appears on page 76.

Millenium

A minor millenium dawned this week when Dudley Nichols, whose script for "The Informer" won him Academy recognition, told reporters during a visit to New York that what motion pictures need is less dialogue. Hearers reflected that Mr. Nichols has been working pretty hard and forebore to wisecrack. He was serious, though, and gave reasons.

Mr. Nichols' remarks are quoted on page 23.

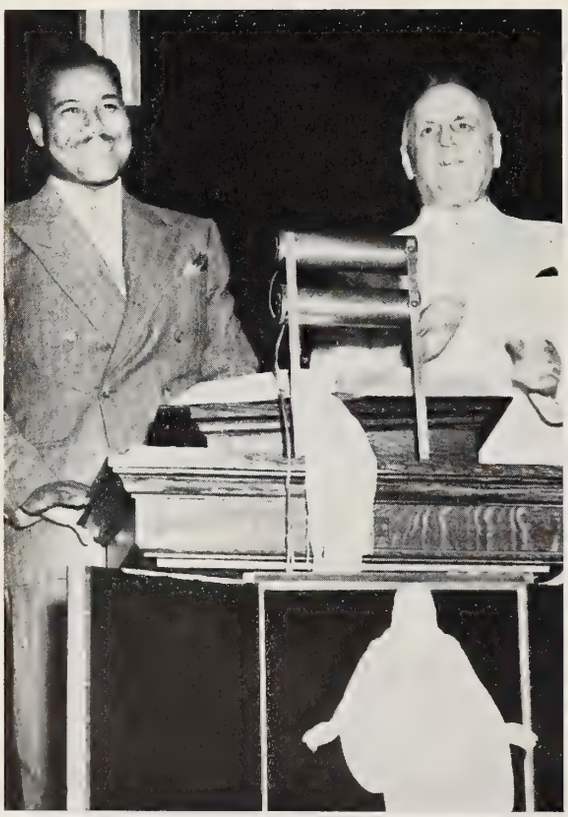
This Week in Pictures



WARM WELCOME. To Joe E. Brown on his personal appearance at the Madison theatre, Peoria, Ill., for world premiere of his Warner picture, "Earthworm Tractors." Temperature: atmosphere, 114 degrees.



REST-WARD HO! Madeleine Carroll shipping out from New York for Europe on a vacation which follows completion of her work in the Paramount production, "The General Died at Dawn."



HOST TO "DE LAWD." Rex Ingram, who has the principal role in Warners' "The Green Pastures," as the guest of Dr. Christian F. Reisner, pastor of the Broadway Temple, New York, at services at which the minister discussed the picture.



TEXAS INVITATION. For Buck Jones, Universal Western star, in the form of a sombrero which makes him a guest of the Texas Centennial. Presenting it is Nan Grey, Universal starlet and Houston girl.



IN SPY FILM. Isobel Steel, who has the leading role in "I Was a Captive in Nazi Germany," based on her own experiences and produced by Fred Mannon.



SCREEN-WARD. Lenore Ulric, famed stage star, as she left New York for Hollywood to assume second feminine lead in MGM's "Camille," which stars Greta Garbo.



SURVEYING COPYRIGHTS. Edwin P. Kilroe, chairman of the MPPDA copyright committee, who has sailed for Europe to study world copyright conditions.



AIMING TO KEEP COOL. Midsummer greetings to a sweltering world from the Warner Starlets. Admiring them from left to right—Jane Wyman, Shirley Lloyd, Ann Nagel, Marie Wilson, Linda Perry, Jane Bryan, Rosaline Marquis and Carol Hughes.



HONOR SALES EXECUTIVE. Dinner at the Waldorf-Astoria in New York given by the 20th Century-Fox for R. Sutton Dawes, director of sales for that company in Great Britain. Shown are C. V. Hake, leader of foreign Kent drive; F. Irby, M. L. Ahern, W. Eadie, William Sussman, Eastern district manager; W. C. Michel, executive vice president; W. J. Hutchinson, foreign manager; Mr. Dawes, Harry Buxbaum, I. A. Maas, foreign department; and W. J. Kupper.



ON LONG TOUR. Phil Reisman, vice president of RKO Export, Inc., as he boarded the Ile de France, beginning a trip which is taking him first through Europe, then South America, to study market conditions.

FAMILIAR BRITON. Whom America once called her own—George Arliss. The noted actor, shown below at the GB studio, is soon to be seen in GB's "East Meets West."





VISIT INTERRUPTED. J. N. Ermolieff, who recently came to America as technical advisor on RKO Radio's "Michael Strogoff," embarking on the Berengaria, on hurry call to England. He returns the middle of August.



WITH THE SPOILS. Of war on the links whereon Universal staged its 1936 golf tournament. We give you, first, Ray Robinson, four times the winnah, holding the William Koenig Second Prize trophy; and; second, John P. Fulton, who won this year's competition, holding the Charles R. Rogers trophy.



TIME OUT FOR VISITORS. On the set of the forthcoming Capitol Films production, "Dishonour Bright," at Denham, England. The guests—Mac Schach, managing director of the Capitol Film Corporation; and C. M. Woolf, managing director of G.F.D. The hosts—Tom Walls, Betty Stockfield and George Sanders.

TAXES 'FREEZE' ADMISSION PRICES, EXHIBITORS FIND

Showmen of 23 Key Centers Blame Federal and State Assessments for Holding Down Box Office Receipts

Taxes are preventing exhibitors from increasing their admission prices, a detailed study of theatre conditions in key centers of the United States showed this week.

Twenty-three of 29 centers of exhibition reporting revealed that because of taxes, federal and local, showmen were finding prices "frozen" at levels that had been necessitated in the depression.

Top admission in most of the situations covered is set at 40 cents because the 10 per cent federal admission tax makes any increase beyond this figure subject to assessment; if the price is increased from 40 cents to 45 cents, the amount of the increase goes for taxation. Therefore, to gain a five cent increase in theatre net the exhibitor is forced to double the amount of price increase over his previous 40-cent charge.

Besides the federal impost which is levied in every state, there are 13 states that impose sales taxes which include admissions, five with taxes on gross receipts of theatres and four states with straight admission taxes. In addition, many special sessions of the legislatures are expected this fall to levy other assessments against theatres for "welfare" and relief measures.

Those situations where exhibitors, desirous of increased admission scales, are barred from doing so because of taxes, include Albany, Atlanta, Birmingham, Boston, Charlotte, Cincinnati, Cleveland, Denver, Detroit, Houston, Kansas City, Milwaukee, Minneapolis, New Orleans, Omaha, Philadelphia, Richmond, San Antonio, San Francisco, Seattle, Tampa, Washington and Wilmington.

Prominent theatre operators and exhibitor leaders throughout the country expressed a common conviction that admission prices should be definitely increased, but that the problem of taxation always intervened to make such a step inadvisable.

E. V. Richards of the Saenger Theatre Corporation, with headquarters at New Orleans, expected his prices to remain as they were. Tony Sudekum, president of the Crescent Amusement Company, at Nashville, was of the same opinion, whereas H. M. Richey, general manager of Allied Theatres of Michigan, Inc., at Detroit, saw a general tendency toward increases. Mitchell Wolfson of Wometco Theatres, Inc., at Miami, and Walter Reade, head of the circuit bearing his name, predicted that prices will have to go higher in a short while, but Colonel H. A. Cole, president of Allied Theatre Owners of Texas, felt they are quite well standardized at this point.

A spokesman for RKO Service Corporation, physical operating corporation of the RKO Theatres, in discussing the problem of increased admissions and federal taxation, said that a further raise in their prices was "for the time being, hardly practical because of the federal tax problem."

Changes Limited at Top

"Within the last year or so we have given considerable attention to our price schedule," the executive explained. "We have found that in a few locations it was possible to increase a 25 cents price to a 30 cents price; a 30 cents price to a 35 cents price, or to increase a 35 cents price to a 40 cents price. As a result of these adjustments, our average admission prices for theatres showing straight pictures has increased about one and one-half cents per admission over what it was a year ago.

"Obviously, this process of price adjustment has a very definite upper limit at the present time. I know that you are well aware of the fact that the federal admission tax makes any increase beyond 40 cents subject to very definite restrictions, for if the price is increased from 40 cents to 45 cents the amount of the increase goes for federal tax. Thus, in order to obtain an increase in gross receipts to the company, it is necessary to make a 10 cent jump. In most cases such an increase is too drastic to be attempted under present economic conditions. Being a first-run circuit, most of our basic admission prices tend to approach the 40 cent level and, therefore, our trend of increase appears to be definitely limited for the near term unless the federal taxation limit is lifted to a higher bracket."

Vincent Urges General Increase

Walter Vincent, of Wilmer and Vincent Corporation, commented: "In our territory we do not find any change in the trend of admissions, except in those theatres that never have any money and never will make any money. We have not reduced prices anywhere and we are endeavoring to get our competitors to raise prices, believing that it

(Continued on following page)

State Taxes Added to Federal Complicate Theatre's Problem

The following states have Sales Taxes including admissions:

Ohio—3 per cent.
Idaho—2 per cent.
South Dakota—2 per cent.
Washington—2 per cent.
Arkansas—2 per cent.
Arizona—2 per cent.
Wyoming—2 per cent.
Iowa—2 per cent.
Oklahoma—1 per cent.
North Carolina—3 per cent.
Mississippi—Sales tax, graduating percentages.
Missouri—1 per cent.
Utah—2 per cent.

The following states have Sales Taxes not including admissions:

Colorado—2 per cent.
Connecticut—Graduated tax based on seating capacity—a license tax.
Illinois—3 per cent (increased from 2 per cent to 3 per cent until Jan. 1, 1937).
New York City — City Sales Tax, 2 per cent.
Michigan—3 per cent.
California—2½ per cent to June 30, 1935; then 3 per cent.

The following states have Gross Receipt Taxes affecting all business:

North Dakota—2 per cent.
West Virginia — Reduction from 1½ per cent to ½ per cent.
Maryland—1 per cent.
Indiana—1 per cent.
New Mexico—2 per cent.

The following states have State Admission Taxes:

Mississippi—10 per cent (1 cent for each 10 cents).
Pennsylvania—4 per cent (1 cent for each 25 cents).
Kentucky—Graduated scale from 1 cent for each 11 cents admission to 3 cents on admissions to 38 cents and then 1 cent tax for each additional 5 cents in excess of 38 cents.
Washington—1 cent for each 20 cents.

The following states have repealed Sales Taxes:

Vermont.
Kentucky.
New Jersey.

A Sales Tax for Oregon was defeated by referendum.

EXHIBITORS HESITATE TO RAISE PRICE

(Continued from preceding page)
will have no ill effect on attendance, provided the increase is general in all theatres."

George Skouras, who shares the operating duties of Skouras Theatres Corporation with his brother, Charles Skouras, felt that theatres in the metropolitan area of New York were not charging the proper admission prices and that the scale should definitely be higher, though no change was looked for at present.

Other factors besides taxes have entered the problem. In the West and Midwest the drouth has played havoc with individual incomes, with some effect on theatre grosses. Business conditions in certain sections of Pennsylvania, West Virginia and surrounding territories were reported such that it would be suicidal for exhibitors to try for higher admission scales.

In Philadelphia, it was generally conceded that the admission prices are far below par, that patrons are getting their pictures and entertainment at a too low figure. Distributors and exhibitors said it is evident that admission advances have not kept pace with increased costs of food, clothing and household commodities, but added that contributing factors will tend to maintain that lag for an indefinite period.

The Quaker City was not alone in this situation, for the same problem prevailed in the majority of metropolitan areas throughout the country. New Orleans is operating on a lower scale than any other city approximating its size. Wilmington, according to price standards of commodities, could easily stand a price raise in theatres.

Avoiding Tax Level

Wage levels have been raised in the San Francisco area and admissions could well be scaled upward accordingly, it was felt. Aaron Goldberg, independent operator, voiced the sentiment of others when he said: "Almost everyone in the business would like to see theatre admission prices increased. If the owners of the larger houses were to make such a step, others would fall right into line. But prospects are not bright for any immediate increase, as no one seems to want to get his prices up to where an admission tax would be necessary."

In St. Louis, business conditions have helped considerably to keep first-run as well as subsequent run houses at their old price scale. In Seattle, there is in addition a state admission tax of 2 cents which cannot be absorbed by theatres, so to increase admissions would be to place an additional burden on the public, one that it cannot well carry.

Expansion at Washington

In the national capital, theatres are operating at scales inaugurated several years ago because the total volume of money there decreased but little in the early days of the depression and then began to increase as the Government expanded its activities. As a result, amusement enterprises suffered but little and never were forced to cut admissions.

Besides the 23 key situations previously mentioned, two cities reported definitely increasing their prices this fall; one situation is being forced to cut prices; two probably will be forced to reduce prices if attendance continues to fall off; one has shown a definite increase in admission scales the last few months. These six key cities are Des Moines, Indianapolis, Pittsburgh, Portland, Ore., Salt Lake City and St. Louis.

Following is a detailed report from each of the 29 situations:

PENNSYLVANIA RELIEF ADDS TAX UPON TAX

The state of Pennsylvania partly solved its relief problem in a manner that greatly concerned exhibitors. In order to meet relief expenditures, the state has affixed a tax on admissions, in addition to the regular government tax. Levying one cent on every 25 cents charged at the box office, or fraction thereof, the neighborhood manager hesitates to raise his 25 cents ticket to 30 cents. While the sum seems insignificant on a single admission, it does amount to an appreciable sum when the entire family steps up to the theatre for an evening's entertainment.

No Prospect of Increase in Albany

Admissions in Albany are the same as a year ago with no prospect of an increase. Harry Blank, manager of the RKO Palace, said: "You can quote me as saying admissions should be higher. Albany gets first-run pictures cheaper than any other city of its size."

With Albany City one of the three release centers of the state, pictures are often shown simultaneously with, or a week earlier, than in the metropolitan area and 40 cents is the top admission price.

Albany is overseated. There are about 16,000 seats in all the theatres, with a population of about 120,000. This means 168,000 paid admissions for seven days to get one and one-half houses a day.

There is little prospect of any agreement being reached for a raise in prices. Two circuses would not think of showing in Albany on the same day, but Warner Brothers in competition with the Fabian houses exhibits feature pictures similar to those shown by competitors the same week. Result, poor business at both the Palace and Strand.

The Strand recently inaugurated a policy of "Smoking permitted in balconies and loges," which has given it some pick-up in business.

Albanians object to the holiday and Sunday advance in prices; they are constantly looking for something for nothing or its equivalent. Years ago the big circuses stopped showing in the city limits, the demand for complimentary tickets being so large they could not stand the load. If the motion picture theatres would give away free umbrellas when it rains, provide free taxicabs to bring patrons to the shows, make the general admission price a nickel and serve free lunches in the lobby, it is believed their business would improve.

Atlanta Rates Are Same as Decade Ago

Admission prices to theatres in Atlanta and its vicinity, with a 40 cents top at night and 25 and 30 cents for matinees, have been at that rate for a decade, and there is no probability that any advance will be made soon, according to theatre managers.

There are four de-luxe theatres downtown, three operated by Lucas and Jenkins and one by Loew's, and the maximum of 40 cents has remained so long that it will be practically impossible to raise the rate in the face of the theatre going public's habit of paying the present prices. Another downtown house, the Rialto, independently operated and showing Columbia product, along with such other independent product as it needs to space out the 52 weeks in the year, has a top of 30 cents.

It is believed an effort would be made to boost the top to 50 cents if it did not entail the additional trouble and bookkeeping necessary to care for the federal tax which begins on admissions of that rate and upwards.

Practically all the suburban houses have a 20 cents night and 15 cents matinee rate, and all theatres admit children under 12 at 10 cents at all times.

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Birmingham Advance In Subsequent Runs

The general scale of admissions in Birmingham and northern Alabama remains practically the same now as in 1935 except an advance on second and subsequent runs.

First run houses average 25 cents for matinees and 35 cents evenings. The second and subsequent run houses have advanced from 15 to 20 cents admission during the past 15 months. There are only a few houses left which charge less than 20 cents for second runs. Two years ago a charge of as low as 10 cents in many second run houses was not uncommon and double features flourished. Double featuring has disappeared.

There seems little likelihood of further immediate increase in admissions here unless the special session of the legislature expected for this fall levies an admission tax on motion picture houses.

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Present Admissions Stand in Boston

Theatres in Boston are too concerned with retaining their present patronage to increase prices. Admission scales have been at a standstill for the past few years. Practically the only instance in which box-office jumps have been made is in the instance of special vaudeville nights, a practice among a number of suburban and outside situations.

Cash giveaways, dish handouts, free jewelry, and whatnot have hit the Northeast heavily. Bank Night, already cleared in the supreme courts of Massachusetts, New Hampshire and Maine, is by far most popular theatre stimulant in the territory. When it was banned in the Bay State, for instance, the gross of one well known exhibitor dropped from $2,500 weekly to $1,500. Conditions being thus, theatremen are of the general opinion that the time is still not ripe for hiking the prices.

The Boston first-runs average between a 35-cent and a 25-cent low and a 65-cent high. This

(Continued on page 63)

PATHE, ONLY NEWSREEL BIDDER, GETS WPA AWARD

Jam Handy Company Protests Distribution Clause; Says Stipulation Limited the Award to Single Newsreel Bidder

Five Bids Received, Ranging from $3,980 to $6,600 Per Reel; Award Made at Washington Five Days Later

Pathe Newsreel, Inc., was selected late Tuesday by the Works Progress Administration of the United States as the contract-employed medium through which the WPA seeks to reach the theatre public.

Ignoring the protests of some minor producing-distributing interests against the WPA's requirements of regular theatrical newsreel distribution of WPA subjects at the rate of at least one a month, the Administration awarded the contract for the making of a series of project pictures to the RKO-controlled Pathe newsreel, headed by Courtland Smith, president, and Jack S. Connolly, general manager, the contract carrying with it not only the provision to produce WPA subjects but also to release sequences in a national newsreel.

Washington had long before heard loud complaints from anti-New Dealers against any film presentation of public projects on the grounds that they too closely resembled "propaganda" intended by the Administration for use in the Presidential campaign.

Only one newsreel company—Pathe News—was found to be represented when, on July 24th, in the office of Chief Clerk Harry L. Kinnear, at the headquarters of the WPA, 1734 New York Avenue, N. W., Washington, D. C., bids ranging from $3,980 to $6,600, each for the production of 600-foot reels "to consist of subjects and sequences of State and/or city-wide interest recording the story of Works Progress Administration activities" were publicly opened.

Accompanying the high bid of Jam Handy Pictures, of Detroit, was a protest against a specification provision which, it was charged, made it possible for only one company to submit a satisfactory bid.

The provision attacked specified that "the contractor shall agree to cause to be released and/or distributed one newsreel story on the subject of WPA activities each month during the life of this contract through the medium of a nationally-distributed newsreel."

Although more than 40 invitations to bid had been sent out to film companies by the WPA, only five proposals were received and the only bidder having the necessary newsreel distribution available within its own organization was Pathe News.

The protesting Jam Handy company, which has no newsreel facilities, is one of the great industrial motion picture producers, numbering among its clients General Motors and allied interests.

And while Pathe Newsreel was submitting bids to the Democrats to produce the WPA "propaganda" films and distribute them, John Begg, a former Pathe newsreel contact representative, got the assignment to act as official motion picture contact man for the Republicans in their presidential campaigning against the Rooseveltians. Mr. Begg already has taken up headquarters in that division of the Republican national party in New York's Graybar Building where the collection of electioneering funds is concentrated for the Landon-Knox ticket.

Broadway this week heard reports that Mr. Connolly, holding the position of Pathe's general manager, would act, officially or otherwise, as "official motion picture contact" for the Democratic presidential campaigners. Mr. Connolly, however, dismissed the rumor with a "how the hell can a newsreel man act as a contact for any party?"

Active in Washington

Regardless, Mr. Connolly has continued his service to the motion picture industry in legislative matters at Washington, which he had started while on the Washington staff of the Motion Pictures Producers and Distributors of America, in 1926. Mr. Connolly's most recent effort in this connection was witnessed during the Pettengill hearings.

At this moment, Solomon Ariah Rosenblatt, who will be remembered for his NRA codification of the motion picture and other industries under the Blue Eagle, holds the title of motion picture representative for the Democrats in the campaign.

Officials of the Works Progress Administration in Washington refused to discuss their award to Pathe other than to say that it was felt that Pathe, while not the lowest bidder, was the lowest bidder which could meet the requirements of the specifications. It was indicated that Jam Handy's protest did not require any change in plans because that company was the high bidder anyway, and, accordingly, was out of the running.

"There was no thought on the part of this administration to confine the bidding to any limited number of interested parties, but the proposal was submitted for the express purpose of obtaining the desired result," it was explained by Mr. Kinnear, the WPA's chief clerk.

"It was definitely felt that the proposal was restrictive in no sense of the word," Mr. Kinnear added.

"Five bidders submitted proposals," Mr. Kinnear further explained, "and only one protest was received on the distribution provision. Bidding was therefore open to whoever desired to quote prices on the work required. And as five bidders submitted their proposals it is contended that there were no particulars or phrases of the contract which were proprietary."

The low bid, $3,980 per reel, was submitted by Pictorial Films, New York. The Pathe news bid was next lowest at $4,280. Other bidders were Amphilco, New York, $5,250; Mason Wadsworth, New York, $6,500, with a discount of 2 per cent for payment in 10 days or 1 per cent in 20 days; and Jam Handy Pictures, Detroit, $6,600, with 2 per cent discount for payment in 10 days or 1 per cent in 20 days.

Government Reserved Rights

Text of the forms inviting bids included the wording: "The Government reserves the right to accept or reject any or all bids or any part or parts thereof and to award the contract or any parts thereof to other than the lowest bidder as the interest of the Government may require. All other factors being equal, the award will be made to the bidder who is better able to aid in distribution, both theatrical and non-theatrical. The decision of the contracting officer shall be final."

The protest against the specification which, it was claimed, made the bidding a farce since only one company could qualify, was filed with the Jam Handy Pictures bid.

The Jam Handy company declared, "This is an unfair specification because it automatically eliminates all but one bidder, this bidder being the only newsreel sponsors who also produce commercial films.

"Pictures are not for sale," the Jam Handy representation continued, "and are available only to the one producer who publishes them and, moreover, if said producer uses his newsreel in order to gain a contract for pictures it is an unethical practice because when newsreel space is for sale it ceases to be a newsreel and becomes a commercial advertising medium. The bid is for the manufacture of motion pictures and, as we understand it, under Government conditions it is impossible to put manufacturing and distribution in the same bid."

Only two of the bidders had representatives present at the opening of the bids.

(*Continued on page 18*)

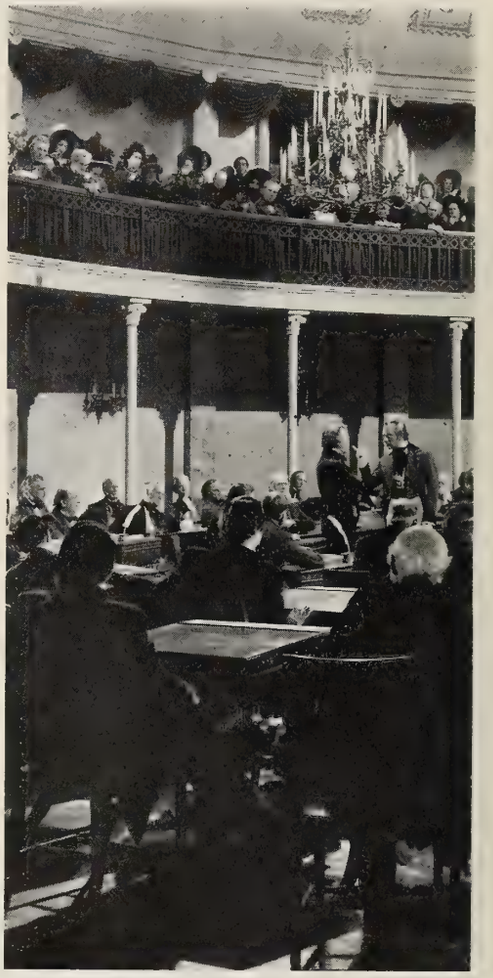
OHIO FEARS RETURN OF 10% ADMISSION TAX

Citing the possibility of reinstatement of the former 10 per cent straight admission tax to make up a part of the $12,000,000 loss in revenue to the state by the proposed exemption of food from the retail sales tax, J. P. Wood, secretary of the Ohio Independent Theatre Owners Association, is urging exhibitor-members to oppose circulation of or the signing of initiative petitions.

If sufficient signatures are obtained in time to the petitions now in circulation, the exemption of food tax and other constitutional amendments will be decided upon by the voters at the November election.

"GORGEOUS HUSSY" TELLS







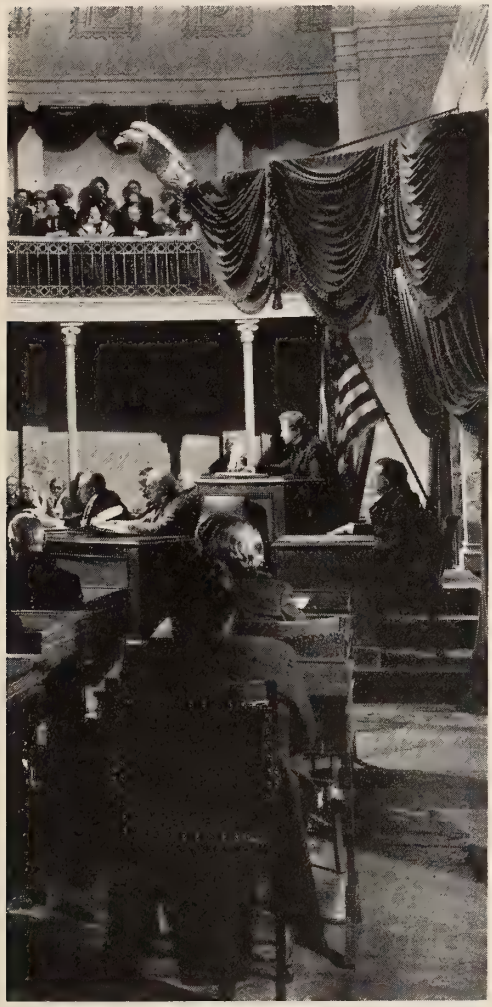
AGAIN motion picture production turns to the pages of history for material out of which romance and drama may be wrought. "The Gorgeous Hussy," MGM, is the story of Peggy O'Neale, innkeeper's daughter, who rose to a position of political power and influence in the White House during the turbulent regime of "Old Hickory" Andrew Jackson. Basically, following a scheme that has demonstrated its entertainment and commercial worth in many previous pictures, the film is an intricate blending of romantic dramatic fact and fiction.

The story, which is an adaptation of Samuel Hopkins Adams' novel, concerns men and women whose adventures in the romance and drama of life caused their names to be written boldly in the chronicles of their time. Providing ample opportunity for forcefully interesting characterizations, the production, in recreating the spirit and atmosphere of its locale and time, brings to the screen a notable list of players. Joan Crawford will be seen as Peggy O'Neale, the gorgeous hussy, a woman of dashing charm and ambition, adored and hated by many men and envied by women. As the production takes shape, the feeling is spreading that in this role Miss Crawford's personality and artistic talents will blossom into full bloom and that as Peggy O'Neale she will achieve the high spot of her career.

Prestige of her name value is furthered by the quality of the featured players and supporting cast. Robert Taylor, who, through "Magnificent Obsession," "Small Town Girl" and "Private Number" zoomed to popularity, is the romantic hero who woos and wins the glamorous Peg in a whirlwind courtship. Lionel Barrymore plays Andrew Jackson and Melvyn Douglas is one of many men who pursued the volatile heroine only to sacrifice his love and life on the altar of her ambitions. A fourth personality of growing importance is James Stewart, recently seen in "Next Time We Love" and "Small Town Girl." The supporting cast includes Franchot Tone, Louis Calhern, Alison Skipworth, Marjorie Gateson, Beulah Bondi, Sidney Toler, Gene Lockhart, Nydia Westman and others.

Direction of the picture is in the hands of Clarence Brown, who has directed three previous Joan Crawford features, "Possessed," "Sadie McKee" and "Forsaking All Others." He also handled the recent "Ah Wilderness." Dramatic physical action is combined with the story of this alluring woman of the White House. The plot threads its way through the streets

TALE OF JACKSON'S TIME





of Washington, into the salons of stately old homes, into the Capitol, the Senate and halls of Congress, authentically reproduced as they were during the colorful period of the story. Occasion is provided for mass spectacle, exciting thrill and gripping melodrama, as the story of Peggy and her many loves, cabals, disillusionments and triumphs is welded into a coherent unit.

In the story of a tap-room barmaid, who through her charm and the force of her personality exerted a tremendous influence on the affairs of a stripling nation as a president obeyed her slightest wish and persons of power courted her favor, there is substance for engrossing entertainment. Following the fact-fiction theory and applying it in accordance with understood precepts, "The Gorgeous Hussy" is an intimate glimpse into heretofore unpictured personal and political history. Withal, it is a romantic drama of actual people, particularly of a woman who delayed the Civil War for nearly twenty years and who was so highly regarded by Jackson that he dismissed his cabinet because its members gossiped about her.

Scenes from the picture, reproduced herewith, impart the color of the period. In the small still at lower left Joan Crawford and Melvyn Douglas, with whom she is in love in the picture, say good night by candle light. Above them is shown the slave auction at which the senator from Virginia buys a servant for the vivacious Peggy. A session of the Senate as of 1823, with a debate in progress, is depicted in the photograph divided across both pages. At upper right, in a reproduction of the courtyard of the Franklin Inn at Washington, D. C., old southern melodies are being sung by the Crinoline choir. The smaller picture is of Andrew Jackson, as played by Lionel Barrymore, silencing a crowd of hecklers.

in Hollywood

The scene of the Senate chamber, reproduced as of 1823, presents Melvyn Douglas and Sidney Toler in a debate that might have been heard, in slightly different language, during the recent session of Congress. Their topic is none other than the inviolability of that famous and much contested document, the Constitution of the United States. In common with other motion pictures derived from the pages of history, "The Gorgeous Hussy" lays hold of the odd public interest inherent in subjects that portray a bygone period of the nation's or the world's history as, in one way or another, possessing attributes in consonance with the contemporary scene.



PROTEST WPA CONTRACT CLAUSE

(*Continued from page* 15)

which consisted of the usual formal procedure of opening and reading the proposals, Fred Ullman attending for Pathe News and Patrick Murphy, manager of the Washington office, representing the Jam Handy company.

The bids were taken under advisement and consideration with announcement of decision in a week or ten days indicated.

The New York office of Pathe News indicated on Monday that the Jam Handy representations were regarded as "one man's opinion" and no attention would be paid to them. Jack S. Connolly, general manager, declined to be quoted on the subject in any way. Courtland Smith, president, is in Europe.

Executives of other newsreels, none of them bidders for the WPA contract, expressed themselves bluntly with relation to the specification protested by the Jam Handy company.

Newsreels Executives Comment

Said M. D. Clofine, managing editor of Hearst Metrotone News, which was among the companies invited to bid but did not submit a proposal: "I don't consider that any newsreel company that has a standard of ethics and realizes its responsibility to exhibitors can bid on any proposition which compromises the integrity of the screen."

Asked why his company had not responded to the WPA invitation to submit bids, Truman H. Talley, vice-president and general manager of Fox-Movietone News, replied: "The guarantee of distribution of any number of subjects, per month or per year, would be unacceptable to us. We have had occasion to use WPA and other governmental agency subjects and have used them strictly on news value and probably will again when such subject matter is newsworthy."

Charles E. Ford, managing director of Universal Newsreel, omitted from the list of companies invited to bid by what a WPA headquarters spokesman declared "must have been an oversight," said: "I can't imagine any newsreel selling space or any exhibitor buying a newsreel that would do so."

Authority Is Traced

Complete text of the WPA invitation to film companies to bid on the production of an undetermined number of films between date of contract acceptance and June 30, 1937, was published in last week's issue of Motion Picture Herald, together with excerpts from the Presidential executive order creating the WPA and a subsequent letter from President Roosevelt to WPA Administrator Harry L. Hopkins authorizing the use of WPA funds for this purpose.

News that the invitations had been distributed followed upon publication in the lay press of reports that production and distribution of 30 such reels was planned by the WPA. First published, without definite number, in April of this year, these reports were met by anti-New Dealers with charges of "diversion of relief funds to campaign purposes."

As set forth in the specifications furnished invited bidders, "the purpose of each WPA Information Service Motion Picture Record is to present to the citizens of a particular State, or area, information about the operations of WPA in that State, or area." The text also stipulates that "The finished production is to be of such high entertainment standard as to be acceptable for exhibition in any commercial motion picture theatre within the United States."

"Subjects that must be included," according to the specifications, "are the following: (a) Public health. (b) Accomplishment. (c) The emergency relief program, particularly as it is reflected in improvement of educational possibilities and better health for children. (d) Public safety. (e) Farm-to-Market roads."

Listed as "not mandatory but still important projects to be treated" are: "(a) Flood prevention. (b) Public buildings. (c) Parks and playgrounds. (d) Airports and other transportation facilities. (e) Sewing projects. (f) Street and sidewalk improvement. (g) Institutional improvement, such as: Hospitals, infirmaries, school buildings, colleges, libraries, auditoriums, community centers, corrective institutions, armories and arsenals."

Product Is Described

The product to be made under the contract for which bids were invited is described in the invitation as "One negative and one positive on Dupont or Eastman stock or equivalent to be 35 mm. complete with sound print, cans, reels and labels, either RCA Photophone system, Western Electric system or equal, of 600 feet in length (25% variance payment adjusted accordingly) containing subjects of the character set out under topical outline and similar to the picture entitled "Making a Better Indiana" (which may be viewed upon request at the Washington Auditorium, Washington, D. C.), which represents the general plan to be followed in each of these record and information units or reels, but which shall not be regarded as a criterion of quality."

Required of Contractor

The invitation specified that "the contractor shall furnish a qualified script writer, film editor, camera crew, technicians, director, actors and actresses, the use of studios, lighting equipment, a competent production and idea man in Washington during the life of the contract, sound equipment in the field whenever necessary, and branch office facilities of contact points at convenient locations throughout the territory to be served for the adequate support and servicing of the units or reels in production, and in locations where the contractor has facilities for storage and inspection for film he shall furnish such services without additional cost to the Works Progress Administration."

The invitations were dated July 17th at Washington, D. C., and were returnable at 11 a. m. July 24th. Forms were furnished in quadruplicate. It was stipulated that "as the quantity of films is not known, one film will be used as a basis for the period."

Unions Planning Roadshow Revival For Next Season

Revival of the roadshow during the coming season may result from plans now being discussed by theatrical union leaders. Frank Gillmore, president of Actors' Equity Association, has held several conferences with executives of the League of New York Theatres and the Dramatists Guild of the Authors League, with this possibility in view.

No definite program has been laid down as a result of the discussions but progress in that direction is reported.

A recent editorial in the Equity magazine said:

"This is the opportunity of half a century for the theatre to make a comeback such as has never before been witnessed. But it can be made only if differences can be buried; if producers, playwrights and others can plan and move together.

"Equity believes it can be done. It believes the stakes are great enough to justify the attempt. And in going to the other organizations it is happy in the belief that its own membership is more nearly harmonious and united than it has been in several years."

In the past 10 years Equity has proposed three plans for a revival of the theatre, but on each occasion, according to the editorial, "personal opposition or the reluctance of one group or another to forego some possible advantage, wrecked those plans."

Writers' Guild Is Disbanded on Coast

The Screen Writers' Guild has been dissolved. According to an announcement by the executive board of the organization the dissolution of the guild, a California corporation, was a move taken in accordance with the by-laws of the guild itself and the laws of the State of California and upon receipt of written assent to the dissolution by a majority of the active members of the organization.

The exit of the guild comes as an aftermath of its failure to negotiate a pact with the producers and the subsequent split-up of factions within the organization.

20th Century-Fox Will Move To Westwood, Sept. 1st

The moving of the production units from the Sunset Boulevard studio to Fox Movietone City will begin September 1. It is expected that the transfer of the properties will be completed by September 10. The Fox Movietone City plant is being expanded at a cost of $2,500,000, that amount to be expended to construct additional stages next year.

BRITISH EXHIBITORS VISITING U.S. FIND TRADE PROBLEMS IDENTICAL

Group of 37 Theatre Owners Entertained in New York; Leave for Hollywood and Study of Studio Methods

British and American leaders in the industry met this week to pool ideas and demonstrate anew that fundamentally their problems are identical, when executives in New York were hosts to a party of English exhibitors, accompanied by their wives and friends, on a goodwill tour of America.

The group of 37 arrived on the *Queen Mary* on Monday and were to leave for Hollywood and the studios on Thursday after a three-day round of sight-seeing and cocktail parties during which most the group caught their first glimpses of New York life and their initial first-hand impressions of American exhibitors, their theatres and their methods.

The American scale of doing things and particularly the impressive scope of the film industry and the splendor, size and mechanical perfection of our theatres as exemplified in the Radio City Music Hall which they visited on Tuesday, seemed to leave the most vivid impression with the visitors, their superlatives being interluded with only a few guarded restrictions expressed by "Don't you think it a bit too, well, garish?"

Concerning problems which afflict the industry in England, as here, the exhibitors seemed not at all worried. They emphasized that many as were the difficulties, the solution was to be had. And while in the main, the theatreman has the same difficulties to overcome as his American cousin, there are also conditions peculiar to their country alone which present no parallels in the American market.

Exploitation Differences

In this connection, A. H. Reed, of the Union Cinema Company, Ltd., and Associated Companies of London, pointed out that the limited population of England, and hence the potential film market, prevent the exploitation of pictures on second or subsequent-runs. When a feature has been shown in the larger houses in key cities, he said, there is practically no sale for it in smaller houses, most of the patrons having seen the film. This, he pointed out, forces the smaller houses to exhibit inferior pictures.

Mr. Reed's company owns or controls about 100 theatres in London and southern England.

Mr. Reed saw in the Gaumont British deal with Metro-Goldwyn-Mayer and 20th Century-Fox only indirect benefits for the independent English theatre owner. Others of the party agreed. Gaumont British features are not generally released to independents, he pointed out, being shown chiefly in the company's own circuit. Increased production promised under the terms of the deal, however, may alter this situation, he said. In addition, "quickies" made by American producers in England for quota consumption will no longer be sold to exhibitors and the general quality of the product eventually will be raised, he believed.

Pictures of the cocktail party given the British exhibitors in the studio of the Music Hall, of the luncheon in the Waldorf Astoria and of the group on shipboard on their arrival appear on the following pages.

A. Howie, of the Associated British Cinema Company, second only to the GB theatre circuit in England, praised the American product highly but added the qualifying statement that "after all, only the best of your pictures are submitted for export." He commended the reviews published in Motion Picture Herald for their informative content and said that they are invaluable to him in determining the quality of the pictures he is to receive and in gauging their possibilities.

Arthur Taylor, secretary of the London branch of the Cinematograph Exhibitors Association, sponsor of the visit, was in charge of the party. Business in England has improved considerably in the last few months, he said. On the pier after the liner docked Mr. Taylor expressed as his greatest desire a longing for a "good Jewish meal" while in New York. Up until Wednesday morning he had not obtained it.

The group was given a welcoming cocktail party in the British Club of the Hotel Gotham on Monday afternoon. On Tuesday, after a sightseeing tour during the morning they were luncheon guests of the Photophone Division of RCA Manufacturing Company in the Janssen Room of the Waldorf Astor hotel, where they stayed while in New York. Host for the company was Van Moss Philip. In a brief talk he welcomed the British visitors and promised them an interesting tour of the Hollywood studios. Mr. Taylor thanked him for the tourists.

Guests of Van Schmus and Quigley

Immediately after the luncheon the visitors were taken to the Music Hall where they were greeted by W. G. Van Schmus, managing director, and Martin Quigley of Quigley Publications. Attendants of the theatre then guided them through the maze of corridors, rehearsal rooms, projection rooms, and work rooms backstage. After the inspection tour they watched the stage show presentation from the first mezzanine.

The group then gathered in the studio room above the executive offices of the theatre for a cocktail party as the guests of Mr. Quigley and Mr. Van Schmus. During the party they were welcomed by executives and representatives of the New York offices of the major producing and distributing companies.

Compare Theatre Conditions in England with Parallel Situation Here; Optimism Is Keynote of Spokesmen

Expressions of opinion at the party varied between admiration for the vastness and completeness of the theatre which they had just inspected and praise for the reception they had been accorded since their landing. Most of the group were anxious to visit the studios in Hollywood and expressed keen anticipation of the remainder of their tour. They were unanimous in saying that the tour of the Music Hall and the subsequent reception in the studio was the high spot of their stay in New York.

Members of the overseas party included:

D. G. Bliss, London
Mrs. M. E. Brown, London
Miss E. P. Brown, London
Mr. and Mrs. A. Claff, London
Mr. and Mrs. A. Howie, London
Mick Hyams, London
Mrs. W. C. Jeapes, London
Clifford Jeapes, London
Mrs. M. Johnson, Sheffield
Miss E. Levy, Brighton
Mr. and Mrs. H. A. Manger, London
Mr. and Mrs. S. Martyn, London
Mr. and Mrs. T. McDermott, Bromsgrove, Worcestershire
Mrs. E. McDonald, Birmingham
G. F. M. McDonald, Birmingham
Mr. and Mrs. Martin Myers, Brighton
C. W. Perry, Jersey, C. I.
A. Pidgen, London
S. B. Prevezer, London
Mr. and Mrs. Matt Raymond, Broadstairs, Kent
Mr. and Mrs. A. H. Reed, London
F. Reed, London
S. T. Smurthwaite, Whitstable, Kent
Mrs. B. Stewart, Wombwell, Yorkshire
Mr. and Mrs. Arthur Taylor, London
Mr. and Mrs. E. de Caux Tilney, Cardiff
Miss J. W. Tilney, Cardiff

The itinerary of the party after leaving New York will be: Chicago, Grand Canyon, Los Angeles, Hollywood, Santa Barbara, Del Monte, San Francisco, Chicago, Buffalo, Niagara Falls and return to New York for the homeward sailing on August 17th. Many of the party expect to remain in New York for several days after the scheduled sailing returning on later boats to England.

Among the guests at the cocktail party in the studio of the Music Hall were:

Barney Balaban
Jeffrey Bernerd
Jack Cohn
M. H. Aylesworth
Carl Milliken
Major F. L. Herron
Sam Morris
Gus Eyssell
Leon Leonidoff
Eugene Braun
Harry Braun
Robert Henderson
Russell Markert
Ned Depinet
Bert Adler
Andy Smith
Richard Watts, Jr.
Stuart Doyle
Jack Alicoate
Monroe Greenthal
Spyros Skouras
Maurice Silverstone
William Brenner
Arthur Lee
Nate Spingold
Budd Rogers
Harry Thomas
Arthur Fisher
Norton Richey, Jr.
Morris Frantz
Sidney Samuelson
P. A. McGuire
Colvin Brown
James R. Grainger
Herbert Griffin
Arthur W. Kelly
J. W. Hutchinson
Wm. T. Powers
Carl McDonald
N. L. Manheim
J. J. McCarthy
E. Silverstone

NEW YORK FETES BRITISH SHOWMEN

¶ Executives of the motion picture industry in the United States, exhibitors, producers, distributors and the press, entertained visiting British showmen in New York, Monday through Wednesday, with visits to points of interest, parties and tours. The photographs show the visitors arriving and on their tour. [Cosmo-Sileo Photos]



The group of British exhibitors and their wives arrived in New York on the Queen Mary on Monday morning after the huge liner had made a record breaking run. They are shown on the deck of the ship on the way up the bay from Quarantine.



On the dais at the luncheon given the English visitors by the Photophone Division of RCA at the Waldorf-Astoria Hotel were: left to right; James Frank, Jr. and Barton Kreuzer of RCA; Hal Hode, of Columbia Pictures; Arthur Taylor, secretary of the London branch of the CEA; Van Moss Philip, export manager of Photophone.



Barney Balaban, new president of Paramount, and Jack Cohn, vice-president of Columbia Pictures, greeting David Bliss and H. A. Manger of London at the reception given by Martin Quigley and W. G. Van Schmus.



Shown at the cocktail party given by Martin Quigley and W. G. Van Schmus are Clifford Jeapes, Alex Howie, Maurice Silverstone, Mrs. E. de Caux Tilney and Miss Jean Tilney, H. A. Manger, Arthur Taylor, David Bliss and Mr. Quigley.



Talking with Arthur Taylor, secretary for the party, (right) are Maurice Silverstone, London managing director for United Artists, (left) and W. G. Van Schmus of the Radio City Music Hall, (center).



At the luncheon given in the Janssen Room of the Waldorf are: Left to right, rear; George Schultz of RCA; Mr. and Mrs. Matt Raymond, Broadstairs, Kent; Mrs. W. C. Jaepes and Clifford Jaepes, London, and David G. Bliss, London. Left to right, front; Mr. and Mrs. E. de Caux Tilney, Jean Tilney, and J. Wynborne of RCA.

SPAIN CONFISCATES ALL ASSETS OF AMERICAN FILM DISTRIBUTERS

Columbia Managers Hide in Theatre for Two Days Before Being Evacuated; Others Leave Country

by HARRY CHAPIN PLUMMER
in Barcelona

The Spanish government has given distributors to understand that all of their assets are now technically the property of the Spanish Anonymous Society. The only exception to this confiscation is in the cases of unpaid film stocks which will remain the property of the subsidiaries of the American and European home organizations.

For the protection of these stocks the consul at Barcelona has provided a display certificate countersigned by the "Official Generalidad," which says in effect:

"American interests are represented by film stock in this establishment and must be respected."

The distributors in Spain were notified Wednesday to be prepared for an inspection of their offices and plants.

International News Service reported that Red Labor groups have invaded all factories and taken control.

American Film Men Narrowly Escape Death

J. H. Seidelman, Columbia foreign manager, and J. Friedman, London manager for the company, narrowly escaped with their lives from Barcelona during the most severe fighting, when Barcelona's streets were red with blood. Both were in Spain attending a sales convention and were virtually trapped in the beseiged city for five days before they were allowed to leave with the French nationals and embark on a French steamship for Marseilles where they entrained for Paris. They had hidden in a theatre in the suburbs for two days.

On Wednesday the only American distributors' managers on hand at Barcelona were William B. Morgan, of United Artists; R. Huet, of Warner Brothers, and M. Aguilar of Universal. Sydney Horen of Twentieth Century-Fox succeeded in negotiating Marseilles, and others left for other European capitals.

Reports coming by cable from Barcelona on Wednesday indicated that employees were taking over the Arenas circuit of theatres in Barcelona's suburbs, reopening, perhaps, on Wednesday.

The outcome of the recent settlement of the general strike, which involved theatres and other lines, returned to the speculative stage, following the opening of the civil war. The regional government in Barcelona had decreed a 40-hour week and 15 per cent wage increases as part of the settlement, but when hostilities started the *Solidaridad Obrera*, leading Syndicalist newspaper, counseled that no attempt be made to effect any drastic labor reforms until the Fascist movement finally is crushed.

Harry C. Plummer, MOTION PICTURE HERALD'S correspondent in Barcelona, advised Monday that Theatres in Madrid were reported to have reopened, with the national regional government rapidly reestablishing order. Foreigners were receiving the utmost consideration during the rebellion. Cameramen were filming the events under the direction of the Bureau of Propaganda of the Government. The Coliseum and Femina Theatres in Barcelona had been commandeered as headuarters for the enlistment of the anti-Fascist militia.

The American Consulate there had been broadcasting for information concerning the whereabouts of Bernard J. Gottlieb, managing director for Columbia in Spain, his wife and daughter. It was reported that the three had reached Barcelona from Sitges, nearby resort, and sailed on a British warship, for Europe.

The Spanish managers of at least two other American distributing companies in Spain, as well as the general foreign and European managers of another, were they to pool their experiences, might turn out a lively scenario, based on their efforts to conduct business with a minimum of danger in a country in the throes of an armed rebellion.

That scenario would tell of being marooned in the Balaeric Islands, off the east coast of Spain, of the discomforts of sleeping in a theatre for two nights, and of a hasty flight to a much safer port than is Barcelona today.

Moves to Consulate

Out of cables from Correspondent Plummer in Barcelona were detailed merely the superficial status of the industry in Spain, and sundry facts relating to the difficulties resulting from the sudden military uprising which, from its source in Spanish Morocco, has torn the country wide open.

At the close of Mr. Plummer's latest cable was the advice that his temporary address is "Consulado Americano," which means, in English, that he has left his home and headquarters at the Ritz Hotel to find shelter and a typewriter at the American Consulate.

The industry in Barcelona for a while was completely paralyzed, Mr. Plummer reported, with business communication with the interior of Spain (Barcelona is situated on the northeast coast) entirely cut off. No specific information was available from the interior, but every indication pointed to a similar situation throughout the country.

Jacques Edelstein, managing director for

FEDERALS TAKE OVER BARCELONA THEATRES

The Spanish Government on Tuesday took over all Barcelona theatres, together with the Ford and General Motors plants.

Control of them was placed in the hands of the National Confederation of Labor.

MGM and Paramount Managers Marooned at Seashore Resorts; Employees Taking Over Barcelona Theatre Circuit

M-G-M in Spain, was marooned at Palma de Mallorca, resort in the Balaeric Islands. M. J. Messeri, Paramount managing director in Spain and Portugal, was in a like position at Sitges, a seashore resort close to Barcelona. But there was no indication that they were enjoying the bathing.

Fox Movietone, Mr. Plummer cabled, was hard at it in Barcelona, shooting with cameras at the shooting with guns, the results eventually to reach the screens of this country, if all goes well.

Directly involved in the business significance of the struggle are some 3,450 motion picture theatres which until last week were operating peacefully and for the most part profitably.

Frank C. Walker Heads National Democratic Fund

Frank C. Walker, operating head of the Comerford Theatre circuit and close friend of President Franklin D. Roosevelt, this week was named chairman of the finance committee of the Democratic campaign. Mr. Walker is a former treasurer of the Democratic National Committee and was later executive director of the National Emergency Council.

"I don't know how much we will try to raise as yet," said Mr. Walker when his appointment was announced in New York by National Chairman James A. Farley. "At any rate, we are not in debt as we were in 1932," continued Mr. Walker, "and it will take me a few days before I can announce just what we hope to do in the way of money and how we hope to get it."

Mexican Industry Digs Out of Strike

by JAMES LOCKHART
in Mexico City

Mexico's theatres and exchanges have returned to normal business activity following the abrupt settlement Saturday of the 10-day strike of the employees of the country's largest electrical company. The walkout had deprived theatres of power in seven Mexican states, causing them to close and resulting in heavy losses. Film studios were closed as well.

NEW YORK LAW REQUIRING MATRONS AND MINORS' SECTION IS IN EEFECT

Licensing of 3,000 Women Supervisors Starts Under Regulations to Govern Theatre Attendance of Children Under 16

New regulations governing the attendance of children at motion picture theatres in New York City went into effect this week with the issuance of the first licenses to exhibitors under which film fans younger than 16 may be admitted to theatres without adult escorts provided the exhibitor has set aside a part of the house for their use and provided also, a specially licensed matron is in attendance.

Applications for the exhibitor licenses were ready on Wednesday after weeks of conferences between executives of the large circuits in the city and License Commissioner Paul Moss. In their final form they have been approved by all parties concerned and are considered sufficiently flexible to insure practicable application of the law under all conditions.

The chief innovation under the rules is the fact that the theatre owners must set apart a separate section for children. This section may vary in size from time to time, but it can be only on the orchestra floor, may not be "too near" the screen and a seat must be available for every child patron.

In charge of the section will be a matron whose license and picture must be displayed in the box office for inspection by enforcement officers. More than 300 women had applied for licenses before the theatre applications were available and it is expected that a corps of 3,000 will be ready to take over the job within a few weeks.

Matrons to Wear Badges

The Health Department, which has jurisdiction over the new attendants, requires that applicants be healthy, strong, intelligent and must know how to take care of children. They will wear a distinctive badge to support the stern air of authority with which they will be expected to cow the more restive of their young charges. Most of the applicants so far have been of a "superior type," according to Dr. William F. Best, Health Department official who has interviewed them. Their duties will be simply to oversee the youthful patrons and keep order in the special section. They must be in attendance as long as the theatre is open for children, which, according to the law, is not later than six o'clock in the evening and after school hours in the winter and from opening time until 7 P. M. in the summer.

Exhibitors and circuit managers refused to predict what effect the operation of the plan would have on their grosses, but they believed it would be a great improvement over the old law under which children under 16 were barred unless accompanied by an adult. In recent years the law had been widely abused and a sudden drive for its strict enforcement last year, ordered by Mayor Fiorello LaGuardia to focus attention on the obsolete statute, was instrumental in enactment of the Joseph-Swartz bill by the State Legislature and the embodiment of that bill's provisions in the local law under which the present licenses are being issued.

Managers who admitted the children in spite of the old law found their troubles just beginning. Many children came at opening time and stayed until far into the evening.

In one house on Eighth Avenue which features long programs and westerns the ushers found it necessary to patrol the aisles with a flashlight and a hook, the hook being used for snaking out child patrons who scrambled about under the seats when their mothers appeared and asked that their offspring be paged.

With the matrons in charge of a special section, theatre men hope that much of this will be eliminated and without recourse to the idea of a Rhode Island exhibitor who found it necessary to advertise "free ice-cream cones to every child who leaves the theatre before six o'clock," in order to clear the auditorium for the evening crowds.

Estimates of Costs Vary

Executives of the major circuits said early this week that licenses will be obtained for all their theatres with the exception of large houses in the downtown and Times Square districts. Every neighborhood house in the city is expected to apply for the permits.

Estimates of the cost to the exhibitors vary. The annual fee for the license is $10, but the salaries to be paid the matrons are expected to show variation in different houses. It is believed that the average will be about $25 a week. Managers have not yet worked out plans for the setting apart of the special sections required, but the rule will require no more than the roping off of a group of seats. The rows designated for children, however, must be clearly marked with signs.

Commissioner Moss, in announcing that his department is prepared to receive applications, declared that every effort was made in drawing up the forms to make them agreeable to all concerned and that the regulations were designed to work no hardship on the exhibitor. He emphasized that the law, now that it is in operation, will be strictly enforced.

Federal Court Dismisses "Riptide" Plagiarism Suit

The plagiarism suit brought by Anvel E. Athenson, playwright, against Metro-Goldwyn-Mayer, Irving Thalberg, Norma Shearer, Edmund Goulding, Jules E. Brulatour and George De Feo in connection with "Riptide" has been dismissed in federal court. The judge held that the theme "the woman tempted" cannot be copyrighted and that it dates back to the time of Eve.

Herman Frommel Dead

Herman Frommel, 67, head of the Metro-Goldwyn-Mayer music department in Hollywood, is dead following a heart attack.

Nichols Wants Less Dialogue

Some day a producer will make a picture in which dialogue will be reduced to an almost irreducable minimum, and thereby restore to the screen's least common denominator of patronage that emotional thrill which was part of the original basic appeal of the silent screen.

That is the opinion of Dudley Nichols, screen writer for Radio, vacationing at his farm in New Milford, Conn. Having completed the script for the screen version of the Sean O'Casey play, "The Plough and the Stars" recently, he is keeping his hand in on "The Robber Barons." It will tell the story of the high-handed financial and corporate tangle which revolved about the railroads of an earlier day.

In order to complete that screenplay, Mr. Nichols has postponed his scheduled trip abroad from Aug. 8 to Aug. 19, when he will sail on the *Aquitania* with Mrs. Nichols. That trip will take him to the Dramatic Festival in Moscow, with return stops on the Continent and in Great Britain. Mr. Nichols is of the opinion that Moscow and New York are the two most active theatrical centers in the world.

That picture with almost no dialogue, the writer is convinced, will not be easy and it will be in the nature of a gamble on the part of the producer. But he feels that the effort will be worth the gamble.

"To write good dialogue is hard, make no mistake about that," he said, "but it is still harder to write a situation or a piece of business which will convey an entire idea without the use of words."

The current trend toward biographical and historical subject matter in films Mr. Nichols attributes to a large extent to the activities of the censors.

Hays, Hess To Talk Rockefeller Pictures

Gabriel Hess, of the Motion Picture Producers and Distributors of America, Inc., New York office, has arrived in Hollywood for meetings with Will H. Hays to devise a system for allocation of the $50,000 appropriation for the "Secrets of Success" film series sponsored by the Rockefeller Foundation. The films are to be exhibited in schools and universities and will deal with the subject of character training.

Show-Cause Order Issued for Empire

John Grimshaw, Jr., referee, has issued an order calling upon creditors of Empire Laboratories, Inc., and 13 subsidiary corporations to show cause why the assets of all should not be adjudged the property of Empire. Showings may be made at 10 a. m. August 4th at the Bankruptcy Court Room, Post Office Building, Jersey City, N. J.

HOUSE OF COMMONS QUESTIONS EFFECTS OF SCHENCK-GB DEAL

Members of Parliament Seek Expression of Policy from Board of Trade President; Told to Await Information

While boat, plane and train bore principals swiftly and in divers directions from the scene of its announcement last week, the tri-party transaction linking Metro-Goldwyn-Mayer, Twentieth Century-Fox and Gaumont-British in an international production-distribution alliance moved steadily along charted channels toward a variously conjectured conclusion.

Milestones:

In the British House of Commons a spokesman for the Board of Trade declined to answer questions pertaining to "American steps to obtain control of the film industry in the United Kingdom" pending receipt of details.

Isidore Ostrer returned to England on the Ile de France July 23rd. A fellow passenger was A. C. Blumenthal, reported active in early negotiations.

Joseph M. Schenck flew to Hollywood the same day.

In New York it was announced that the existing GB distribution organization would be maintained intact through this season, although consolidation of MGM and Twentieth Century-Fox sales forces in England would take place within five weeks.

Official statements dispelled the impression that the transaction would affect distribution machinery on a "world wide" scale.

Questioning of the Board of Trade commenced in the House of Commons on Monday of this week when Brigadier General Spears interrogated the president as to whether he had received information regarding the acquisition of control of Gaumont-British by American interests and whether he was satisfied that information of a holding company in which 65 per cent of the shares are held by British interests and 35 per cent by American would insure that control would remain in British hands.

Captain Cruickshanks, Minister of Mines, spokesman for the president, replied that full details of the agreement were not yet available and that the Government was not in a position to affirm or deny that British control had been maintained.

His interrogator then asked, "Will every endeavor be made to keep this important means of propaganda under British control?" He received no reply.

Questioning Goes On

Member Harry Day asked, "Will the Minister consider asking the president of the Board of Trade to refer these matters to the committee that is at the present time considering the amendment of the Films Act?"

Vice-Admiral Taylor asked if it were not a fact that "American interests are taking definite steps to obtain control of the film industry in the United Kingdom."

Member Harry Hall inquired whether the president of the Board of Trade was satisfied that the American-British merger would not involve breaches of the Films Act.

To all questions Spokesman Cruickshanks reiterated that he could express no opinion pending receipt of complete details of the transaction.

Ostrer Returns to England

Accompanying President Ostrer of Gaumont-British to his boat, Joseph M. Schenck, chairman of Twentieth Century-Fox, and Nicholas M. Schenck, president of Metro-Goldwyn-Mayer, joined him in announcing that consolidation of the three companies' sales forces in England would be consummated as soon as possible, definitely estimating that the operation would be completed within five weeks.

It was at the same time and place that Joseph Schenck said, in reply to a question, that the GB sales force in the United States will be continued for the present season.

Mr. Ostrer declined to quote figures but said that the agreement worked out "will mean enormous savings for Gaumont-British," adding, "The deal also is of considerable value to both MGM and Twentieth Century-Fox." He said "the deal is very simple, and I don't see why there is any speculation about it."

Mr. Schenck likewise declined to quote figures as to the amount of stock the American companies would receive in the new holding company for GB, saying it was impossible to do so while the deal was in what he defined as "embryonic stages."

Blumenthal Also Sails

Arriving at the dock separately, and speaking only briefly with the Messrs. Schenck as the boat was about to leave, A. C. Blumenthal was quoted as follows by the ship reporter of a morning newspaper: "I'm going over to London to complete the picture deal I just engineered. Metro and Fox have bought a controlling interest in British Gaumont. I'm just going to put the finishing touches to the agreement." At the press conference announcing the transaction, Joseph Schenck had replied to a question regarding Mr. Blumenthal's part in the negotiations that he had "injected himself" into the proceedings and "if he did anything worthy of compensation he will get it."

Later in the day Mr. Schenck boarded a plane for Hollywood, arriving July 24th, with indicated intention of returning early in August and sailing for London to be present at the working out of the details attendant upon formation of the holding company which will supplant Metropolis and Bradford Trust. Richard Dwight, of Twentieth Century-Fox counsel, had sailed on the Europa July 22nd. J. Robert Rubin, vice-president of MGM, has been in London some time.

Terms of Deal Outlined

Terms of the transaction as outlined by the Messrs. Joseph M. and Nicholas M. Schenck and Isidore Ostrer to the press on July 20th in New York specify that MGM shall acquire by purchase from Twentieth Century-Fox one-half of that company's 49 per cent interest in the Metropolis and Bradford Trust, the holding company now owning 57 per cent of Gaumont-British. By a subsequent operation, a new holding company is to be formed, supplanting the Metropolis and Bradford Trust, with the two American companies and the Ostrer interests equally represented in ownership of the 49 per cent interest in Gaumont-British held by the new company, and with the remaining 51 per cent held by the public. Reports gained currency, following the official statement, that the Ostrer interests ultimately will withdraw, leaving the American companies owning about 35 per cent and the public holding 65 per cent.

Announcement of the transaction, which is yet to be approved by the directors of the companies involved, was promptly interpreted in the trade as marking formation of an international alliance which would function on a worldwide scale. To offset this interpretation, the New York office on Thursday of last week issued a statement to the effect that the seven-year distribution arrangement recently entered into by G-B and Empire Films, in Canada, will not be affected. The company says: "The statement is intended to correct the impression that the Gaumont-British, Twentieth Century-Fox and MGM deal would encompass the worldwide distribution setup of Gaumont British."

To Tour Exchange Centers

This was followed closely by announcement that Arthur Lee, vice-president of G-B, and George Weeks, general manager of sales, will make personal tours of the company's branches in this country. Mr. Weeks left New York on Friday of last week for Chicago and Kansas City. Mr. Lee was to leave this week to make a circuit of the eastern branches.

Mr. Weeks told the press in Chicago on Tuesday, "There will be no changes in the GB sales personnel of any kind, despite reports to the contrary."

FLORADORA BEAUTY QUITS THEATRE JOB

Mrs. Mabel Miller has sold her last ticket at the Fox theatre in Watsonville, Cal., having resigned her position there after 15 years. Mrs. Miller, mother of Arthur Miller, long associated with Fox-West Coast, was a member of the "Ladies Ensemble" of the original New York "Floradora" production.

Ostrer Returns to England; Schenck to Coast; Company to Continue U. S. Exchange System Through This Season

U. S. AND COURTS EYE UNFAIR TRADE PRACTICES

Department of Justice Asks Data for Action on Complaints of Small Exhibitors; Studios Answer Questionnaire

Industry attention centers again this week on the persistent fight of minority interests to obtain what they deem to be necessary in the matter of fair trade practices in their relations with the major distributors and large competitive circuits.

Emerging from a quietness that has prevailed for weeks, since the United States Government and Fanchon & Marco won a victory over Warner Bros. in the St. Louis anti-trust conflict, the motion picture's troublesome problem of applying proper trade practices bobbed up again this week, first in the Department of Justice where the government launched new efforts to contact aggrieved exhibitors in the field, and, secondly, in federal court in Kansas City, where the majors are being sued on anti-trust allegations and trial commenced last Friday.

Nor does it seem likely that the general trade practice situation will be relieved for at least another three weeks by the MPTOA's ten-point program, for it became known that the plan will rest for more than a fortnight—and even then its final disposition is speculative, depending upon distributor action.

Questionnaires sent by the Department of Justice from Washington to distributors and exhibitors throughout the country are designed to develop information as to availability of product to round out the information gathered as a result of a similar questionnaire previously sent to the Hollywood producers, it was learned this week.

Department Uncommunicative

Officials of the Department continue to maintain an uncommunicative attitude, but it was learned from trustworthy sources that they are seeking to round up data to use as a guide in deciding the action to be taken with the large number of complaints which have been received in recent months from small exhibitors and against the large distributors and large circuits.

The Hollywood questionnaire was sent out some time ago and returns are all in at Washington. To corroborate or rebut the showing that there is adequate product which is said to have been made by the Hollywood producers, the Department is questioning exchanges and exhibitors in the field as to their views. The questionnaire now being distributed is understood to be very similar to that sent the producers, but asking for information also as to contracts.

Most Complaints from West

It is declared that while a large number of complaints have been received by the Department from local organizations and independent exhibitors, they are nearly all from west of the Alleghanies and few or no protests have come in from the Atlantic seaboard. Also, it is said, there are no complaints from the west coast.

With a serious loss of face narrowly averted a few months ago by compromising the St. Louis case after moving it to New York, the Department is following a very cautious attitude with respect to film complaints, and apparently is determined to undertake no further prosecutions unless it is practically absolutely certain of a favorable court decision.

The close-mouthed attitude taken by Justice Department officials, who refuse absolutely to discuss their film investigation activities, is in keeping with the policy of the Department to make no revelations while continuing investigations which might lead to prosecutions.

It is not anticipated that the department will complete its study of product availability for some months.

Rolsky Action Underway

The anti-trust suit of Emanuel Rolsky, independent owner, vs. Fox Midwest Theatres and major distributors got under way in federal district court at Kansas City last Friday afternoon, and on Saturday morning Judge Merrill E. Otis recessed until Wednesday.

Judge Otis denied the application of Leland Hazard, attorney for C. A. Schultz and seven other subsequent-run exhibitors, to intervene. Mr. Hazard contended that intervening exhibitors, neither plaintiffs nor defendants in the case, would be affected by a decision which might change the present clearance setup, inasmuch as their theatres have purchased product under its terms. Otis refused the application once before, at the time he denied plaintiffs' application for a temporary injunction in March, this year. However, Judge Otis allowed Hazard to continue as an *amicus curiae*.

Opening statements by W. G. Boatright for the plaintiffs, who are seeking a permanent injunction restraining the defendants from continuing the alleged conspiracy of Fox Midwest's zoning and clearance plan; by E. C. Raftery, New York, for distributors, and Sam Sawyer for Fox Midwest, summarized the charges of conspiracy and violation of the anti-trust laws and the denials contained in answers filed by defendants since the preliminary hearing.

THEATRE BILLS 'TIME' AS UNCENSORED

A formal protest to the State Department against a San Dominican sequence in the latest issue of "The March of Time" and deletion of the sequence during the showing at the Music Hall in New York prompted the Embassy theatre in Times Square to bill the show on the marquee this week as "March of Time, Uncensored." At the Music Hall the sequence reviewing the political situation in the Republic of San Domingo and the administration of President Trujillo Molina was eliminated after a protest from the Dominican Minister, Andres Pastoriza, who later received a formal reply from Secretary of State Cordell Hull.

Rolsky's Anti-Trust Suit Against Fox Midwest and Distributors Starts; Action on MPTOA Program Is Delayed

If the court allows the sort of zoning and protection plan Fox Midwest is using to continue, independent exhibitors here and elsewhere cannot compete with affiliated theatres, Mr. Boatright said.

Up to the 1935-36 season exhibitors have been able to contract for pictures openly, but last fall, they said, they found the market closed by agreement between Fox Midwest and major distributors. Theretofore operators of equally priced houses could play the same picture the same day if they wished, preserving active competition between such theatres. Last fall distributors and the Fox circuit decided that when a picture reached 20-cent availability, Fox theatres should have the first opportunity to play them. They zoned the city, each zone containing at least one Fox house, which showed pictures before other theatres in the zone. This agreement was reduced to writing. Its purpose was to stop day and date exhibition, they said; actually it stopped competition. Fox wanted prior runs in order to habituate the public to the knowledge pictures would be shown at a Fox theatre first. A trust thereby was created, Mr. Boatright declared.

When it became rumored on Film Row that something was in the air, independents went to distributors, who said they weren't ready to sell city exhibitors as yet. After Fox had bought what they wanted, independents were offered what was left.

It does not matter, argued Mr. Boatright, that Fox did not take first-run in every zone: the purpose was to give Fox the advantage and independents the disadvantage.

There is no question that interstate commerce is involved, he added, because pictures are made in and shipped from California; contracts finally are settled in New York.

Sees Threat to Distribution

"I agree with Mr. Boatright that this case is very important," Mr. Raftery said in opening his statement. "For if his contention is upheld, he is going to destroy the entire economic side of motion pictures—distribution."

As high as 82 per cent of all revenue paid for a picture in Kansas City has come from its first-run, Mr. Raftery continued, which pays that much for the right to show the picture exclusively—with protection.

That principle was the one that made it possible for the development of the motion picture industry from the nickelodian to its present-day position, he went on. And the principle is the same down to the 15-cent run.

Several years ago the ITO, by agreement or what not, went out and convinced everyone they should play pictures day and date. They forced the day and date issue into this territory, and took from the public choice of pictures. In every other city in the country the system of prior runs obtains.

When Elmer C. Rhoden, head of Fox Midwest, went to distributors individually, not collectively, distributors had their first oppor-

(Continued on following page)

ANTI-TRUST SUIT OPENS

(Continued from preceding page)

tunity in years to break away from day and date booking.

Exhibitors, in August, 1935, injected the only concerted action when they came along with a uniform zoning and clearance plan, in which they literally demanded day and date booking, Mr. Raftery said in countering charges of plaintiffs.

Mr. Rhoden wanted to buy clearance, and was willing to pay for it. But he declined longer to pay for it and then have to play day and date with exhibitors who paid less for the same pictures. Starting in April with Twentieth Century - Fox, he negotiated with various distributors until November. That was not concerted effort, Mr. Raftery asserted. Here was one man, one company, dealing with a number of distributors at different times over a long period.

The plaintiffs, with their day and date booking, destroyed the element of competition second in importance only to the licensing of the copyrighted article, clearance—the right to play exclusively, and to bid for that right in open market, concluded Mr. Raftery.

Fox Midwest Status Described

Fox Midwest is an exhibitor only, Mr. Sawyer told the court. It is connected with no distributor of film, and has no relation with producers except Twentieth Century-Fox, which owns 42 per cent of National Theatres, which owns Fox Midcentral, which owns Fox Midwest.

The circuit bears the same relation to other producers as any exhibitor, he said; other producers are competitive to Twentieth Century-Fox, making self-evident the lack of a conspiracy motive.

Cites Prior Run Policies

Mr. Sawyer explained that the purchase and exhibition of pictures by prior runs is a general custom. Licensing of film by the day and date method in Kansas City has been exceptional, and it eliminated competition, by preventing bidding for pictures. Day and date booking, instead of stimulating, depresses competition, because all theatres show the same picture at the same time.

Fox Midwest entered no agreement or general understanding with distributors, and it has no system, he said. The circuit simply stated that it desired to buy certain runs and clearances. It started and concluded contracts at different times. It bought the same run from several producers because that was the run it needed to maintain a uniform policy in that theatre.

Independents Offered Prior Run

Distributors in several cases offered independents a run prior to that of Fox, explained Mr. Sawyer. Last fall Rhoden offered—and he still is willing—to cancel all contracts and re-negotiate so as to give exhibitors an equal chance to buy.

Submitted in evidence by Mr. Boatright was a map of the city showing zones and theatres; the letter dated April 30, 1935, from Rhoden to Ward Scott of Twentieth Century-Fox outlining terms on which Fox Midwest wanted to buy 1935-36 product; a transcript of Rhoden's testimony at the preliminary hearing, and 1935-36 contracts of plaintiffs with distributors. Defense attorneys objected to admitting as evidence the consent decree in the case of Youngclaus vs. Omaha Film Board of Trade, and the consent decree and petition in the case of United States vs. West Coast Theatres on grounds the facts in those cases and in this one differed. But Judge Otis overruled.

E. S. Young, operator of the Central and Roanoke and a plaintiff, placed on the stand by Mr. Boatright, revealed that at the Roanoke, where he has three changes a week, he buys approximately 275 pictures a year, and at the Central, where he has four changes, 350 to 400. He buys approximately 10 per cent of his pictures from independent producers.

In the Roanoke Mr. Young has approximately $60,000 invested; in the Central, where he doesn't own the building, $20,000. Mr. Young objected to giving a comparison of gross receipts because so many exhibitors give away dishes and premiums, which makes their grosses high, but their net low. Net income at the Central, January 1 to July 4, 1936, was $49.18; January 1 to July 6, 1935, $2,901.91. There was no change in the method of operation, wages, rent, light. Young used "stimulants" both years with the cost practically the same.

"How do you account for the decreased earnings?" Mr. Boatright asked. The defense objected.

"The only different factor is the one that requires me to exhibit pictures so late in back of other theatres that they reap profits and leave me none," Mr. Young testified.

"Is not there one factor that can't be determined; namely, the ability of the public to attend the theatre?" the court asked, but the question remained unanswered.

Earnings Traced

The Roanoke, January 1 to July 4, 1936, earned a net of $707.80; January 1 to July 6, 1935, it suffered a $1,396 loss. Young explained the loss as due to the fact he had only recently bought the theatre in a condition run down both physically and in attendance. It had been losing $150 a week when he bought it, and he knew it would continue to lose money for some time.

The Central operated under a mixed admission policy, as Mr. Young explained it, to keep certain patrons who can't afford to pay 15 cents coming into his show; when business improves he will have retained their patronage.

Companies usually announce their films for sale in June and July. In 1935, Mr. Young testified, he asked William Warner, branch manager for Warner Brothers, when his company was going to offer film. Mr. Warner didn't know; the Fox Midwest deal was not completed in New York. Mr. Young said it was Mr. Warner's comment that the Fox circuit with its hundreds of theatres probably would get about what it wanted.

Managers Called

As a member of a committee of independents, Mr. Young called on G. C. Diamond of Warner Brothers; W. W. Benjamin, exchange manager for Universal; T. R. Thompson, RKO branch manager; Joe Manfre, manager for Paramount; Harry Taylor, Columbia manager; W. E. Truog, United Artists manager, and Frank Hensler, manager for MGM.

The committee attempted to induce Mr. Taylor to sell independents pictures for day and date booking at theatres with like admission, it was testified, but Taylor said he didn't know how his company was going to sell pictures the coming season, and indicated Fox Midwest had not yet made its purchases.

Mr. Hensler told the committee that he didn't know how MGM would sell in the city, but that he did know they would be sold in runs.

Mr. Manfre said he didn't know how pictures were going to be sold in Kansas City because he didn't know how they were going to be released to Fox houses.

In October-November distributor salesmen indicated to Mr. Young they were ready to do business with him. (Mr. Young's testimony in this connection was not received against Fox Midwest.) He called on various companies and made contracts with Paramount, Columbia, Universal, Warner Brothers, MGM, United Artists and RKO.

Objections of attorneys for the defense to allowing Mr. Young to relate conversations with salesmen with whom he dealt on contracts were sustained.

"We offer to show by the witness that the salesmen in substance said 'this is the only way we can sell you,'" said Mr. Boatright.

Mr. Raftery called for Mr. Young's gross receipts. Central, same dates, 1936, $13,236.55; 1935, $9,406. Roanoke, same dates, 1936, $11,593; 1935, $11,896. Young said the only wages he took were $60 a week from the income at the Central.

"Does zone mean to you a competitive area?" Raftery asked.

"It doesn't to me," Young replied. "In this case zones means theatres competitive to Fox theatres and not to mine."

Zoning Schedule Presented

The committee called on managers and presented a zoning schedule, Mr. Raftery recalled. He cited a memorandum dictated at that time in the office of Universal by Young saying that the schedule contained the independents' idea of clearance, that under it they had operated successfully prior to the NRA. Mr. Raftery pointed out that the only difference was in penalties for premiums and giveaways. Independents delivered one or more requests for this schedule to every branch manager. Plaintiffs signed the clearance proposal.

"Do you recognize clearance as a general principle?" Raftery tried again.

"Only as between houses with different admission prices," Young answered.

Young testified under Raftery's questioning that he played "Top Hat" second to the Fox Warwick, on December 22, 23 and 24. Gross was $170.60. "Follow the Fleet" Young played after the Warwick, Madrid and Westport, on June 14, 15 and 16. Gross was $194.70. Raftery called attention to Young's making more on the feature on which he had no clearance than on the one on which he did have.

"I certainly do not recognize the right of priority of run between equally priced theatres," Mr. Young reiterated.

He admitted that perhaps the day and date principle embodied in the independents' schedule proposed last year was not the happiest one, although it was at least fair to all exhibitors. But perhaps it would be better to stagger pictures: not give one house a chance to buy first run on every picture, but give one house a chance to buy first run from several producers, another house the first runs of several other producers, and so on.

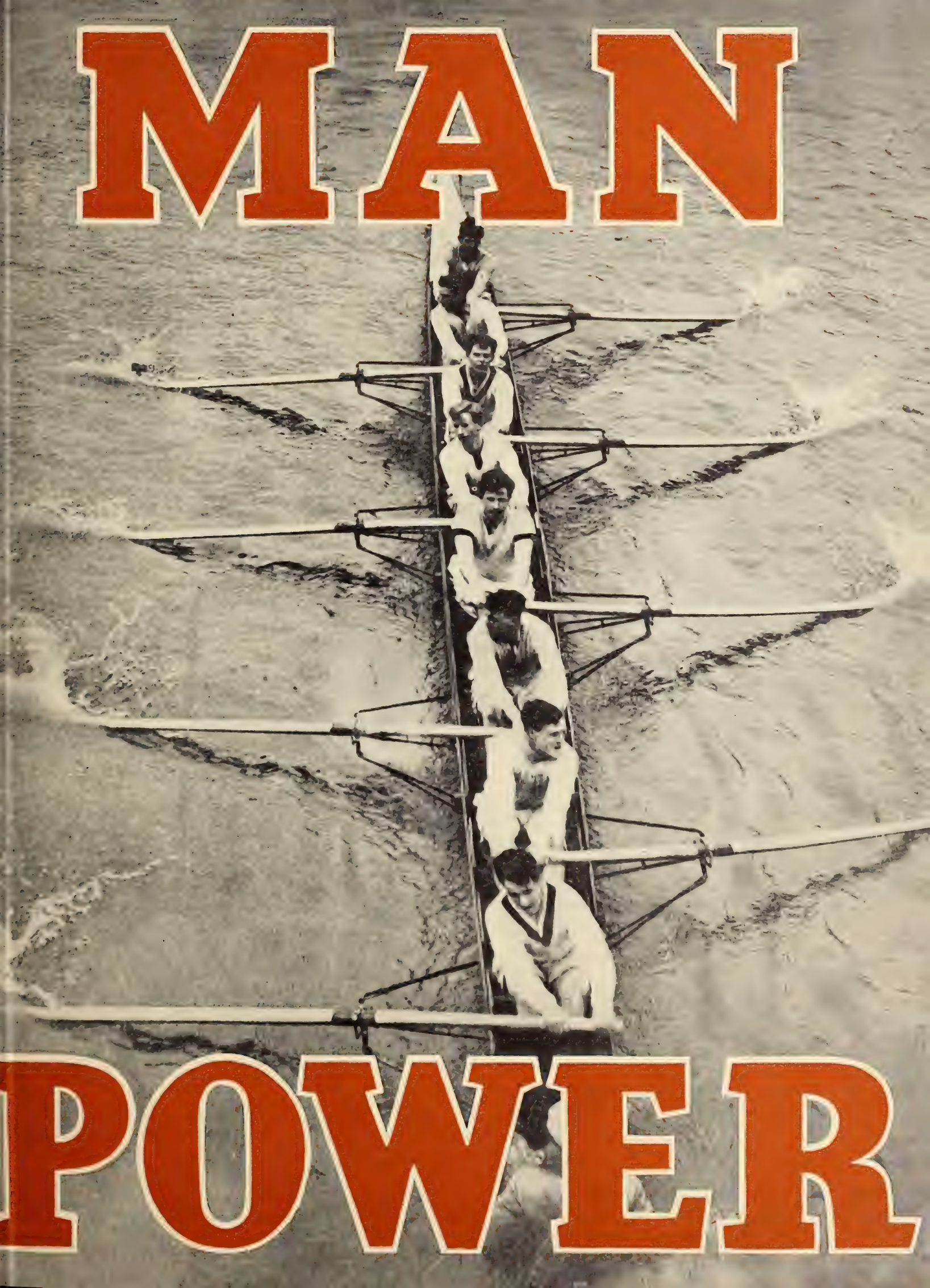
Practically all of Film Row, and most exhibitors, were in the court room, fanning themselves as the heat soared to 110 the first afternoon and went over 100 the next morning.

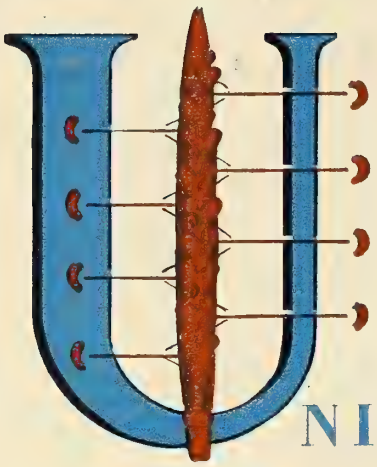
Abe Baier, who operates the Lindbergh, appeared Friday morning without a coat, and the bailiff told him he had to have it to get into court. He went down and rented one, getting back to court just in time to hear the judge recess till afternoon.

Besides Rolsky and Young, plaintiffs are C. E. Esterly, State and Prospect; Frank T. Mountjoy, Circle; Abe and Rosa Baier, Lindbergh; Saline Theatre Corporation (C. H. Potter), Baltis, Murray and Admiral; Ritz Amusement Corp., Ritz, and H. F. Pautz and H. C. Rhode, Sun.

Besides Fox Midwest Theatres, Inc., defendants are Twentieth Century-Fox, Metro, Columbia, RKO, Vitagraph, Paramount and United Artists.

MAN POWER

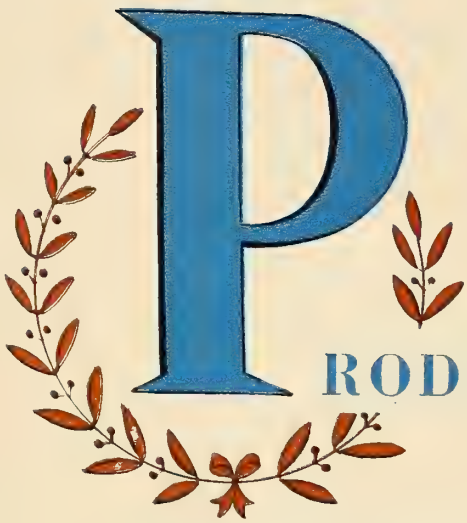




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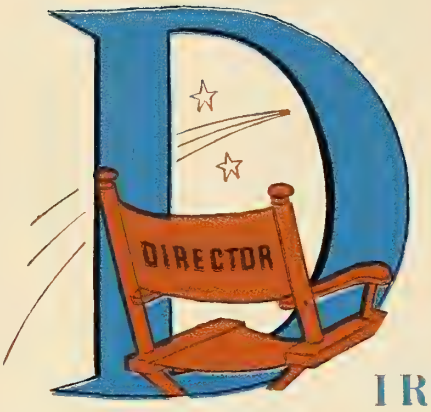
Walter Wanger



Jesse L. Lasky



Walt Disney



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William Wyler

Remember: THESE THREE
THE GOOD FAIRY
COUNSELLOR - AT - LAW



Howard Hawks

Remember; DAWN PATROL
BARBARY COAST
SCARFACE



Rouben Mamoulian

Remember: LOVE ME TONIGHT
DR. JEKYLL & MR. HYDE
QUEEN CHRISTINA



Richard Boleslawski

Remember: MEN IN WHITE
CLIVE OF INDIA
LES MISERABLES



George B. Seitz

Remember:
VANISHING AMERICAN
EXCLUSIVE STORY



Rene Clair

who drew raves with
THE GHOST GOES WEST



George Cukor

Remember: LITTLE WOMEN
DAVID COPPERFIELD
DINNER AT EIGHT



John Ford

Academy Award Winner
Best Director of 1935
Won Academy Award
Direction of THE INFORMER
MARY, QUEEN OF SCOTS
ARROWSMITH



Thornton Freeland

Remember:
FLYING DOWN TO RIO
WHOOPEE



William Wellman

Remember: PUBLIC ENEMY
CALL OF THE WILD
WINGS



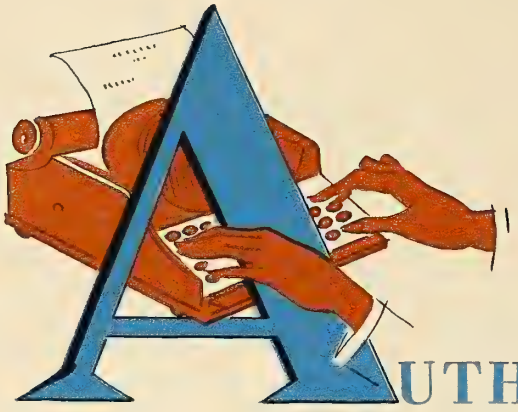
Dr. Paul Czinner

Remember:
CATHERINE THE GREAT
ESCAPE ME NEVER



Frank Borzage

Remember SEVENTH HEAVEN
FLIRTATION WALK
DESIRE



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JAMES HILTON
Author of *Knight Without Armor*. Wrote *Lost Horizon, Goodbye Mr. Chips.*



ZOE AKINS
Working on *Accused*. Wrote *Morning Glory, Christopher Strong, Outcast Lady.*



ROBERT GRAVES
Author of *I Claudius* and *Claudius the God.*



H. G. WELLS
Wrote *Man Who Could Work Miracles, Things To Come, Outline of History.* One of the greatest of contemporary English writers.



EDNA FERBER
Author of *Come and Get It.* Wrote *Cimarron, So Big, Show Boat.* Collaborated *Dinner at Eight.*



SIDNEY HOWARD
Adapting *Dodsworth*
Worked on *Bengal Lancer, Arrowsmith, These Three.*



ROBERT HICHENS
Author of *The Garden of Allah, Bella Donna.* Latest Novel *The Pyramid.*





BEN HECHT *and* **CHARLES McARTHUR**
Adapting *Wuthering Heights* by Emily Bronte. Wrote *Front Page.* Produced *The Scoundrel, Crime Without Passion.*



FRANCES MARION
Writing Scenario for *Knight Without Armor.* Wrote Scenarios for *Let us Be Gay, The Champ, Dinner At Eight.*



JOHN BALDERSTON
Author of *In Love and War,* Wrote *Berkeley Square.* Collaborated *Bengal Lancer, Dracula Frankenstein.*





GENE TOWNE *and* **GRAHAM BAKER**
Authors of *History is Made at Night, Three Times Loser.* Collaborated *Mary Burns, Fugitive, Shanghai.* Adapted *Broadway Thru a Keyhole.*



LILLIAN HELLMAN
Author of *These Three.*
Adapted *The Dark Angel.*



JANE MURFIN
Adapting *Come and Get It.* Collaborated *Smiling Thru, Roberta.*





SAM *and* **BELLA SPEWACK**
Authors of *Women Can Be Wrong.* Wrote *Clear All Wires, Boy Meets Girl.*

We Salute

MARK TWAIN'S *great American classic, "Tom Sawyer", Emily Bronte's well beloved "Wuthering Heights" and James Fenimore Cooper's immortal "Last of the Mohicans".*

ARTHUR KOBER *is now adapting "Women Can Be Wrong.*

KUBEC GLASMON *is responsible for "Public Enemy" and "Smart Money" and is now collaborating on "Shake Hands with Murder.*

O. H. P. GARRETT *who wrote "Street of Chance"—"If I had a Million"—"Manhattan Melodrama" which won the 1934 Academy Award for the best original story. Author of "The Man with Young Wife."*

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Dolores Del Rio



Douglas Fairbanks, Jr.



Paulette Goddard



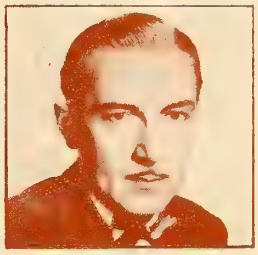
Nino Martini



Walter Huston



Ruth Chatterton



Paul Lukas



Mary Astor



Walter Brennan



Mady Christians



Randolph Scott



Leo Carillo



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Joel McCrea



Roland Young



Brian Aherne



Conrad Veidt



Binnie Barnes



Henry Wilcoxon



Madeleine Carroll



Henry Fonda



Joan Bennett



Tilly Losch



C. Aubrey Smith



Joseph Schildkraut



Basil Rathbone



Mary Nash



Bruce Cabot



Heather Angel



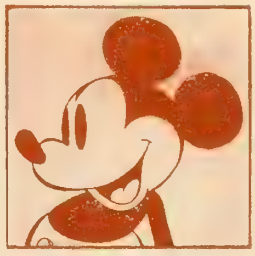
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THE HOLLYWOOD SCENE

Production

Hollywood's new season production program got under way during the past week with several important pictures both started and completed. The week was additionally notable in that it witnessed the starting of the first picture under the new Schulberg Pictures, Inc., banner.

From the standpoint of productions started, the Warner studio, with four new efforts, is in the van. In "Mistress of Fashion," which Michael Curtiz is directing, Kay Francis, Claude Rains, Ian Hunter, Alison Skipworth, Frank Reicher, Frank Conroy, Betty Lawford, Walter Kingsford and Alexander D'Arcy will be seen, among many others.

"Heroes of the Air" will present Warren Hull, Jean Muir, Howard Phillips, Gordon Oliver, John Litel, Nedda Harrigan, John Kelly, Joe Cunningham, Carlyle Moore, Jr., Mary Treen, Charles Foy, Gordon Hart and Winifred Shaw. Nick Grinde is directing.

Presently cast for "Three Men on a Horse" are Frank McHugh, Joan Blondell, Carol Hughes, Sam Levine, Allen Jenkins and Teddy Hart. Many more additions in featured and support parts are to be made. Mervyn LeRoy is directing.

Fourth of the Warner group, "The Shrinking Violet," features Dick Purcell, Ann Sheridan, Ann Gillis, June Travis, Wayne Morris and George E. Stone, with Noel Smith directing.

Two pictures started at MGM. "Libeled Lady" is a vehicle for Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly and Charles Grapewin. Jack Conway is directing.

"Chain Lightning" started with Stuart Erwin, Betty Furness, Edmund Gwenn and E. E. Clive as principals. Edwin L. Marin is directing.

Under its own sponsorship, Paramount started "The Plainsman," a Cecil B. De Mille production. Gary Cooper and Jean Arthur are starred with a lengthy supporting cast listing Jimmy Ellison, Charles Bickford, Helen Burgess, Johnny Down, Porter Hall, Bruce Cabot, Purnell Pratt, George Hayes and Edwin Maxwell.

Marked by impressive ceremonies, Schulberg Picture started "Wedding Present," which Paramount will release. First picture on the new company's program, it features Joan Bennett, Cary Grant, George Bancroft, Inez Courtney and Purnell Pratt. Richard Wallace is directing.

Universal started "Way For a Lady," with Ralph Murphy directing. The cast includes Doris Nolan, Michael Whelan, Marjorie Gateson, Gerald Smith, Nigel Bruce, Ferdinand Gottschalk and Harry Barris.

With D. Ross Lederman at the helm, Columbia started "Two Minute Alibi." It will present William Gargan, Marguerite Churchill, Gene Morgan, Egon Brecher and Raymond Lawrence in the featured roles.

"I'd Give My Life," produced by Richard A. Rowland for Paramount release, went over with what Hollywood calls a bang when previewed in Long Beach last week. Sir Guy Standing, Frances Drake and Tom Brown have principal roles in the picture, comment on which was marked by frequent reiteration of the term "box-office."

After more than three months in production, Columbia finished "The Lost Horizon." Ronald Colman is starred, supported by Jane Wyatt, Isabel Jewell, Margo, Edward Everett Horton, Thomas Mitchell, John Howard, H. B. Warner, Hugh Buckler, Lawrence Grant and Sam Jaffee. Frank Capra directed the production.

MGM finished "Good Earth," which, like "The Lost Horizan," was a long time in production. It stars Paul Muni and Luise Rainer in the picturized dramatization of Pearl Buck's famous novel.

The MGM studio also finished "The Gorgeous Hussy," which, because of its historical backgrounds, dramatic theme and quality of cast, is of potentially important attraction caliber. Joan Crawford and Robert Taylor are starred.

Radio completed "Walking on Air," previously titled "Count Pete." Directed by Joseph Stantley, the cast lists Ann Sothern, Gene Raymond, Harriet Hilliard, Jessie Ralph, Henry Stephenson, Gordon Jones.

"See America First," a chapter in the American Family Series, was completed by Twentieth Century-Fox. It will present Jed Prouty, Dixie Dunbar, Shirley Deane, Tony Martin, Spring Byington, Kenneth Howell, George Ernst, June Carlson.

Warners finished "Draegerman's Courage." Adapted from the recent experiences of two men trapped in a Nova Scotia mine, it presents Barton MacLane, Jean Muir, Henry O'Neill, Helen MacKellar, Addison Richards, Robert Barrat, Priscilla Lyon, Walter Miller, Gordon Oliver and Joseph Crehan. Louis King directed the picture.

At Republic "Oh Susannah" was moved to the cutting room. Gene Autry is featured.

Itemization

B. P. Schulberg has announced that he will spend $75,000 on expansion at the Prudential studios which he recently leased. He simultaneously announced his complete production personnel for B. P. Schulberg Pictures, Inc. . . . J. J. Milstein, Edward Schnitzer and Max Roth, Republic sales executives, planed east following conferences here. . . . C. C. Burr left for New York by automobile to set distribution for six features throughout the eastern territory. . . . John LeRoy Johnston, publicity director for Universal studios for the past six years and chairman of the publicity director's committee of the Producers' Association for the the past three years, has resigned his position with Universal. Hubert Voight, formerly publicity chief for Warners and Columbia, will be his successor. . . . Mrs. F. B. Marston, of the Authors' League of America, is the new secretary of the Screen Writers' Guild. Miss B. Green resigned to accept a studio post. . . . Eddie Cantor and Samuel Goldwyn are having their annual differences, but this time it appears to be more than ballyhoo. Cantor is reported planning to sign with Twentieth Century-Fox and at swords points with Goldwyn due to alleged inactivity on Cantor's next film. . . . Grand National will spend $500,000 on James Cagney features, Edward Alperson has announced. . . . The Authors' League of America has secured a charter in California. . . . James Mulvey and Murray Silverstone of United Artists have left for New York. James Dent was promoted to general manager of the U. A. studio with Marvin Ezzell, former comptroller, becoming studio manager. . . . Howard Dietz also has left for New York. . . . Harold Lloyd has signed a contract as independent producer with Paramount and is scheduled to do one film a year over an indefinite period, according to the terms of the agreement. . . . Screen Playwrights, Inc., have elected a committee consisting of Grover Jones, James K. McGuinness and Bess Meredyth to work out a program for future negotiation with producers.

The Press

Newspapers have expanded by approximately half the space apportioned to news of motion pictures, according to estimates of the press departments at the studios, during the past year.

A number of factors are cited as explanatory of this change, but major among them is the personally conducted educational campaign (mutual) carried on by representatives of various companies.

Tom Bailey of Paramount was one of the first to act as personal ambassador to the press from his studio, Paramount. He was chief of the publicity department at the time, and he made a swing around the country, interviewing not only dramatic critics but city editors.

Recently Barrett Kiesling of MGM completed a tour of 17 weeks in which he disseminated advance news of "Romeo and Juliet." Other studios are following suit. Important correspondents who never dreamed of getting nearer to Hollywood than the screens of their local theatres are making yearly treks to Hollywood. This summer more than 50 newspaper representatives have spent from two to four weeks here for the purpose of acquainting studios with their individual needs and arranging for special services.

ARBITRATION COMMITTEE FORMED BY AUSTRALIAN THEATRE GROUPS

New South Wales Exhibitors and Distributors Appoint Mediation Board After Appeals to Government Fail Twice

by CLIFF HOLT
in Melbourne

After twice failing to settle their disputes through legislation attempted by the New South Wales Exhibitors Association, exhibitors and distributors will endeavor to reach a settlement without political participation. To this end an exhibitor-distributor committee has been set up, consisting of N. B. Freeman (MGM), Herc C. McIntyre (Universal), and Sir Victor Wilson (president MPDA) for the distributors and William Harrop (Exhibitors' Association), Ken Asprey (General Theatres Corporation) and Charles E. Munro (Hoyts) for the exhibitors. Dan Carroll, prominent city exhibitor, will be chairman.

Although Australian independents never have expressed a very high regard for the Motion Picture Distributors' Association, there is a disposition on their part lately to attack the association so flagrantly and ridicule it so openly that their manner borders dangerously close to hysteria. While in some quarters it may be considered that the independents' grievances are justified, such methods scarcely lead to eventual harmony between the two factions, and, indeed, merely invite political control.

In the current issue of the independent exhibitors' official journal, there is this passage:

"The decision of the New South Wales Motion Picture Exhibitors Association to introduce a sixpenny minimum admission, and to approach the State and Federal Parliaments for further film legislation, is primarily an attempt to make further theatre building in areas already catered for a hazardous venture. But it is also an expression of resentment towards the MPDA, inasmuch as that organization is regarded as a complete 'wash-out' in contributing anything to the self-regulation of the industry."

Return for Arbitration

Simultaneously with the appearance of this item, exhibitor and distributor representatives were in conference in an attempt to remedy a number of trade disputes without the assistance of governments; but now it was found necessary to return to the New South Wales Government for arbitration on the issues over which a deadlock had arisen.

The same publication puts it this way:

"The MPDA officially says: 'Everything is all right. We have no need to regulate anything. There is plenty of competition among distributors, and the principle of barter allows the exhibitor to take care of everything and run his theatre at a profit. After all, Australia's theatres have been built with profits from our product.'

"The exhibitor, in effect, says: 'There is a 10 per cent rejection right in America, but we are told here that we do not need any. There is a Look-and-Book Act in England, but again we are told that it would ruin the business in Australia. At the same time producers are expanding their plants, increasing their profits and putting more money than ever into their top-class product. The MPDA says: 'We can do nothing for you—but don't go to the Government, either. That's suicidal!' "

Well, they have been going to the Government and the Government has been sending them back home again, because having inquired twice into the film industry within eight years, in addition to the Performing Right Inquiry in which film interests figured prominently, political administrations are wearying of our squabbles. The one concrete plan to take the whole unsavory business out of the Government's hands is the suggestion by Charles E. Munro, managing director of General Theatres Corporation, for the creation of a tribunal of six members with equal exhibitor and distributor representation. Such a tribunal has now been set up. Decisions will be dependent on a majority agreement on both sides.

▽

New Production Company

Latest local production company to make its appearance here is Associated Players, which is being floated on a nominal capital of £40,000 ($200,000), with Claude Flemming, Frank Harvey and Gladys Moncrieff, prominent stage names, mentioned as the principals. First feature scheduled is "Little Man," to star George Wallace, who has already proved successful on the local market in the Efftee productions, "Harmony Row" and "His Royal Highness." Miss Moncrieff, who is one of Australia's most highly-paid stage personalities, will star in the second.

▽

The Exhibitors Association here will shortly discuss a proposal that exhibitors should pointblank refuse to book any picture on a 50-50 percentage of the gross. General opinion among members is that such a rental prohibits the showman from returning a profit on the season, but others contend that so long as there are exhibitors who are prepared to pay high prices for outstanding product, even at a loss, they will continue to do so, providing they are buying goodwill from their patrons.

\

Success of "Trail of the Lonesome Pine" here and in Melbourne has revived interest in color, which threatened to become a definite box-office liability after the failure of "Becky Sharp." Theatre-men of this country would like to see producers make more outdoor subjects in color, and leave interiors alone until the studios are more conversant with the technique.

▽

Acquisition of the Melbourne Lyceum by Snider and Dean Theatres, Ltd., under a leasing arrangement with General Theatres Corporation, adds another link to a chain that has rapidly gained great importance and significance on this market. Besides the Lyceum, Snider and Dean now control at least one theatre in every capital, and an extensive country circuit in N. S. W. They also have under consideration ambitious plans for expanding their circuit still further, and there are definite indications that inside 1938, the company will exercise a great influence on the marketing of films here. Assuming that the five-year period under which General Theatres Corporation is to remain the holding company for Hoyts and Union Theatres is not extended, and these two circuits return to open competition, the presence of Snider and Dean, Ltd., will undoubtedly be welcomed by distributors, should negotiations with Hoyts and Union not proceed too smoothly. On the other hand, if Snider and Dean allied themselves with one of the circuits to form a buying pool, the circuit left in the cold wouldn't be too happy about it.

The men in the control of Snider and Dean are Sam Snider, former general manager of Hoyts, and one of Australia's most capable theatre men, and George Dean, whose city, suburban and country theatre experience covers a quarter of a century. Associated Distributors, which handles the C. M. Wolff product in Australia, has sold to 33 independent neighborhood houses in opposition to the neighborhood circuit in Melbourne controlled by Hoyts. As they are already tied up with MGM and Paramount for the 52 weeks, the trade is wondering how the indies are going to find playing-time for all this British product.

STAGE PRODUCERS SUE FILM COMPANY

by CLIFF HOLT
in Melbourne

J. C. Williamson, Ltd., stage producer, has obtained a supreme court writ for an interlocutory injunction restraining Metro - Goldwyn - Mayer from showing the picture "Rose-Marie." The point at issue is whether a talking picture constitutes an infringement of stage play rights. MGM holds the opinion that a legitimate show and a sound film are two distinctly different types of entertainment; that the stage rights only were sold by the author for Australia, and that the rights to talking picture production and presentation remains with MGM as the owner of the film rights.

The release of "Rose-Marie" as a silent was not questioned by Williamson's but the addition of dialogue and music in their opinion alters the matter. The case is regarded as a test because Williamson's holds the stage rights for many plays already produced or in the course of production by Hollywood companies.

Independents Attack Stand of Distributors' Organization on Admissions and Trade Practices; Revive Interest in Color

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Many years ago the motion picture and the stage had on their boards a rather successful comedian in the person of Billy B. Van. Born in 1870, some 66 years ago, Mr. Van, whose real name is Vandergrift, reached theatricals at age nine, when he appeared on the stage at the old North Broad Street theatre, in Philadelphia, in the chorus of the juvenile "H. M. S. Pinafore." Subsequently he played "Dick Deadeye" in the same production, and that started him on a career that lasted for 48 years, through the theatre—in the circus, vaudeville, burlesque and finally reaching Broadway stage headlights in 1908. Motion pictures came along and made him a wo-reel comedian.

Retirement eclipsed Billy Van at least half-a-dozen seasons ago, and nary a word has been heard of him since, until, the other day, he bobbed up as the author of a piece on "successful salesmanship," in the "Executives' Service Bulletin," for which he had written in the capacity of president of the Pine Tree Products Company, of Newport, New Hampshire. Mr. Van's company promises exhilaration with each package of Pine Tree pine salts for the bath.

Evidently the old comedian has carried with him to his new field of selling some of the imaginations of the theatre, now predicting, in the mind of an H. G. Wells, a salesman of the future who will make calls in rocket cars, at Keokuk in the morning and New Guinea at lunch. "Before he can say 'advertising allowance,' the customer will have an order blank and pen in his hand. The pen will be equipped with a photoelectric cell and, as he signs, the customer's order will be automatically transmitted to the home office and the merchandise in turn will rocket forth and arrive probably before the salesman leaves."

▽

Conservative residents near the little town of Trail, in British Columbia, had for months turned their eyes every morning to a rock on the roadside on which some gospel preacher had painted the message: "Are You Saved?" Imagine their consternation when the other morning they found painted over the preachment another, and less spiritual message advising them to "Visit the Capitol Theatre—Cool in Summer. Warm in Winter."

Will Harper, the enterprising Capitol theatre manager, said he was unable to resist the "ideal location."

▽

Lowell Lawrence, in Kansas City's *Journal-Post,* swears that a certain motion picture producer in Hollywood was entertained recently at the new home of an actor, where he was shown every detail of the palatial residence, listening attentively the while the actor expressed special pride in showing his new grand piano. "It's a swell layout," commented the movie mogul, "but you ought to trade that piano in for an electric one. It looks ridiculous for a star with all your money to be playing a piano by hand."

▽

Motion pictures are not the only art that sometimes subjects itself to merchandising promotions of its esthetic accomplishments. Several apprentice Paderewski pianists, competing at New York's Town Hall for the Music Week Association, survived many eliminations and received gold medals allegedly attesting to their talents. The reverse side of the medal is completely covered with an odd V-shaped design, beneath which is inscribed: "Donated by S. Klein, Ladies' Coats and Suits, Union Square."

SHOW BUSINESS DEBUNKED

One of New York's pioneer independent theatre managers, whose identity must remain concealed for obvious reasons, gives to this department the publication rights to a literary "masterpiece" which he prefers to call "Theatrical Terminology" or, in short, "The Show Business Debunked".

"This may not apply to all houses, or to all circuits," he explains, "but no matter what the coming election may bring, we independent theatre managers agree that there is no Santa Claus." And with that rather cynical introduction, our author herewith presents the following estimations of theatre circuit executives:

CHIEF EXECUTIVE: A man who has a dozen or two morons convinced that "thar's gold in them thar theatres!" And he always gets his.

ASSISTANT CHIEF: He tries to keep the morons convinced.

DIVISION MANAGER: Lord of all he surveys—most of them the proof of "the survival of the unfittest."

DISTRICT SUPERVISOR: The guy, always in spats, who shouts loudly and long at everybody except the Chief Executive's relatives.

MANAGING DIRECTOR: One who buys a car to carry around his supervisor.

RESIDENT MANAGER: A sufferer from the Division Manager's inflated ego and a victim of the Managing Director's halitosis!

ASSISTANT MANAGER: A stooge in flannel pants, blue coat with white buttons and a cabinet-file of reliable, overworked alibis.

CHIEF OF STAFF: A rose by any other name——

ASSISTANT CHIEF OF STAFF: "Yes man" for the blooming rose.

HEAD USHER: Usually a poor relative of the Chief Executive.

USHER: A fellow with hope—and heaps of endurance.

USHERETTE: Something dainty——

DOORMAN: King Tut's rival.

SHOWMAN: That unknown quantity.

Standard Oil Company of Indiana announces that they finally had to travel all the way to Hollywood to get pictures of "goofy" people to run with "goofy" testimonials in the series of "goofy" advertisements now appearing in the midwest in behalf of its Red Crown gasoline. They engaged character players whose names and telephone numbers were obtained from casting directors.

There's "Barney Barnacle," who boasts, "Already this Red Crown's saved me more than I paid for it—and I've still got it!"; and "Lester Longbow," who crowed that he had traveled four miles on a two-ounce bottle of the gas; and "Janet G. String," who had saved so much gas driving and stopping and going around the country that she had been compelled to rent a barn to store it all in. "Lloyd Legpull" offered the prize claim, however, telling how he did 16.3 miles by merely giving the carburetor a whiff from a gasoline-scented handkerchief.

Proof of the extent to which the man in the field, socalled, can muddle the purpose of such movements as the Legion of Decency is submitted by Nelson Creswell, of the Cozy theatre, in Cedarville, Ohio.

"We played one of those 'shoot-'em-up' westerns," writes Mr. Creswell, "in which everybody is killed except the cameraman. A young farmer—a regular 'hayseed,' who does not get to town very often and who does not know what is going on except what he reads in the Sunday School papers, attended the showing of this picture. He seemed to be very much shocked at all the shooting, and so remarked to me after the show: 'I thought this here Legion of Decency was going to clean up movin' pictures, but all that shootin' and killin' don't look to me like they're doing it.'"

▽

It seems that the New York "Times," in a certain sense with respect to their status in their fields, has named together the Bible, the Encyclopedia Britannica and Motion Picture Herald. May it not be observed that Terry Ramsaye, editor of the Herald, writes for two out of the three of them.

▽

Mr. W. G. Van Schmus must have his problems with some of the out-of-town trade. And we find charming evidence, too, of how the double bill thing goes and grows. It seems that Mr. William R. Weaver, special writer on the HERALD staff, having recently brought his family on from Chicago, was showing his daughter, Patricia Ann, aged nine and thoughtful, around the Radio City Music Hall, its vast vistas of architecture, its heaven-high auditorium, and its wonders of impressive machinery, acres of elegance. "It's very nice, papa," Patricia observed, after they had reached home and had time for reflection, "but they only had one feature."

▽

Adjutant-General of the Wyoming National Guard, Lieutenant-Colonel R. L. Esmay, is worried for fear he may have contributed $1,000 *to the filming of "The Plainsman" by Paramount, quite involuntarily. He received a check for that amount from Paramount and proceeded to pay soldiers of his encampment who had participated in several sequences of the picture. Later when it was found that some of Paramount's costume equipment used in the filming was not returned, Paramount stopped payment on the check. Now, it looks like the colonel is out* $1,000. *Any attempt on his part to retrieve the money from his soldier boys would precipitate a revolution of the worst kind.*

▽

When not engaged in furthering its radio broadcasting interests in NBC, or its sound equipment manufacturing business in RCA Victor, or the affairs of producing, distributing or exhibiting motion pictures through RKO, in which it has a 50 *per cent interest, the best brains of David Sarnoff's cohorts at the Radio Corporation of America give attention to such vital problems as "perfecting delicate instruments by which the neighborhood garage man can diagnose motor car ills as quickly and accurately as a doctor diagnoses human ailments with such devices as the stethoscope." That obstacle hurdled, and Mr. Sarnoff will stand alone, even though the device does use Rochelle salts to measure the vibrations which tell what's wrong with the old puddle-jumper. Nor is that all, for Mr. Sarnoff's thinker-uppers have also contrived a device by which the operations of a towboat may be directed from the offices of the owners. That's well nigh the acme of scientific perfection.*

JAPANESE CIRCUITS' THUMBS DOWN ON BLOCK BOOKING PROGRAM FILMS

Shochiku and Takarazuka Companies Inform Distributors They'll Buy Only Their Best Pictures for First-Runs

by CHIKUSHI TANI
in Tokyo

Restriction of importation of foreign motion pictures, though supposed to come sooner or later, was broached suddenly by our exhibiting parties in an abrupt action by Tokyo's two biggest film-theatrical interests, the Shochiku and Takarazuka companies.

The two concerns called the sales managers of ten foreign picture distributing units in Tokyo to a gathering held at Tokyo Kaikan, and gave them a joint statement verbally and in writing to the following effect.

"We used to contract for one or more additional program pictures for each special feature contracted for with the foreign film distributing companies. In order to hold our own, we two companies have had to compete with each other for the purchase of outstanding productions from various distributors. Out of such necessity of competition, we until now have been obliged to buy a number of program pictures which we often have had great difficulty in consuming at our theatres. We have had to play pictures against our liking, and our patrons were the greatest losers. Now we have jointly agreed not in the future to contract for or play any pictures beyond the practical need for first-run release at our theatres.

"Our men will be present for previews at the customs house on request from you, the distributing party. This plan will not only mean that we shall get the best possible pictures to suit the patrons but will help the foreign motion picture to gain and retain popularity, with the result that there will be more increased attendance, thus contributing much to the prosperity of our motion picture industry.

We ask the cooperation of every foreign film distributing company."

According to Messrs. S. Kido and J. Yoshioka, managing directors of the Shochiku and Takarazuka companies, the aim is self-explanatory, but it is also obvious that on one hand they are trying to relieve themselves of block contract arrangements for program pictures.

This move is a matter for serious consideration in the eyes of distributors, particularly such as Paramount, RKO and Towa Shoji, who have made block contract arrangements with the two big exhibitors for a large quantity of pictures.

Every distributor faces the fact that the best production is the surest to win on the picture-to-picture basis of sale. The fear entertained by some managers is that the public will demand deluxe productions only.

In addition, as it is generally presumed that European distribution in Japan is at the point of saturation, the home offices in America may be expected to raise the quota for Japan to a very considerable degree, and their Japan offices may be in a difficult position, having to come in amicable contact with these big customers on one hand, and still to make successful attainment of the quotas set.

▽

Cultural Films Popular

The Japan Motion Picture Association (The Dai-Nihon Eiga Kyokai) recently presented a petition to our government for compulsory exhibition of cultural pictures in the theatres. In keeping with this move, the majority of our producing companies have now established at their studios cultural picture departments to take care of the production and distribution of such product.

Shochiku Cinema since early this year has had a special motion picture section succeeding its former newsreel section. Nikkatsu newly founded a cultural picture department. So did Daito Cinema, while Shinko Cinema has shown activity along this line by having released "The Policeman" and "The Great Tokyo Series," although it has no section at the studio bearing such a title.

Nearly all such pictures have proved very popular with the public.

Room on Programs

Now comes the question whether a place should be allotted on each week's theatre program for cultural pictures.

According to a survey made by Kokusai Eiga Shimbun among typical theatres, including high, middle and low classes, 99 per cent of them replied that their programs had room for cultural pictures. The remaining 1 per cent said they used newsreels on current events.

Those theatremen who replied all agreed that producers should do their part to meet the demand of general exhibitors by supplying such productions made on a high standard of educational content.

Most theatremen favored the narrative, scenic and historical pictures, and particularly musicals in the foreign picture field.

It is indicated that Ichizo Kobayashi, theatre magnate and importer of films, shortly will launch his long reported large scale production venture. He returned recently from a tour of Europe and the United States, during which he studied film methods.

He has just completed plans for a new distributing organization, in association with P.C.L. and J. O. Talkie, which will handle the distribution of Japanese films. A joint investment of 1,000,000 yen has been made in the new company, it is said. The plans call for six productions monthly from P.C.L. and J. O. Talkie.

▽

Indication of the intention of Japanese producers to impart a more universal appeal to their product is seen in the fact that the Shochiku Cinema Co. sent a unit to location in Tibet to film "Male vs. Female."

A second production of the same character is in work by Yokohama Cinema Company, which has sent an expedition to South America for six months.

PUBLIC LIMITS STAR TO FIVE FILMS A YEAR

Francis Lederer took his production problems to the public in a questiontionnaire which he sent to 2,500 film patrons, critics and theatre managers, and the results reveal that 57 per cent of those who answered believe that too many pictures a year are injurious to a star's standing; that Mr. Lederer should make between 4 and 5 pictures annually and that he should appear in light romantic vehicles.

Of a total of 2,413 answers received by Lederer, 1,368 expressed the belief that too many films were harmful to a star. The critics, particularly, were against overproduction, 85 per cent of them voting for restriction of a player's appearances on the screen.

Cultural Films Wanted by 99 Per Cent of Exhibitors Replying to Questionnaire; High Standards Urged on Studios

Exhibitors Freed in Bank Night Cases

Two theatre managers in Massachusetts were acquitted of gambling charges in connection with the operation of Bank Nights and a test case on a similar charge was begun in Virginia this week.

In Boston Charles S. Wilson, manager of the Dorchester, and Roy Heffner, manager of a theatre in Brighton, Mass., were found not guilty of a lottery charge in superior court.

Charles A. Somma, theatre operator in Richmond, Va., has been arrested and charged with operating a lottery at the Hippodrome theatre, in which he has a proprietary interest. Mr. Somma denied that he was violating the anti-gambling laws of the state and announced that he would make a fight in court to establish his right to award "attendance prizes" to holders of lucky numbers.

Affiliated Enterprises, Inc., is suing Rube Finkelstein and Robert Rhodes in Kansas City for payment of royalties on the use of the term "Bank Night." The defendants have maintained that Bank Night is a lottery and have refused payment for the scheme.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Impending

At B. I. P., Elstree, plans are practically completed for the lineup of subjects already announced. First to go on the floor is likely to be "Star of the Circus," for which John Monk Saunders has delivered his story. Buddy Rogers, Noah Beery, Clifford Evans, George Graves, W. H. Berry and Steve Geray have been cast and a Hollywood feminine lead is likely to be announced. Brian Desmond Hurst is directing.

Herbert Brenon, who made "Living Dangerously" for BIP, is to direct "The Dominant Sex" for them. The Michael Egan play was a real theatre success and there was heavy competition for the screen rights. John Lodge will be the lead. Mr. Lodge starred in "Ourselves Alone" for BIP and also in the recently completed "The Tenth Man," advance reported as one of this studio's biggest efforts; he has a lengthy contract with BIP which will probably put him in "Bulldog Drummond at Bay," and "Murder Gang," the latter likely to be retitled "Sensation."

Gaumont-British put no new pictures on the floor this week, for the good reason that the five current productions absorbed space at Shepherd's Bush and on exterior lot at Northolt. These films are "Head Over Heels," "Sabotage," "The Northing Tramp," "The Nelson Touch," and "O. H. M. S." For the latter, Raoul Walsh this week directed war scenes at Amesbury, using a thousand British troops from the Royal Warwicks, the Queen's, Royal Engineers and Royal Corps of Signals. The soldiers play crowd parts as Chinese bandits as well as figuring in their regular capacity.

Antoinette Cellier, daughter of Frank Cellier and J. Farrell MacDonald have joined the cast of "The Great Barrier" on Canadian location.

Production

Erich Pommer's first production for London Films, "Fire Over England," went into active work at Denham this week. From a screen play by Clemence Dane, of "Will Shakespeare" fame, and Sergei Noldanov, this is the long schemed feature starring Flora Robson as Queen Elizabeth and it is being planned on very ambitious lines. Direction is in the hands of William K. Howard, with another Hollywood man, James Wong Howe, at the camera, and the cast includes Raymond Massey, as King Philip of Spain, Leslie Banks as the Earl of Leicester, Laurence Olivier, Vivien Leigh, Lawrence Hanray, Tamara Desni, Morton Selten and Henry Oscar.

The high spot of this production will be the coming of the Spanish Armada to England and its defeat in one of the crucial naval battles of history. Such famous episodes as Drake's game of bowls and the Queen's address to her troops at Tilbury are also likely to be seen. In period and historical sequence "Fire Over England," picturing the life history of Henry VIII's famous daughter, looks like a logical follow-on of London's greatest picture. It is being produced by Pendennis Productions.

Alexander Korda is in the fourth week of his personal direction of "Rembrandt," with Charles Laughton, current scenes picturing the painter at work on his masterpiece, "Saul," in his house at Amsterdam. Roger Livesey is playing the part of the model for Saul. Recently shot are sequences of the banquet in honor of the public display of that other famous picture, "The Night Watch." Gertrude Lawrence, playing the part of Rembrandt's housekeeper, sings an old Dutch song, "The Naughty Girls of Kield recht," in this scene. Songs are also provided for Elsa Lanchester and Roger Livesey and a period musical background is schemed for such scenes as the reception of the Prince of Orange by the Amsterdam burghers.

The next big star on the London lot will be Marlene Dietrich, booked to start in "Knight Without Armor," with Robert Donat, within seven days. Miriam Hopkins, in the Victor Saville "Dark Journey," Edward G. Robinson in Atlantic Films' "Thunder in the City" are two other Hollywood stars at work.

All stages at the big Denham plant are now active, the current productions, in addition to those mentioned, being the New World "Wings of the Morning," Pall Mall's "Paderewski," Tom Wall's "Dishonor Bright," and the Tauber "Land Without Music."

Help Wanted

Illustrating at once the shortage of first-class director and star talent in England, and the advisability of a vacation in London for any Hollywood people of reputation whose contracts allow of an outside picture or two, are two stories of signings this week.

Tay Garnett, dropping in at Southampton on the good ship *Athene*, on a world cruise in search of exteriors, has revised the itinerary in order to direct a picture for the Douglas Fairbanks, Jr., company, Criterion, at Worton Hall. James Durante, here for a variety tour, has been grabbed by Max Schach's concern, Capitol, for a part in "Land Without Music" at Denham, and just lately, Richard Barthelmess, with nothing but a vacation in mind, found himself fitted with a Twickenham contract to play opposite Dolly Haas, in his own old picture, "Broken Blossoms."

The moral for Hollywoodians seems to be that the make-up kit should go in every bag packed for the London trip, and that a roundtrip booking is just another way of wasting time for the steamship companies.

Mr. Garnett's feature for the Fairbanks outfit will be a spectacular piece with the battle of Flodden as its big moment, and it won't go on the floor until the end of August because the War Office, already lending soldiers and munitions for two British pictures, will be asked to give its usual assistance for the scenes of the historic English-Scottish battle. John Balderstone, of "Bengal Lancer" and "Berkeley Square" fame, is writing the script in consultation with Richard Fisher, British period expert. Scheduled to cost £150,000, "High Treason" (working title) will have an American release through United Artists.

While Messrs. Garnet and Fairbanks are picking locations, Criterion will start at Worton Hall on "Gang," the Louis de Wohl novel scripted by Norman Alexander, jointly produced by Fairbanks and Marcel Hellman and directed by Alfred Zeisler, lately of UFA. Harold French is supervising the dialogue. Many of the scenes in "Gang" occur in a department store and the Selfridge establishment in Oxford Street is being used for authentic backgrounds.

Mr. Durante's part for Capitol will put him into costume and wig for the first time. He plays, in "Land Without Music," a "special European correspondent" of the *New York Evening Echo* of 1830, crossing the continent by donkey-cart with his daughter Sadie in order to record the events consequent on a Royal ban on music in the principality of Lucca.

How They Stand

Twickenham Film Studios is beginning two new pictures: the Flanagan and Allen "Underneath the Arches" and the Edward Everett Horton-Genevieve Tobin "The Man in the Mirror." Originally scheduled to direct the former, Albert de Courville has had to relinquish the assignment, due to commitments at the G-B studio, and Redd Davies will now be in control, Sydney Blythe acting as assistant director. Enid Stamp-Taylor, Aubrey Mather and Harvey Braban have been added to the cast.

Maurice Elvey is directing "The Man in the Mirror" at the J. H. Studios, Elstree. Genevieve Tobin got in on July 13th, and Everett Horton was due three days later, with the first scenes scheduled for July 22nd.

Another current Twickenham feature, "Beauty and the Barge," is still held up by the quinsy from which Gordon Harker is suffering. The Cockney star appears in practically every sequence.

"Spy of Napoleon," Elvey's current feature for Twickenham, had one day's studio interiors to complete, after its return from Scottish location. With heavy rain continuous in London, they had perfect weather conditions on Loch Lomond, the only delay in production being due to the fact that, using the model village on Sir Ian Colquhon's estate at Luss, they had to lay off work for the Scottish sabbath. The captain and crew of the river steamer *Princess Patricia* were put into eighteenth century costumes for lake scenes.

BRITISH FILMS ACT COMMITTEE CLOSES HEARINGS OF EVIDENCE

Producers Still Divided on Policy; "Exhibitors Only" Quota and Anglo-American Reciprocal Scheme Talked

by BRUCE ALLAN
in London

Although the Advisory Committee on the Films Act has officially announced that it will hear no more evidence, proposing to adjourn until October for a final consideration of its findings, it is a more or less open secret in Wardour street that the production section of the industry is divided, perhaps hopelessly, on the major question of the quota.

The Film Group of the Federation of British Industries, representing every production unit of importance, submitted an official case to the Committee. An increased quota and the imposition of a minimum cost clause were its chief demands. From this policy, G.-B. and A.B.P. dissented, A.B.P. resigning from the Group.

This week there was a further meeting of the producers' group. No official statement has been made as to what happened on this occasion, but unofficial comment suggests that, far from healing the differences among members, the discussion emphasized them to a point which makes the formal withdrawal of the previous official policy a distinct possibility. Such an announcement might seem superfluous, in view of the recognized split in the camp, but the leading fact in the situation is that this policy was put up to the Moyne Committee as that of the Group, was printed in the official Minutes issued by the Board of Trade, and, presumably, must be one of the main factors in the general consideration of the problem on which the Committee is to found its suggestions to the Government.

Assuming the division in producer opinion to be as acute as is suggested by all available opinion, the intriguing question of the moment appears to be whether the Moyne Committee can adhere to its decision to hear no more evidence. What if it is asked to hear a revised "case" from the Group?

New Base Is Possibility

This is definitely a possibility. At the recent meeting it is a fact that several alternatives to the bigger quota—minimum cost proposals were canvassed. Among them was the proposal that the quota should be imposed on exhibitors only. Also discussed was a reciprocal deal with American companies whereby the latter would agree to distribute in America a certain footage of British films, to be determined by their American footage released in England. Both suggestions are believed to have been rejected, but that they should have been discussed makes it plain enough that the Film Group has no agreed policy and that the Moyne Committee has before it a series of suggestions which can be, and undoubtedly will be, challenged by important producers as well as by exhibitors and distributors, immediately there is any suggestion of legislation based on them.

To this sufficiently confused situation further confusion has been added by another trade happening which at first glance has no connection whatever with the Moyne Committee's activities; the Schenck-Ostrer deal in Gaumont-British shares is alluded to here.

No one who read the minutes issued by the Moyne Committee can have failed to notice the indication on the part of several of the members of a desire to be assured about, and perhaps to insure against, a possible domination of the British industry by foreign (meaning American) interests. In this attitude they undoubtedly reflected a very important British official policy. In recent years there has been action by the Government definitely directed to securing that financial control of important British industrial concerns shall remain in British hands.

What the British Government thinks of the Schenck-Ostrer deal will not be known until the details of that deal are released, but it can be taken as a certainty, first, that pressure will be brought to bear upon ministers in the House of Commons and secondly that, if it is not thought that British interests demand special action in this case, the general case for protecting the British film industry will be strengthened by the fact that major holdings in a major British company have been allowed to pass to another country.

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Directly as a result of the F. B. I. Film Group's recommendation to the Moyne Committee in favor of the removal from the Films Act of the stipulation of a British scenario writer for quota films, a British Screen Writers' Association has been formed under the aegis of the Incorporated Society of Authors, Playwrights and Composers. Kilham Roberts is the organizer and, it is believed, hopes to persuade the Moyne Committee to relax its decision to hear no more evidence, in order that the special case of British screen writers may be presented.

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London & Continental Pictures, Ltd., an enterprise of John W. Gossage, prominently associated with Reunion Films for some time past, is making its first picture, "The World Is Mine," at the A. T. P. studios, Ealing, Reginald Denham directing Frances Day, Nelson Keys and Hugh Wakefield.

Dillon Damen Production Corporation, Ltd., has been formed for the purpose of production and the control of studios with Dillon Damen, recently director of publicity to Columbia Pictures as its active principal and the Hon. James Benson as a director.

▽

Lord Tyrrell of Avon, president of the British Board of Film Censors, presented the *Film Weekly* prize for the Best British Film of 1935 to Alfred Hitchcock, director of the Gaumont-British "The Thirty-nine Steps," at a luncheon at the Savoy attended by many leaders of the British industry. Michael Balcon, producer of the picture, was associated in the presentation.

The award for the best acting performance of the year went to Elisabeth Bergner for her work in "Escape Me Never."

Ranked closely behind the Hitchcock picture, in patron votes, said Herbert Thompson, editor of *Film Weekly*, were London Films' "Scarlet Pimpernel" and B. & D.'s "Nell Gwyn," while Robert Donat and Leslie Howard ran second and third for the acting prize.

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The Right Hon. B. S. B. Stevens, Prime Minister of New South Wales, Australia, received a deputation from the Film Group of the Federation of British Industries during his current visit to London, for the purpose of hearing objections to certain features of the N. S. W. Quota Act, which came into force on July 1st. Outstanding feature of the act is the provision that imported films must be covered by a percentage beginning at 4 per cent of Australian-made films. The British group objects, in chief, to the fact that British films are classed with American as "imported." The companies represented include Gaumont-British, Associated British, British Lion, British & Dominions and Sound City, and they reported a "receptive" attitude on the part of the Australian premier.

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Stating that "General conditions operating in the studios are highly satisfactory," the National Association of Theatrical Employees, in its annual report, makes a pointed comparison between this state of affairs and that obtaining in the theatre end of the industry. It is asserted that in certain areas exhibitors, in order to evade equitable wage agreements, are sheltering behind the Cinematograph Exhibitors' Association, while the CEA branch appears to shelter behind individual exhibitors. Declaring this policy to be obsolete, the report states that "If the CEA want to make a conflict on the question of trade union recognition, we are quite prepared to meet the challenge and fight it."

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Kann Speaker at Luncheon

Red Kann, editor of MOTION PICTURE DAILY, was called on for a speech at the monthly meeting of the Trade Luncheon Club at the Trocadero when James Maxton, M.P., leader of the Glasgow group of Left Wing Laborites, failed to keep his date as guest speaker.

Mr. Kann confined his remarks to a description of the delightful weekend he had had in Devon with Ken Nyman.

Arthur S. Moss of Associated British Pictures was in the chair and the only other speaker was Tom Groves, M.P., Labor "Whip."

U. S. LEADS IN BRITISH IMPORTS

The Right Hon. Walter Runciman, president of the Board of Trade, replying to a question to Mr. H. Day, M.P., gave the following figures of imports of films into Great Britain during the twelve months ended June 30, 1936:

Country of Origin:	Films	Footage
U. S. A.	1,060	3,868,188
Germany	12	70,492
France	12	90,441
Russia	6	42,494
Austria	5	37,727
Other Countries	4	26,806
From British Territories:		
Australia	15	58,100
Canada	10	34,772
South Africa	1	3,606
Rhodesia	2	2,392
India	3	23,968

Schenck-Ostrer Deal Casts Shadow Before It; Members of Moyne Committee Fearful of U. S. Domination

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Come and Get It

(U.A.-Goldwyn)

Drama

Adapted from an Edna Ferber novel, the story told in this production is elemental drama. Being played by a large cast it concentrates its plot upon one man whose life was a long turmoil of soaring business ambitions and disillusioned romantic dreams. Located in the lumbering sections of Wisconsin's forests, it tells of a man who sold his hope of happiness for wealth and power. Grown rich, old and influential, he sees in the daughter of his old sweetheart a girl who means everything lovely that he dreamed of and lost. His domestic life turned into a chaos, the power of the situation is intensified when he finds that his son is loved by the child he adores. Desperate, he fights with his boy, and as he hears the girl say "Don't hurt him, he's an old man," he comes to his senses.

Theatric ingredients of story and substantiating production efforts being of the character that definitely have proved their entertainment and commercial value, the cast which will be seen is unique inasmuch as it presents new personalities with established players. Edward Arnold, lately in "Sutter's Gold" and "Meet Nero Wolfe," is starred. He is supported by Frances Farmer, currently in "Rythm on the Range"; Mary Nash, a newcomer from the stage; Walter Brennan, remembered particularly for his work in "Barbary Coast"; Mady Christians, seen in several MGM pictures; Charles Halton, Andrea Leeds, Clem Bevans, Edwin Maxwell and Agnes Anderson.

Exploitation potentialties represented by the story, character and cast as well as production features—all action occurring about lumber camps and realistic in conception of that atmosphere—are furthered by additional production credits. Besides her other screen contributions, Edna Ferber is a widely read author. Similarly the scenarists, Jane Murfin and Jules Furthman, have definite prestige. Director Howard Hawks' recent credits include "Barbary Coast," "Ceiling Zero" and the forthcoming "Road to Glory."

See America First

(20th Century - Fox)

Domestic Comedy

Something more than the ordinary incentive to produce a wholesome family character series appealing to wide audiences seems to be inspiring the production of the American Family Series. Maybe a glance at the fan mail received may suggest the reason. One man who writes that he and his family who patronize a Bronx "insectorium" lauds it highly. Another, president of one of the country's biggest mercantile concerns, is equally enthusiastic as to the quality of entertainment provided.

At any rate, with the principal familiar characters again appearing, this third episode in the chain is typical all-family entertainment. In it, as the title indicates, the Jones family, desirous of a vacation but harassed because finances are lacking, attain their dream by taking off on an American tour via auto and trailer. As its predecessors did, "See America First" concentrates on the adventures, comic and seriodramatic, which befall the family and similar to the others brings in two youthful twin romances.

Based on a story by Robert Ellis and Helen Logan which is topical in character, the production is being directed by James Tinling, maker of the other two pictures.

Jed Prouty, Spring Byington and Florence Roberts again are father, mother and grandmother. The three younger children, William Mahan, June Carlson and George Ernest, again appear, as does Kenneth Howell in the big brother role he has had throughout the series. Shirley Deane and Dixie Dunbar, featured in "Bringing Up Father," are included. A newcomer, Tony Martin, radio favorite, will be seen. He is also in the forthcoming "Sing, Baby Sing."

Divided by Two

(Invincible)

Mystery Drama

Much of the action of this picture is backstage and upon the stage of a theatre. Thus its developments involve much of the atmosphere of a theatre and the staging of a show.

Though the story is essentially mystery drama, it has the expected romantic and comedy counterparts. It concerns itself with a writer of mystery plays who suddenly finds himself face to face with the necessity of solving an actual twin murder case. Technique adapted in writing, preparation of the screen play and in acting causes the author-sleuth's investigations to take on the character of a play. The method, with the principal suspect as the audience, is to reenact the crimes. The motive for each is established and the manner in which they were committed is portrayed. The writer-detective's methods force the culprit to acknowledge guilt. Departing from formula, the story is unique in its deceptive character inasmuch as until the anti-climax it is practically impossible to form an opinion as to the guilty person.

Based on an original story by Arthur T. Horman, directed by Phil Rosen and produced by Maury Cohen, the production has a cast made up of well-known personalities, including a group of veteran performers. Again departing from formula, all the players are featured. Reginald Denny is the fiction writing detective and, save Inez Courtney who teams with him in the romantic comedy phases of the story, the roles of the others are primarily dramatic. Among them are Evalyn Brent, Jack LaRue, John Marlowe, Claude King, Bryant Washburn, Robert Homans, Crauford Kent, Robert Frazer and Miki Morita.

I'd Give My Life

(Paramount)

Drama

For his first production for Paramount release, Richard A. Rowland has chosen a dramatic story in which he will present a cast composed almost exclusively of wellknown players. The screen play is adapted from the stage play "The Noose," a popular feature of about a decade ago. In 1928 Warner made it as a motion picture.

Though the story has a romantic content, it basically is drama. It concerns itself with a boy who killed in self defense. The man he killed was his father. The motive for the slaying was to save the man from scandal and to avert unhappiness for his mother, who subsequently married the governor. As the secret is known only to the boy killer and his mother, the hero accepts a death sentence rather than to talk and thereby set in motion influences that would save his life. But in true dramatic style incidents happen which compel the governor to grant a stay of execution, during which further melodramatic events take place through which happiness is brought to a woman to whom was visioned a lifetime of sorrow as is exoneration for the boy.

Directed by Edwin L. Marin, particularly adept in handling material similar to the character of this story, the film features Tom Brown, Guy Standing and Janet Beecher. They are the boy, the governor and his wife. Yet the value of screen names is not confined to this trio. Others who will be seen in parts ll important to the story's delineation are Frances Drake, Robert Gleckler, Helen Lowell, Paul Hurst, Charles Richman, Clarence Wilson, Thomas Jackson, Charles Judels, Robert Elliott, William Buress, Corbett Morris, Franklin Parker and James Eagles.

Man Without Fear

(Columbia)

Action, Romance, Drama

As western pictures seemingly continue to rise in popular and exhibitor favor, a continual effort is underway to present this form of entertainment on different themes. Generally the trend is to give them some sort of historical background. This production is no exception.

The early part of the forthcoming feature has a war atmosphere in which appear several exceptional action sequences of the Spanish-American War battle of San Juan Hill. These incidents serve to identify the characters, the relation they have to each other, and, tersely, form the basis for the ensuing western story development. As the initial prologue is unorthodox, the substantiating thrill action, romance-leavened motivation also is unusual. Typical of standard western themes, this moves to the tune of hard hitting, fast riding action adventure, in which two enemies, one a lawbreaker and the other a supporter of law and order, vie for supremacy, with the hand of a girl for the victor.

While the novel entertainment idea, in which all that has proved of value in the past as well as much that is unique is introduced, seems to be the outstanding exploitation quality, the production has other worthy merits. The story on which it is based was written by Zane Grey, whose many screen contributions are familiar to all. The screen play is by Harold Shumate, and direction is by Erle Kenton, who also appears in the film as the rough rider Theodore Roosevelt.

Jack Holt, currently in "San Francisco," is the leading player. Practically all the action rotates about him, Louise Henry and Guinn Williams. Others contributing to its effect are such players as Douglas Dumbrille, Gene Morgan, George McKay, Tom London and John McGuire.

Variety Picnic Scheduled

The Variety Club-Film Row picnic in Kansas City has been set for August 17.

LYNCH IS RETURNING TO PARAMOUNT OPERATION

Will Handle Company's Theatres in Florida Centers; R. E. Anderson Resigns as Para. Vice-Pres.

S. A. Lynch, head of the former Southern Enterprises theatre holdings, returns again to theatre operation this week with the approval by the Paramount board of directors of a five-year management contract under which Mr. Lynch will operate the company's theatres in Miami, Miami Beach, Coral Gables and Cocoanut Grove, Florida. Approximately 20 houses are involved in the operations.

The board also accepted the resignation of R. E. Anderson, financial vice-president of Paramount, who was a former vice-president of Electrical Research Products, Inc.

Paramount's contract with Mr. Lynch fixes his compensation on a percentage of the theatres' earnings, the company said. The theatres being turned over to Mr. Lynch's management have been operated heretofore by E. J. Sparks, although they have not been a part of the contract operations which Mr. Sparks has with Paramount. With the exception of the four towns turned over to Mr. Lynch, the Sparks operations remain unchanged.

Mr. Lynch built up the huge Southern Enterprises circuit which dominated the south for many years and which was finally acquired from him by Paramount. He then went into retirement and lived for a number of years on the French Riviera. He reentered Paramount following the company's bankruptcy in the capacity of adviser on theatre reorganizations to the Paramount bankruptcy trustees, a post which he held for more than two years. The present type of management and partnership operating contracts under which 950 of Paramount's 1,100 theatres are operating were devised by Mr. Lynch during the reorganization period.

He withdrew from Paramount about a years and and has been living in Miami where he was also interested in hotel operation.

Mr. Anderson's resignation came as a surprise to the trade, inasmuch as he had been reelected financial vice-president of the company only three weeks ago. The post of financial vice-president will be abolished, it was stated within Paramount, with the bulk of the duties of the office being absorbed by Walter B. Cokell, Paramount treasurer.

Mr. Anderson said that he has undisclosed negotiations under way which may be consummated in 30 to 60 days and which would involve his remaining in the film industry. He is not returning to Erpi. He stated that he "greatly appreciated" the confidence in him shown by the board in reelecting him to his post for another year, but felt that the resignation was advisable and that his leaving was an "amicable" one. He was not a member of the Paramount board.

Several Paramount theatre partners have been in New York to confer on new product with Y. Frank Freeman, head of operations, among them Martin J. Mullin and Samuel Pinanski, Robert B. Wilby, M. A. Lightman, Carl Banford, George W. Trendle, A. H. Blank and Ralph Branton. L. J. Ludwig and John Friedl are expected next week.

Meanwhile, in Hollywood, it was revealed that Harold Lloyd has signed a Paramount contract as an independent producer. The pact calls for the making of one picture a year but no information concerning the time limit was available. Francis Cockrell has been signed to prepare the first story on which production is expected to start shortly at the General Service studios.

60 to 70 Features Coming from Tobis

by J. K. RUTENBERG
in Berlin

Tobis Corporation, largest single film enterprise in Germany, plans a total of 60 to 70 features next year. Adolf Engl, former president of the association of German theatre owners, has joined the Tobis board of directors.

Negotiations are underway between Dr. Homan, Hungarian Minister of Culture, and the German Government on the development of an agreement on films which would facilitate the exchange of domestic pictures between the two countries.

Suits Against Union Must Go to Trial

A motion made by Joseph Basson, president of Local 306, International Association of Theatrical Stage Employes, to have eight independent theatre owners amend their complaints in suits filed for an aggregate amount of $650,000 for damages, has been denied in the New York Supreme Court. The court expressed no opinion, but decided that the matter should go to trial.

Boston Columbians at Outing

The first annual outing of the Boston Columbian club was held last week-end at the Hotel Mayflower at Plymouth, Mass. The club is a social and mutual benevolent organization of Columbia Exchange employees. Mr. T. F. O'Toole, branch manager of the exchange, is club president.

Wins Scholarship

Helene S. Bamberger, daughter of Leon J. Bamberger, RKO-Radio sales promotion manager, has been awarded a full scholarship for the professional training course of the Lake Shore Theatre Colony in Westford, Mass.

Republic Expands

Republic Pictures has arranged for distribution of its product in Peru by the Cinematografica del Pacifico, Lima, with branch offices in La Paz, Bolivia.

Grand National Perfects Setup

Grand National's distribution setup has been completed 100 per cent in the United States, Edward L. Alperson, president, said as he arrived in New York from Hollywood this week.

With 52 features scheduled, of which eight will be westerns and eight melodramas, the first three months' releases will be announced next month. The initial attraction will be ready for release around the middle or latter part of August.

The pictures will be sold in a series of groups as scheduled by the various producers it was stated by Carl Leserman, general sales manager.

Among the producers lined up are B. F. Zeidman, who will make a minimum of seven and a maximum of 10; George Hirliman, scheduled for at least nine; Douglas McLean, six; Boris Petrov, four. James Cagney will appear in two or three. Contracts for five additional producers are now being signed and will be announced next week.

Various studios on the coast will be used, among them being Talisman, RKO Pathe, the Fox Westwood and others.

Releases after September will be at the rate of one a week. The first will be the color production, "Devil on Horseback," with Lili Damita, and "Crusaders in White." Mr. McLean's first Grand National picture will be "23 Hours Leave." Boris Petrov's first will be "Hat's Off." B. F. Zeidman has completed "Crusaders in White," and will next make "In His Steps" with Eric Linden and Cecilia Parker. He has also scheduled "The Five Little Peppers."

Changes in the distribution set-up of Grand National include the appointment of Bradley Fish as San Francisco branch manager. Jack Kaplan has taken over the Buffalo office; William Shartin will manage the Cleveland branch, and Russell Borg will open a GN exchange in Kansas City.

Mr. Alperson was to leave this week for England where his plans call either for setting up a Grand National distribution system or making a deal with a local company to handle the 52 pictures. The Grand National president denied he was going over to acquire any English films. He will be gone a few weeks.

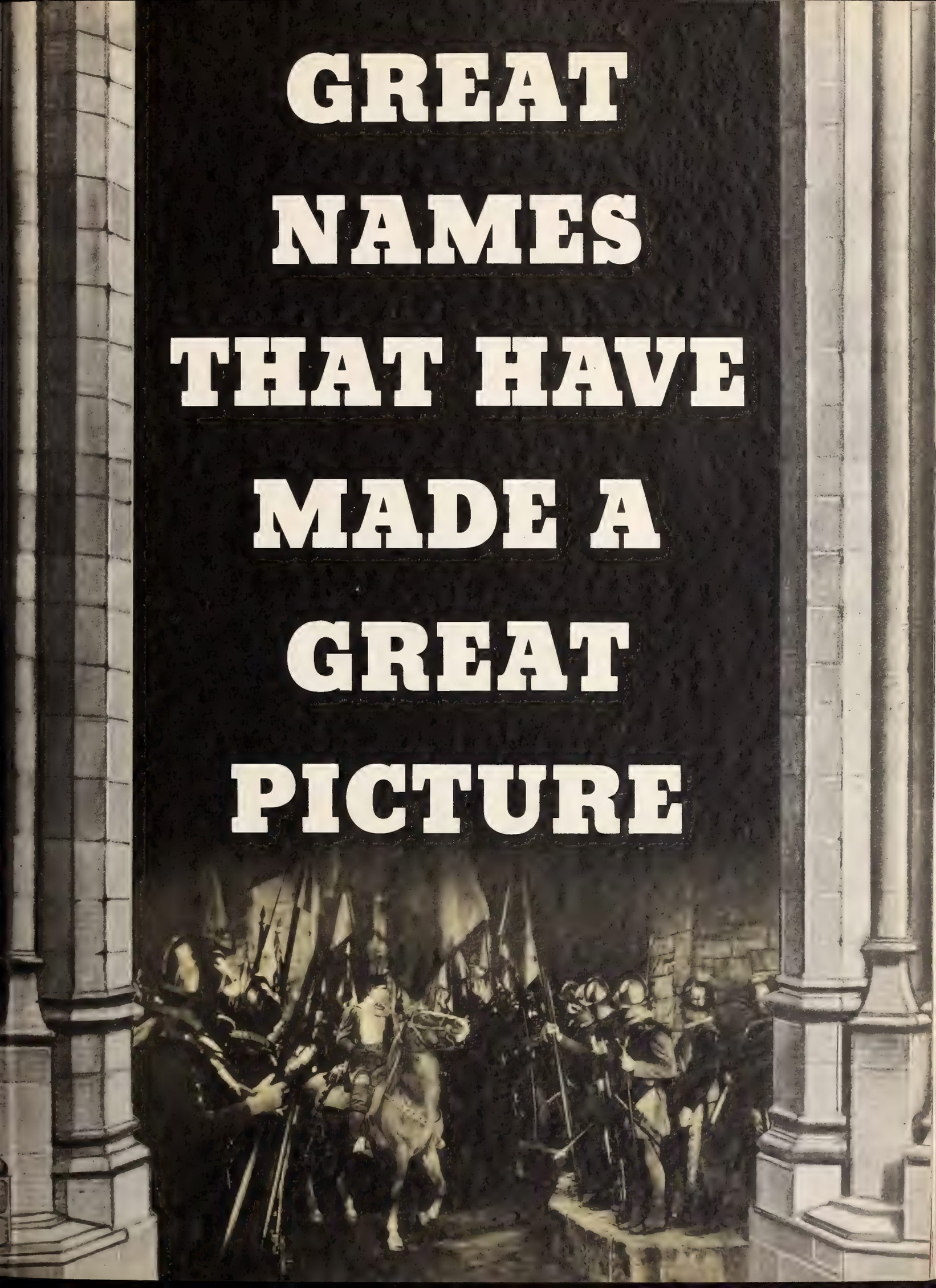
Legion of Decency List Reviews 11 New Pictures

Pictures placed in Class A-Section I and open to general favor are: "Charlie Chan at the Race Track," "Down to the Sea," "Down the Stretch," "Hearts in Bondage," "Hearts of the West" and "Mary of Scotland." In the adult category of Class A-Section II are the following films: "Give Me Your Heart," "Satan Met a Lady," "Sworn Enemy," "Suzy" and "The Bengal Tiger."

Retired Critic Dies

Maurice E. McLaughlin, who retired in 1934 from the post of drama critic of the Brooklyn *Daily Eagle*, died last Thursday of a heart attack at his home in Brooklyn. He was 69 and had been a member of the newspaper's staff for 25 years, leaving a similar position on the staff of the *Dramatic Mirror* in 1909.

GREAT NAMES THAT HAVE MADE A GREAT PICTURE



CREATIVE GENIUS, COUPLED WITH THE MOST SUPERLATIVE CAST EVER ASSEMBLED . . . . IN TRIBUTE TO THEM AND THEIR MASTERWORK, RKO-RADIO HONORS ITSELF AND THE INDUSTRY



PANDRO S. BERMAN
Producer

JOHN FORD
Director

MAXWELL ANDERSON
Author





FLORENCE ELDRIDGE
as Elizabeth



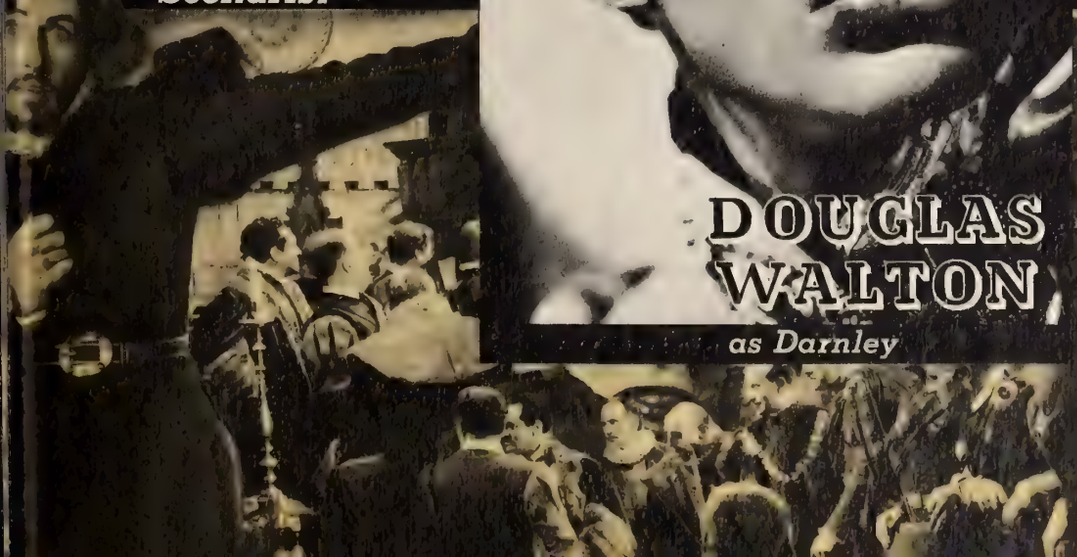
DUDLEY NICHOLS
Scenarist



DOUGLAS WALTON
as Darnley



JOHN CARRADINE
as Rizzio







ROBERT BARRAT
as Morton



GAVIN MUIR
as Leicester



WILLIAM STACK
as Ruthven



ALAN MOWBR
as Throckmorton



BRANDON HURST
as Airan

***D'Arcy* CORRIGAN**
as Kirkcaldy

LEONARD MUDIE
as Maitland



ANITA COLBY
as Mary Fleming

LIONEL PA
as Burghley



LIONEL BELMORE
as A Fisherman

JEAN FENWI
as Mary Seton

A



MORONI OLSEN
as John Knox

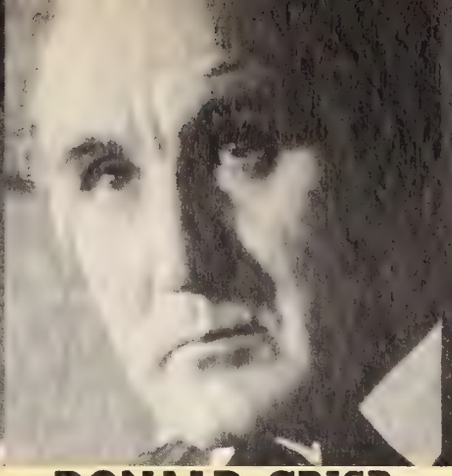




IAN KEITH
as Moray



FRIEDA INESCORT
as Mary Beaton



DONALD CRISP
as Huntly



RALPH FORBES
as Randolph



ALEC CRAIG
as Donal



MOLLY LAMONT
as Mary Livingstone



VID TORRENCE
as Lindsay



MURRAY KINNELL
as A Judge

RY GORDON, MONTE BLUE, DORIS LLOYD, ROBERT
RWICK, LAWRENCE GRANT, IVAN SIMPSON,
EL de BRULIER, BARLOWE BORLAND, WALTER
ON, WYNDHAM STANDING, EARLE FOXE, PAUL
ALLISTER, GASTON GLASS, NEIL FITZGERALD



WILFRED LUCAS
as Lexington

FRANK BAKER
as Douglas

CYRIL McLAGLEN
as Faudoncide




. . . and
KATHARINE
HEPBURN
as Mary
FREDRIC
MARCH
as Bothwell


MARY OF
SCOTLAND

HISTORY'S GREATEST LOVE STORY

OPENS

RADIO CITY MUSIC HALL

THURSDAY, JULY 30TH

RKO-RADIO PICTURE



French Exhibitors Meet New Laws In 10-Point Plan

by PIERRE AUTRE
in Paris

Three hundred French exhibitors have adopted unanimously a 10-point plan by which the future activity of exhibition in the country will be governed. The meeting was called to plan a course of action based on the new laws, rules and agreements affecting workers which were adopted following the recent French strikes.

Present were members of the two large exhibitor organizations, the Exhibitors' Syndicate and the Chambre Syndicale, as well as a number of exhibitors not affiliated with any organization.

The resolutions adopted by the meeting were:

1. Approval of the agreement signed between the two exhibitor organizations and the Cinema Workers' Trade Unions.
2. Expression of confidence in the exhibitor delegates who will work with the union representatives in the establishment of new employment contracts.
3. To seek to further the plan of a complete unification of industry activity, to include production, distribution, exportation and all technical phases.
4. To effect, immediately if possible, an affiliation of the Chambre Syndicale of French Exhibitors, the French Syndicate of Exhibitors and the regional federations with the Union of the French Chambres Syndicales of Motion Picture Theatres.
5. Adherence to this union by all exhibitors who are not members of any organization.
6. Immediate action looking toward equalization of taxation. Exhibitors demand tax rates which are no higher than those assessed on other types of business, and will fight for the elimination of special taxes on entertainment.
7. The formation of an "inter-syndical" committee which will be actively in charge of the tax reduction fight. The committee will be headed by Raymond Lussiez.
8. Promise by all exhibitors that admissions will not be increased if the fight for the limitation of special entertainment taxation is successful.
9. Confirmation of previous resolutions on admission prices and overbuilding.
10. Immediate elimination of the so-called "billets de faveur," tickets obtainable in various stores which entitle the bearer to a substantial reduction from the established admission price at designated theatres.

Another meeting of exhibitors is to be held soon.

James Dent Heads Goldwyn's Studio

Samuel Goldwyn has promoted James Dent to the position of general manager of his studio. He was formerly studio manager. Marvin Ezzell, who in the past has filled the position of comptroller, was promoted by Mr. Goldwyn to succeed Mr. Dent as studio manager.

RAMSAYE WARNS OF SCREEN PROPAGANDA

Trouble Makers Would Make Motion Picture Instrument of Dissention, Bucknell Is Told

"Beyond all other great industries the motion picture is interested in peace, international amity—no industry has so much to lose by wars. And yet those who make war, foster bitter nationalisms, create hatred and selfish causes, disturbances of organized society, are endlessly striving to make the screen an instrument in the service of dissention."

That in essence was the message that Terry Ramsaye, editor of MOTION PICTURE HERALD, delivered in a lecture in the course on "Propaganda" at the Bucknell University summer school at Lewisburg, Pennsylvania, Monday.

The course is under the direction of Professor Hardwood L. Childs, of Princeton, and managing editor of the newly founded *Public Opinion Quarterly* to appear this autumn. Other speakers on the course include Elisha Hanson, attorney for the American Newspaper Publishers Association; Edward L. Bernays, of New York, public relations counsel, and Lawrence Westbrook, assistant administrator of the Works Progress Administration.

Points to Pressures from Abroad

In his discussion Mr. Ramsaye pointed out that only in America is the screen even approximately a free medium, and that the pressures of strife-torn and dictator-ruled foreign states were exerting adverse influences even here.

"The international success of the American picture has made all the world problems also problems of the organized industry. What happens today in the Balkans or on the Bosphorus is something for Hollywood to start worrying about tomorrow.

"Also with the eyes of the world upon the motion picture, international as an art, as merchandise, in its personnel and even to a growing degree in its corporate structures, the screen is made sensitive to and responsible to far too many authorities.

"A condition has developed under which we see the Secretary of State of the United States having to discuss the contents of a newsreel in terms of foreign diplomacy.

Problem of Its Patrons

"Never before were there so many persons about, some of them persons of power and influence, burdened with messages and special causes. Practically all of them want to enlist the motion picture and to get attention on the screen of the theatre because that is where the eyes of the millions are focused. An even greater number of persons, while in doubt about what they want the screen to say, are very sure of what they do not want it to say. The result is a rising tide of restrictive measures in most every other civilized or semi-civilized land in the world. The screen has been made substantially an instrument of the government in all the dictator states.

"If the screen is to hold for itself what freedom it still enjoys in America it will have to defend itself with zeal—and that is a problem of its patrons."

GARBO AND SHEARER WIN POLL IN INDIA

Greta Garbo and Norma Shearer are the most popular American film stars in India, a ballot taken by the secretaries of the Film League of Madras reveals. The voting also showed Jeanette MacDonald among the first ten favorites who included Shirley Temple, Loretta Young, Claudette Colbert, Merle Oberon, Elissa Landi, Grace Moore and Anna Sten.

For the year 1935 "Anna Karenina" was voted the most popular film exhibited in India. Fredric March topped the list of ten best male stars because of his work in this picture.

Louis Marcus Dead In Salt Lake City

Louis Marcus, mayor of Salt Lake City and Paramount theatre partner, died unexpectedly this week at his home. Mr. Marcus operated the Paramount theatre at Provo, Utah; the Capitol, Victoria and Paramount in Salt Lake City, and the Orpheum and Idaho, Twin Falls, Idaho. He had built up his own independent circuit in Utah and Idaho and sold it to Publix in 1928. After the Paramount bankruptcy he entered into a deal with the trustees to operate his former houses on a partnership basis.

Maurice Kann Returns From Month in England

Maurice Kann, editor of *Motion Picture Daily*, arrived in New York Wednesday on the S.S. Champlain following a month's visit to England. He reported that England is experiencing considerable theatre building, especially by the Odeon circuit, and that there is great production activity at all studios. Theatre business is exceptionally good in the British Isles, he added.

Michigan Booking Unit Being Formed

The formation of a new buying and booking combine for state theatres only is now in progress at Detroit, with James M. Minter, owner of theatres in Flint and Owosso, and W. A. Cassidy, who has houses in Saginaw, Midland and other out-state towns, as the leaders in the move. It is reported that more than 40 theatres already have signed for membership in the organization. No Detroit theatres will be admitted.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Girl's Dormitory

(20th Century - Fox)

Dramatic Romance

Any picture introducing a widely exploited new personality is naturally a matter of interest to exhibitors and patrons. As such "Girl's Dormitory," featuring Simone Simon, becomes an object of public curiosity and showmanship attention. The newcomer evinces definite possibilities. In appearance, Miss Simon is not similar to any other player now featured. She possesses a distinctive and attractive personality. Though her diction is marked by a slight French accent, it is not unpleasing. She demonstrates a flair for both drama and comedy. The producing company handled her debut intelligently. While she is continually the center of attention, her initial appearance is aided greatly by Herbert Marshall and particularly Ruth Chatterton, who makes noticeable personal sacrifices to assure the girl of an auspicious start. Additionally the capable supporting cast devoted its efforts to helping her. Handled by showmen in a judicious manner that averts the temptation to become too enthusiastic and promise too much, the picture should serve as a favorable beginning for Miss Simon's American screen career.

Continentally locaied and atmosphered, the motivation is a dramatic study in infatuated adolescent romance versus mature judgment. The main setting is an exclusive and rigidly disciplined German girls' school. Actually it is a clear-cut demonstration of how impetuous and menacing youthful ardor can triumph over enduring and affectionate devotion. Accused of writing a passionate love letter, pupil Simon, though defended by Marshall and Ruth Chatterton, is persecuted into hysteria by Constance Collier and J. Edward Bromberg, and confesses she had Marshall, the school principal, in mind when she wrote it. She confesses to Chatterton, who long has borne a silent love for Marshall. The child never knew of this. When she hears janitor John Qualen upbraiding Marshall to Chatterton following the principal's succumbing to Simon's burning kisses, she realizes what a tragedy she has brought to her friend and counsellor Chatterton. To effect a remedy, Simon tells the swept-off-his-feet Marshall that she does not love him, that she lied when she said she did. Graduation follows, Marshall gives the class kindly and practical advice, directing his remarks pointedly to Simone. The locale shifts to a Paris cafe. Simone refuses her escort's invitation to dance. She hears a voice. It is Marshall's, and she falls into his arms.

The picture is no ordinary dramatic triangle romance. Nor is it an ordinary child in arms-old man love affair. Basically, it is mental, romantic and dramatic conflict. Sympathy rests in Miss Chatterton. If it were an ordinary love story, the heroine would be a villain as that character is usually accepted. Miss Chatterton is the one who stands aside and makes the sacrifice just as silently as she treasured her dream of marriage to Marshall. In this departure from formula, there is a novelty and difference that makes possible two kinds of interest stimulating campaigns. A drive can be made to center attraction on Simon if believed wise. Another can take the theme of the story for its premise. Most effective, however, would seem to be a combination of both.

Previewed in Grauman's Chinese Theatre following presentation of "Suzy." Audience reaction to the theme and to Simone Simon was favorable. t did not seem to expect too much of her, but was sympathetic to and appreciative of her efforts. It was distinctly noticeable, however, that the audience had a clear understanding of the cooperation and help that Marshall and Ruth Chatterton were giving her.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, Raymond Griffith. Directed by Irving Cummings. Screen play by Gene Markey. From a play by Ladislaus Fodor. Photographed by Merritt Gerstad. Art director, Hans Peters. Set decorations by Thomas Little. Assistant director, Ad Schaumer. Film editor, Jack Murray. Costumes by Gwen Wakeling. Sound, W. D. Flick, Roger Heman. Musical direction, Arthur Lange. P. C. A. Certificate No. 2348. Running time, when seen in Hollywood, 65 minutes. Release date, August 7, 1936. General audience classification.

CAST

Dr. Stephen Dominik	Herbert Marshall
Prof. Anna Mathe	Ruth Chatterton
Marie Claudel	Simone Simon
Prof. Augusta Wimmer	Constance Collier
Dr. Spindler	J. Edward Bromberg
Luisa	Dixie Dunbar
Toni	John Qualen
Fritzi	Shirley Deane
Count Vallais	Tyrone Power, Jr.
Dr. Hoffenreich	Frank Reicher
Dr. Wilfinger	George Hassell
Dora	Lynne Berkeley
Greta	June Storey
Forester	Christian Rub
Prof. Emma Kern	Rita Gould
Prof. Josephine Penz	Lillian West
Prof. Clotilde Federa	Symona Boniface

Hot Money

(Warners)

Comedy

Discovery of a substitute for gasoline, long a favorite objective of get-rich-quick schemers and dreamers, is presented as an accomplished fact and made the basis of a stock-promotion campaign, exclusively for comedy purposes, in this swift, coherent and sufficiently convincing fabrication. Enacted by players unfamiliar to electric-lighted billing, save Joseph Cawthorn, the picture relies upon speed, comedy, dialogue and situation for attraction power.

Mr. Cawthorn is cast as the business men persuaded to back the stock-selling venture and shares prominence in the cast with Ross Alexander, who portrays the glib promoter, formerly a get-rich-quick artist of the Wallingford school here engaged in his first honest enterprise and calling to his assistance his aides in previous shady undertakings. Beverly Roberts is the girl in the love story, Andrew Tombes is the promoter's first assistant, and Paul Greatz is the chemist whose discovery gives rise to the action.

As the story goes, eccentric Dr. David has discovered a substitute for gasoline and Max Dourfuss is persuaded to finance its marketing, an operation undertaken by Chick Randall, fresh out of the penitentiary by reason of previous dishonest stock promotions. Randall fits out a lavish office, employs among others, Grace Lane, and sells $300,000 worth of stock on the basis of an option to buy Dr. David's formulae. When investors and investigators demand proof that the company owns the product represented it turns out that Dr. David has vanished. Randall has fallen in love with Miss Lane and she has invested her father's savings in the company. He staves off a test of his representations until, when search for Dr. David has failed and all seems lost, the eccentric inventor returns in time to substantiate the company claims and bring about a happy ending.

Reviewed at the Palace theatre, New York, where it shared the screen with "The White Angel," and where a Sunday afternoon audience evidenced approval by laughing consistent response in the correct places.

Weaver, New York.

Produced and distributed by Warner Brothers. Directed by William McGann. Story and screen play by William Jacobs. P.C.A. certificate No. 2,195. Release date, July 18. Running time, 68 minutes. General audience classification.

CAST

Chick Randall	Ross Alexander
Grace Lane	Beverly Roberts
Max Dourfuss	Joseph Cawthorn
Dr. David	Paul Graetz
Willie	Andrew Tombes
Pasquale Romenetti	Harry Burns
Antonio Romenetti	Ed Conrad
Ruth McElniney	Anne Nagel
Hank Ford	Frank Orth
Joe Morgan	Cy Kendall
Ed Biddle	Andre Beranger
Gus Vanderbilt	Joe Cunningham
Forbes	Addison Richards
Ratte	Charley Foy
Professor Kimberly	R. Emmett Keane
Joe Thomas	Ed Stanley

The Three Maxims

(Wilcox-GFD, London)

Melodrama

This subject offers definite selling values in a final scene picturing a trapeze act in mid-air as the background of a triangle drama involving the men and girl of the troupe. Crazed with jealousy, one of the men intends to let his successful rival fall to his death. Threats are whispered as the performers' figures fly through the air to the applause of an unsuspecting audience; the doomed man tries to keep the girl up to her act. In the moment of greatest danger she faints and the would-be murderer swings his enemy back to the trapeze to her rescue.

This scene is admirably produced, directed and acted. Shots of an actual trapeze performance are most deftly cut with closeups of the leads, and the episode is likely to put over the picture with almost any audience. Exploitation angles suggest themselves in connection with this scene.

Also box-office values are the names of Tullio Carminati and Leslie Banks. Anna Neagle is shapely and convincing as the girl athlete, and acts with real intelligence. The backstage atmosphere of the whole production has its own appeal.

The girl Pat, Toni an Italian, and Mac a Scotsman, are "The Three Maxims," a high trapeze act with a small French circus. They are seen and engaged by the American manager of a big theatre in Paris. Mac, in love with Pat but afraid to speak to her, asks Toni to propose for him. Pat's response makes it clear that she thinks Toni to be speaking for himself and that she loves him.

Mac believes he has been double-crossed, gets drunk, and stabs Toni in the arm. Pat, in order that the show may go on, pretends that she loves Mac and promises to marry him. He

accidentally learns the truth. While the act is in progress, without a net, he whispers threats to Toni, while swinging in mid-air, and tries to let him fall. The audience thinks the near-accident is an exceptionally clever piece of work. Pat wants to end the performance, but Toni compels her to go on.

When the big moment of the act is reached, Pat senses that Mac is about to let Toni crash down. She faints. Mac swings Toni back to the trapeze on which she is precariously resting. The act finishes to uproarious applause. The conclusion suggests that Mac has been purged of his jealousy and the "Three Maxims" will continue.

Over and above the realism and intense suspense value of the big scene, the film has that attractive backstage atmosphere, some good crowd scenes and very fair humorous relief. Its action values make it audience material, apart from the special appeal of Tullio Carminati to women patrons. He looks good in acrobat's fleshlings and the role can be talked about as one very different from those in which he previously has been seen.

Trade-shown, Piccadilly Theatre, at night. Well received by an invited audience. Undoubtedly the trapeze act climax got them all and got them good. The women fell heavily for Tullio.

ALLAN, London.

Produced by Herbert Wilcox Production and distributed in the United Kingdom by General Film Distributors. Directed by Herbert Wilcox. Running time, 87 minutes. General audience classification.

CAST

Pat ..... Anna Neagle
Toni ..... Tullio Carminati
Mac ..... Leslie Banks
Mike ..... Horace Hedges
Hiram K. Winston ..... Arthur Finn
Mrs. Winston ..... Olive Blakeney
Valentine ..... Miki Hood
Val ..... Anthony Ireland
Niki ..... Nicolas Koline
Juggler ..... Gaston Palmer
Infant Prodigy ..... Leonard Smelling
His Mother ..... Winifred Oughton
Madame Thomas ..... Beatrix Fielden-Kaye
Thomas ..... Lawrence Hanray
Doctor ..... Tarva Penna
Cafe Proprietor ..... Vincent Holman
Stage Manager ..... Henry Caine
The Twelve Hippodrome Girls.

Anna

(Amkino)

Russian Drama

A topical Russian drama with the inevitable injection of Communism as the predominant theme, this latest importation from Moscow is by way of being more melodrama than drama, with the acting at times effective, at other times obvious and stilted. Inadequate English titles are superimposed on the film.

The story concerns the love of Anna, loyal Communist Party worker, for Pavel, a wanderer from Siberia, of whom little is known. Yasha, in love with Anna, and like her a party worker, sponsors Pavel, obtaining for him a position in a machine shop and presenting him as a candidate for membership in the party. Pavel, in truth an enemy of the party, resorts to sabotage when suspected by Anna, and emerges as a hero in her eyes because of his trickery.

Anna and Pavel are married and Yasha, heartbroken, leaves for Siberia, in the region where Pavel was born. Pavel steals Anna's party card, and Anna is expelled from the party. Yasha returns from Siberia and exposes Pavel as a traitor. Pavel is led off to whatever fate is awaiting him.

Reviewed at the Cameo Theatre in New York, the theatre specializing in Russian importations, where an afternoon audience mildly received the picture.

MOONEY, New York.

Distributed by Amkino. Produced by Mosfilm. Directed by Piriev. Scenario by Vinogradov. Running time, 95 minutes. Release date, July 16, 1936. General audience classification.

CAST

Anna ..... Ada Voitsik
Pavel ..... Abraikosof
Yasha ..... Igor Maleyef
Feodor ..... Anatol Goryunof

Border Caballero

(Puritan)

Western

A fast-moving action picture, this should please the western fans. A G-Man angle gives the picture an up to date story but all the trappings of the oldtime cowboy are retained. Interspersed are fighting and shooting, the denouement arriving after a pitched battle in the streets of the town.

Tim McCoy plays the lead with assistance from Lois January, Ted Adams, J. Frank Glendon and Ralph Byrd. Concentration on combination of the western locale, the star and the G-Man story content appears to be the most acceptable selling method to adopt, with a spotting on the theatre's action days.

McCoy, a former government man, while roaming the range is of assistance to a stranded medicine show. He joins the show in the capacity of an expert pistol and rifle shot. In one of the towns on the route McCoy meets an old G-man comrade, still in the service, who is after a bank-robbing gang.

The Federal man is killed and McCoy is granted permission to continue the chase. Disguised as a Mexican, McCoy, with the aid of Lois January, sweetheart of the slain officer, learns of a planned bank holdup. The stage is set and when the gang arrives it is met with bullets. After some plain and fancy shooting the robbers surrender.

Reviewed at the Arena Theatre, New York. Audience reaction was favorable to the picture.

MOONEY, New York.

Produced and distributed by Puritan. Producers, Sig Neufeld, Leslie Simmonds. Directed by Sam Newfield. Story by Norman S. Hall. Screen play by Joseph O'Donnell. Photography by Jack Greenhaugh. Editor, Holbrook Todd. P. A. Certificate No. 2,031. Running time, 59 minutes. Release date, March 1, 1936. General audience classification.

CAST

Tim Ross ..... Tim McCoy
Goldie Ralph ..... Lois January
Tex Weaver ..... Ralph Byrd
Buff Brayden ..... Ted Adams
Doc Shaw ..... Earl Hodgins
Wiley ..... J. Frank Glendon

Stranger Than Fiction, No. 25

(Universal)

Of Interest

In this the 25th of the series such strange phenomena are recorded as a spring that gives out a constant supply of "chicken" broth, so that tourists with crackers and a bowl can have their soup direct from the spring; a collection of clocks worth $150,000 on display at New York University; a blind sculptor who at 59 still is carving wood; a meeting of the Ancient Order of Cavemen; a car bought 15 years ago put in a garage and never used, a tree blocking the door, and a man who performs contortions with his face. Running time, 10 minutes.

Mister Smarty

(Columbia)

Funny

A comedy replete with funny situations and with Andy Clyde grunting and groaning in his well known style. This is entertaining fare. Clyde decides to do the spring cleaning in his house and sends his wife and children away. Then his troubles start. Clyde orders a few boards and a truckful arrives. Carrying the wood into the house Clyde cuts down furniture right and left. Similar situations just about wreck the house when his wife reappears. Last scene shows Clyde on the run, his wife with a rifle in her hands. Running time, 18 minutes.

Master Will Shakespeare

(MGM)

Very Good

A very interesting short subject on some of the highlights in the life of William Shakespeare. this picture is the first of a new series to be known as "Milestones of the Theatre Miniature." It is well produced and directed. Anthony Kemble Cooper as Shakespeare gives a thoroughly convincing performance. He is shown on his way to London by foot, taking care of horses, as a prompter in the Blackfriars Theatre, amending others' plays and finally watching scenes from his own. Romeo and Juliet as produced 200 years ago and also scenes from the forthcoming motion picture version are a study in contrast. Running time, 10 minutes.

Screen Snapshots No. 11

(Columbia)

Of Interest

This number of the entertaining Screen Snapshots' series presents another parade of the stars as caught by the camera's lens. A cricket match with C. Aubrey Smith, Frank Lawton, H. B. Warner and others of the English colony as players; afternoon tea, players at work on the various sets, and a costume party in honor of Jackie Coogan with a host of actors and actresses making an appearance, are scenes of interest. Running time, 10 minutes.

Going Places, No. 26

(Universal)

Interesting

This subject contains an interesting journey through Olvera Street in Los Angeles, the street having been rebuilt to the quaintness of its frontier days; a trip through a golf ball factory, wherein is shown and described each step in the making of a golf ball; and a sojourn through the waters of Canyon Lake in the wild Superstition Mountains of Arizona. Running time, 10 minutes.

Two Little Pups

(MGM)

Clever

This Harman-Ising cartoon in color has to do with the efforts of two small puppies trying to catch a red hen. Fortune smiles on the hen, however, and with the aid of a lawn mower, a scarecrow outfit, a spouting fountain plus the ability to fly in crucial moments, she has all the better of the argument, much to the sorrow of the disconsolate pups. Running time, eight minutes.

Untrained Seal

(Columbia)

Amusing

This Charles Mintz color rhapsody concerns the little seal's difficulty in catching a fish, while his elders stand by, laughing at his predicament. The fish have a lot of fun with the clumsy little seal, but repent when it appears the seal will have nothing to eat and it is the fish who help the tiny seal in obtaining his dinner. Running time, 7 minutes.

Playing Politics

(Columbia)

Fair

This cartoon has Scrappy campaigning for Oopy for President. In lieu of making campaign speeches, a phonograph is used. Complications arise, however, when the Tough Guy changes the records with the result that Scrappy rapidly reverts from a dance to sitting-up-exercises, back to a dance until he and the audience become dizzy. It all ends up in a free-for-all with Ooopy retiring as a presidential candidate. Running time, seven minutes.

Found Talent Bureau

Kermit K. Schafer, radio producer, and William Slater, exploitation man, have opened an office at 1270 Seventh avenue, New York, to act as personal representatives for radio and picture talent.

J. C. JENKINS—HIS COLYUM

St. Cloud, Minn.

Dear Herald:

When we left Bemidji we made a resolve, regardless that the mercury stood at 102 and there was a hot south wind, to conduct ourself like a good boy. We stuck to this pretty good until we got to Cass Lake and stopped to see Charlie Perrizo of the Lyric theatre, and from then on we won't have a thing to say. Charlie wanted us to stay over and go fishing with him, but we told him we were a working man and couldn't do it. (Doggone the doggone luck, anyhow.) And he said, "But you will have to be awfully careful," and we asked why, so he said, "Well, those fish are so big that if you don't watch out they will yank you right out of the boat into the lake. I have been yanked out several times myself. What do you think of that?" And we replied, "Well, far be it from us to question anything you say about those fish, for we are something of a liar ourself." He missed us with the first chair.

Well, anyhow, when you go through Cass Lake be sure to stop and go to the Lyric theatre and you will be surprised to find as nice a theatre as the Lyric in so small a town. Then you should meet Charlie, too, but don't talk to him about fishing.

When you get to Deer River don't go and eat where we did. There was plenty of it, such as it was, and as the little boy said, "It was plenty good enough, what there was of it," and they only charged us 75 cents for it, but don't think the town is too small for a theatre, as we did, but look up the Lyceum theatre—you can find it there some place—and you will be surprised at this one also.

We got the manager on the phone and he came down to the theatre to meet us and we had a very lovely visit with him, and we have put Deer River on our visiting list for all future occasions.

▽

When you drive 50 miles through the heat and jackoak scrub brush to meet a guy and then find that he is out of town, be calm, boy, be calm, for that is one of the vicissitudes of the trade ("vicissitudes" is a good word, in case you don't know what it means).

That was the case when we drove clear down to Cloquet to meet Bill Miller, who operates the "Leb" theatre, and found that he had gone to Rice Lake, Wis., and all points east, and his wife was uncertain when he would be back (some people never tell their wives when they will be back), but we had a nice visit with Mrs. Miller and her lady friend, however, so we didn't miss Bill so very much, for we were out in the open air court over the canopy of the theatre and it was the coolest place we have found in Minnesota, and we didn't care so very much if he never came back. But that's just the way it is with that bohunk, if he finds out that we are coming he strikes out for parts unknown.

▽

Down at Milaca we met up with another surprise. We called upon the manager of the Casino theatre and he didn't show us any violence when we called. We also met his son and they were both busy getting ready for the coming show. Here is one place where we found the theatre manager busy.

The town was named Milaca, probably because it is quite close to Milaca Lake, and Milaca Lake is where they go to catch a lot of wall-eyed pike, and other fish, but they are not as large as those fish up at Cass Lake.

Then we drove down to Foley and met Mr. Bettendorf and family who operate the Opera House, and we spent about two very pleasant hours with them; in fact, we stayed longer than we should.

There were two young ladies there and they asked me if we had ever been in Hollywood and we told them we had. One of them said she had always wanted to go out to Hollywood. That wasn't so very strange because about all young ladies have a desire to go to Hollywood, and that's probably because of the glamor that surrounds the screen, and the most of which is a lot of horseradish, but the girls don't know it.

Thousands of young girls have gone out there with the hope of getting on the screen and thousands of Papas have had to send them money to come back home on. Hollywood is a good place for some to go to and it is also a mighty good place for a lot of others to stay away from. There has been many a young girl gone to Hollywood to get on the screen who would have been a whole lot better off at home with mother. Some people out in the studios are awfully nice folks. Well, we had a lovely time visiting these folks and they invited us to come back and see them again some time, which might indicate that their heads were not working just right. We hope we may do it.

▽

New Ulm, Minn.

When we left St. Cloud the mercury was monkeying around the 100 mark. At three o'clock it stood at 108 in its bare feet and a hot wind was blowing that would cook an egg. Doggone the doggone luck, anyhow. Then we came down to Litchfield to see C. F. Schnree of the Unique theatre and we found him in his car just ready to leave town, so we had but a short visit with him, but that short visit was a very pleasant one.

Then we came down to Hutchinson to see E. S. Noreen of the Rex theatre. We are mighty glad we did, for we had one of the most pleasant visits we have had since we have been on the road.

You know it is a pleasure to meet such people as Mr. Noreen; he makes you feel right at home and he doesn't try to impress you with the thought that he is the guiding brains of the moving picture industry. He wants you to believe that there are others who know a whole lot more about it than he does. We have met some who didn't assume that attitude, and they are generally those who pick up the papers and wield the broom around the show house.

If we should ever get within driving distance of Hutchinson again we are going to drive over there to see Mr. Noreen, darned if we don't.

▽

This room is so hot that we'll betcha they could cook corned beef and cabbage in it right now. Are you following us, Gertie? Well, stick close to us, for we are going to reveal something to you that may sound astounding. We are heading April Shower for Neligh, Neb., U. S. A., and we are going to stay there until this hot spell is broken, if it isn't until December 25, 1936, and when we get home, and if it is still this hot, we wouldn't drive 40 rods to see our grandmother sick in bed with a stummick-ache. No, sir, by gosh, we wouldn't.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an APRIL SHOWER.

SHORT PRODUCT PLAYING BROADWAY

Week of July 25

CAPITOL
St. Helena and Its Man of Destiny ..... MGM
At Sea Ashore ..... MGM

MUSIC HALL
Living Jewels ..... RKO Radio
Mickey's Moving Day ..... United Artists

PARAMOUNT
Pictorial, No. 13 ..... Paramount
Musical Fashions ..... Paramount
You're Not Built That Way ..... Paramount

RIALTO
Never Catch the Rabbit ..... RKO Radio
I Wanna Be a Lifeguard ..... Paramount

RIVOLI
Music in the Morgan Manner ..... Paramount
Mickey's Moving Day ..... United Artists

ROXY
Mickey's Grand Opera ..... United Artists
A Pain in the Pullman ..... Columbia

STRAND
The Song of a Nation ..... Vitaphone
Porkey's Pet ..... Vitaphone
Can You Imagine? ..... Vitaphone

Slater and Schafer Combine

William Slater, formerly connected with major and independent film companies as a publicity and exploitation man, and Kermit K. Schafer, identified with radio broadcasting as a producer, have opened an office in Radio City, New York, to represent talent for radio, stage and screen, both as to management and directing publicity.

Spandau Succeeds Patz

With the resignation of Louis Patz, Universal branch manager at Des Moines, to join Grand National as exchange head in the same location, J. J. Spandau, manager of Universal's office in Omaha, has been appointed sales manager at Des Moines. LeRoy Miller, former salesman in the Omaha office, will succeed Mr. Spandau.



A SALUTE TO THE BOX OFFICE

Paramount Pictures

FRANCIS LEDERER'S BEST PICTURE · ANN SOTHERN'S BEST PICTURE

BETTER

another

"MY AMERICAN WIFE"



FRED STONE'S BEST PICTURE

BILLIE BURKE'S BEST PICTURE

than "RUGGLES OF RED GAP"



Here's what the Trade Critics say:

"Sparkling fresh comedy, this picture stacks up as exceptionally pleasing all-audience entertainment. A box office surprise."
—Motion Picture Daily

"Enjoyable comedy-drama with Lederer in good role. Splendid cast and direction. Should do nicely at the box office." *—Film Daily*

"To be ranked with the best of clever light comedies. Sure to provide an hour of laughter and honest entertainment wherever shown."
—Hollywood Reporter

"Reflects production intelligence in every department ...should be able to hold its own, helped by a cast of recognizable names, in any theatre." *—Daily Variety*

"Earmarked for popular success. A surprise feature, assuring any kind of audience plenty of laughter."
—Motion Picture Herald

ERNEST COSSART'S BEST PICTURE

GRANT MITCHELL'S BEST PICTURE

WE'RE GONNA WALK AWAY WITH THE AUGUST BUSINESS!



FRANCIS LEDERER and ANN SOTHERN

"MY AMERICAN WIFE"

with FRED STONE • BILLIE BURKE

Ernest Cossart • Grant Mitchell • A Paramount Picture

Directed by Harold Young

Paramount Pictures

IT PAYS TO PLAY A PARAMOUNT PICTURE

STATE SALES TAXES FOUND FACTORS

(Continued from page 14)
has been the condition for the past few years. Even though approximately $125,000 was spent in remodeling the first-run Loew's State and Loew's Orpheum, several thousands put out on refinishing parts of the de luxe 4,332-seat Metropolitan, and new sound and reseating jobs down on the Keith's Memorial and RKO Boston, these premier spots have not jumped their tariffs.

What with the competition by day of horse racing, baseball and the battle by night with pari-mutuel dog races and the perennial beano, theatres are thinking more of turning to premiums of various sorts than of turning up the price scales.

Theatre tickets are lower in Boston, if anything. The RKO Boston, for example, recently went off vaudeville with a resultant price cut. The Orpheum has also been off vaudeville for some months. Now word is that the Metropolitan, which has produced its individual shows for years, will drop stage shows, which doubtless means a coincident price drop.

▽

No Change Expected In Charlotte Prices

Managers in the Charlotte, N. C., territory expect no change in admission prices for some time, certainly not in an upward direction. The last change was made two years ago and seems to be still working in a manner satisfactory to both exhibitors and patrons.

The average price at the two first run houses, the Carolina and State, is 30 and 25 cents, respectively, while the two second run theatres, the Strand and Criterion, charge 15 cents, both matinee and night.

As previously reported in the HERALD, the Wilby-Kincey interests recently acquired the Criterion and now operate four houses without opposition. There is a rumor that at least one of the two second-run houses may increase its price from 15 to 20 cents.

▽

Cincinnati Exhibitors Want Higher Prices

Admission prices in the Cincinnati territory have been constant for the past year or more, and, according to present indications, are likely to remain so, despite a feeling on the part of many film men that prices should be raised. This feeling has found articulate expression among a limited group of suburban exhibitors, who have been quietly discussing among themselves the advisability of raising prices in the fall, to be more in line with the advances obtaining or about to be inaugurated in other lines. Whether this discussion will be crystallized into action is, at present, quite problematical. In fact, it might be said that the possibility is considered remote in view of the existing drouth and the ultimate effect it might have on the theatre business when, as and if the full extent of the reaction is felt by the public later on.

A majority of the suburban and neighborhood houses, particularly those in the outlying districts, operate only in the evenings. Matinees, except on Saturdays, Sundays and holidays, have proved unprofitable, due to the first runs downtown drawing heavily from the suburban areas, with the bigger pictures being held over for extended runs. This, of course, accordingly affects the availability for the subsequents and is, therefore, a contributing factor in the part-time operation.

The subsequent runs, with exception of a few of the very small houses, charge an average of 25 cents. The excepted houses mentioned charge 10 cents.

RKO dominates the downtown first run situation. The ace houses maintain a 35- and 42-cent scale, with the 1,000-seat Family prices being scaled to 15 and 25 cents. Except for this latter house, where prices have not materially changed, the present admissions compare with an average of 40 and 50 cents charged about a year ago when the straight 10 per cent admission tax was in effect through a legislative act, and which the theatres passed on to the public. Subsequently, when this impost was suspended, and afterwards repealed, in favor of the three per cent tax on theatre grosses, in keeping with the three per cent retail sales tax, the major scales were changed to the present rate of 35 and 42 cents, which, in effect, constituted a reduction of the approximate equivalent of the difference in the tax rates.

In the Dayton sector prices are scaled at 25 and 30 cents for matinees and 35 and 40 cents evenings, with pictures usually "played on the nose" on or very shortly after national release dates. The subsequents charge on an average of 25 cents. There has been no material change in prices during the past year or so.

In Columbus, which, incidentally, is badly overseated in the downtown district, the first-run prices are and have been for the past few years, scaled at 30 and 40 cents for matinees and nights. Subsequent charge from 10 to 25 cents, the majority of them double featuring at least part of each week.

Both first-run and subsequent-run exhibitors say prices should be higher but they hesitate to make the change.

In only a single situation, Hamilton, have prices been reduced. This is at the Paramount, a Southio unit, where the evening scale dropped from 40 to 35 cents, with the likelihood of the cut being restored in the fall. Matinee price of 25 cents was not changed.

Few Reductions In Cleveland Area

With the exception of a few houses located in highly competitive situations, the admission price range of motion picture theatres in Cleveland is practically the same this year as it has been for the past three or four years.

These exceptions cover fewer than a half-dozen theatres which have reduced their prices from 25 cents to 15 cents. Another small group of subsequent run houses, playing last run in their respective zones, dropped from 15 to 10 cents when the NRA code went out. The reductions in both classifications were due more to clearance and competition than to business conditions.

First run downtown major circuit houses all maintain a single feature policy and are holding to their present admission scales of 42 cents top for straight pictures and 60 cents top for a combination stage and picture show. This price includes the Ohio tax of three per cent on total sales, and the 10 per cent federal tax.

The RKO Palace is the only Cleveland house with an established combination policy and a set top price of 60 cents. Loew's State, regularly a straight picture house, with a 42 cent top price, boosts its top to 60 cents whenever it offers a stage show.

The only other shift in downtown prices is in the case of a continuous run. When a picture is moved from Loew's State to Loew's Stillman for an extended engagement, it is shown at the scale of the State theatre and not at the regular Stillman scale which is 35 cents top as against the 42 cent top at the State.

There is no agitation in Cleveland at this time for a boost in first run admission prices. Subsequent theatre owners claim there is no talk of higher prices in theatres of their classifications until the average box office quality of pictures is improved.

Both distributors and exhibitors in Cleveland agree that the present admission scales are in line with today's business conditions.

Exhibitors operating first run subsequent houses feel there should be a greater price discrepancy between their established 30 cent top and the downtown first run top of 42 cents. They do not believe in lowering their scale to increase this discrepancy, however. They would rather see the downtown price increased.

▽

No Change Is Expected in Denver

Admission prices in Denver range from a dime in grinds to 50 cents top in one of the Harry Huffman houses, the Denver, first run. Others of the first runs, with the exception of the Center, charge a 40-cent top. Most of the houses in Denver have a lower rate for the balcony at night than for the main floor, although the Denver gets 50 cents for balcony as well as the main floor. Most of the neighborhoods use a 25-cent top, although some charge as low as 15 cents.

Exhibitors in Denver think prices are pretty much stabilized and predict little or no change in the near future. The principal change in the past year has been a general lowering of top prices in first-runs from 50 cents to 40 cents, with the exception of the Denver.

▽

Increased Admissions Help Iowa Grosses

While there are many individual houses which have had no change in prices in the last two years, several large town circuits which show the same price level since 1929-31 when admis-

(Continued on following page)

HARRY BRANDT URGES N. Y. ADMISSION RAISE

Harry Brandt, president of the Independent Theatre Owners Association of New York, Wednesday urged every New York circuit and independent theatre to increase admissions by 5 cents as a move to return at least partially to pre-depression prices from the present average level of 17 cents per admission prevailing in New York and called the lowest average price in the country.

TREND FOUND UPWARD IN MICHIGAN

(Continued from preceding page)

sions took a general drop, the survey of business returns as made by the film companies and the consensus of opinion of Iowa film men is that there is a 25 per cent increase of business partly due to an increase in admission prices.

The Des Moines houses with the Roosevelt and Des Moines showing identical runs with 41 cents for the evening, 36 cents for the afternoon and 26 cents for the couple of hours between the opening of the theatre and two o'clock, and the Paramount with 36 cents evening, 26 cents balcony at night, 26 cents matinee until 6:30, 26 cents until two in the afternoon, top the admissions in Iowa territory.

There seems no indication of increase of admission price now. Occasional pictures have shown at advanced prices. Des Moines never paid the $5.00 prices for road shows that Eric Von Stroheim's or Rudy Vallee's were able to take in Omaha.

Sam Elman, owner and manager of the Grand Theatre, Des Moines, has operated the east Des Moines house for 22 years. Admissions have stayed about the same for this house. And Mr. Elman persists that business is always bad. Maybe it is right now with temperatures over 100 degrees.

M. A. Fauver, owner of the theatre at Victor, Iowa, which seats 200 and has been under his charge the past few months, also owner of the Brooklyn, Iowa, theatre, seating 400 which he has had for 12 years, gives the average admission for theatres of somewhat different types, but playing for the same admission. Adults at both houses pay 26 cents with 25½ cents for the theatre and one-half cent for state tax on theatre admissions. The children pay 10 cents.

Iowa City, college town of largest dimensions in Iowa, has the highest admissions of a city of its size. It ranks with Cedar Rapids, Waterloo, Davenport, Rock Island, Ill., with a 36 cents admission.

A survey showing a 25 per cent increase of business in the past year and one-half was attributed to be more largely due to increase of admission prices in a slow upward trend than in a decided increase of theatre patrons in number.

Theatre men seem to feel they will meet opposition if they speak of increase in theatre admission prices; there is some opposition to double feature programs aside from the feeling that they may forerun an increase of price. Iowa theatres came to the showing of double features much after other locations.

Almost every theatre has a bargain night of some kind one day of the week. All Des Moines houses contribute to one of two lineups for weekly Bank Nites and theatres over the state show every variety of Family Night or Bargain show.

▽

Trend Is Upward In Detroit Sector

Returning prosperity, improved business conditions, and better pictures are the fundamental reasons given for the upward trend of prices in Detroit.

Although no further changes are now contemplated at the large first-run houses downtown, the past seven months saw prices advance at the Fox theatre from 25c morning, 35c afternoon, and 55c evening, to 30c morning, 40c afternoon and 65c evening.

Detroit's United Michigan and United Artists theatres also raised admissions, three months ago, to 35c and 40c afternoons and 55c and 65c evenings. At the leading second-run downtown houses (the Madison, for instance) and the larger "deluxe" neighborhood houses (like the Fisher and Riviera) prices remain at 25c until six for all seats, and 25c for balcony, 35c for main floor after six. Admissions at second-run neighborhood theatres of the better class, of which the Northwest, Ramona, Cinderella, Hollywood, Birmingham, Alger and Annex are typical, range from 20c to 35c.

Allied Theatres, of which there are a dozen in Detroit and four outstate, report that except for a few instances where Saturday and Sunday prices at subsequent run houses were raised from 15c to 20c, the general scale remains the same as a year ago. Indications that the general trend is up, and that Allied anticipates price advances, are revealed by the fact that a questionnaire was sent last week to all Allied theatre owners (in Michigan) asking the views of each on the subject.

Outstate, the trend likewise is up, according to W. S. Butterfield Theatres management, which operates 96 theatres outside of Detroit. Prices at Butterfield houses have been moved upward on an average of 5c to 10c, and although nothing definite in the way of further advances is available at this time, it is expected that Butterfield prices will parallel the upward trend. Admissions at leading first-run houses outstate average 35c; second-run, 25c; subsequent-run, 15c and 20c.

Occasionally, as with "The Great Ziegfeld" and "San Francisco," prices at Butterfield's first-run houses are advanced for big pictures from 35c to 40c.

▽

Fair Profit, So Why Change? Says Houston

"Why kill the goose that lays the golden egg?" ask Houston exhibitors when price raises are mentioned.

Prices have not been changed in Houston theatres since the stage show era "before the depression," or about five years ago. At that time, in the Publix theatres where stage units were a weekly feature, top price was 60 cents.

Since that time, the Publix (now Interstate Theatres, Inc.), Metropolitan and Majestic have had a price range of 25 to 50 cents, Loew's State 25 to 40 cents and the Kirby with split week programs 25 to 35 cents.

All subsequent-run theatres in the downtown and best residential sections are 15 matinee and 25 cents night prices, and other small subsequent runs in the suburbs charge 5 and 15 cents.

No indication of price raises is seen in Houston or East Texas, according to Houston exhibitors. All theatres are well attended, and make a fair profit.

"The fact that 'San Francisco' played three weeks, with a bigger third week than a second, grossing a total take of $30,000 for the three weeks, proves that business is good in Houston when the pictures are good," one exhibitor explained. It might be added that the same week "San Francisco" grossed $14,000 as compared with the $7,000 normal take at Loew's State, the Schmeling-Louis fight pictures pulled $15,000 at the Majestic.

"We'll let well enough alone, as I see it," this exhibitor continued. "Prices are reasonable at Houston theatres, and we make a fair profit."

▽

Slight Advance Seen For Indianapolis

Hints are appearing—not very big and not very bold—that admission charges in Indianapolis may advance a little late this fall.

Whether all houses will join in an advance, whether the first-runs alone will make it, or some of the neighborhoods only, can't be said with certainty. Apparently none of the managers have come to a decision yet, particularly because of the widespread belief that Indianapolis theatregoers won't hold still for higher prices.

If admissions go up they'll represent the first change in six years. In 1930 the first-runs chopped admissions down to a 25c-40c level. The old standard, 35c-50c, had been in force many years and was departed from when the full force of the depression hit this part of the country, about a year after the Wall Street crash. Neighborhoods with 25c top and occasional forays into 35c nights receded then in many instances to a 20c top. Now the de luxe neighborhoods have a quarter top.

A year ago or so, one or two dime houses were in operation among the downtown grind lineup. Now the "grinds" mostly have a 15c to all basis. The neighborhoods, however, stick pretty generally to a 10c for children charge.

In the first-runs (Apollo, Circle, Indiana, Loew's and Lyric) the tariff is 25c to 6 P. M., 40c thereafter, with 25c to 2 P. M. on Sundays, 40c thereafter. The Apollo and the Lyric charge 30c for balcony seats in the evenings; the other houses make no differentiation.

Because wages generally are low in Indianapolis and expenses are high in comparison, the managers tend to look askance at the possibility of a rise in prices, although several hold that even a slight increase would make them all breathe more easily. It seems fairly well established that thousands of Indianapolis theatregoers never step foot into a house that's going to extract more than 15c from their wallets.

Somewhat in contrast to the Indianapolis situation is that of the small cities through central Indiana, where 35c is the average top.

Economic conditions are better in the small cities than in Indianapolis. They benefit more

(Continued on page 66)

OUTSIDE COMPETITION GREAT IN BOSTON AREA

Theatre owners in the Greater Boston area are finding outside competition stronger than ever this summer, now that horse racing has been firmly established in the state of Massachusetts by means of pari-mutuel betting. Dog races and the perennial beano are still offering their share of competition and theatres are thinking more than ever of turning to premiums of various sorts as a means of maintaining or increasing patronage.

The height of the horse racing season in the Bay State is looming before showmen and all efforts now are being turned toward meeting this latest problem.



The stamp of exhibitors' approval

When we inaugurated the new Paramount Advertising Material Rental Service a few weeks ago, we thought we were on the right track. We believed this was more than an experiment, that it was the one efficient way to handle a major service problem.

But, frankly, we never had any idea that you were going to eat it up the way you have. Naturally, the only way we can tell you how delighted we are is by increasing the service, adding more features. And that we are doing right now. So get in touch with your local exchange and make certain you are getting everything that goes with the new Paramount plan.

PARAMOUNT PICTURES ADVERTISING MATERIAL RENTAL SERVICE

EXHIBITORS "LET WELL ENOUGH ALONE"

(Continued from page 64)
directly from increasing farm prosperity and attract new industries and industrial expansion more readily. Working folk have a bit more money to spend on the picture show in towns like Muncie, Columbus, Anderson, Greencastle, Richmond, Marion, Noblesville, Newcastle, Connersville, Shelbyville, Tipton and Kokomo.

▽

Kansas City Prices Holding Their Own

Admission prices in this territory are holding their own. Compared to the similar season a year ago, the price level has changed very little. It ranges from 35 cents top, in the territory, to a low of 15 cents. Children, as always, are a dime.

Only in a few spots have showmen cut the admission prices, these being smaller situations. In the city proper there has been practically no price cutting. In these few instances, it is pointed out, it is only for the short summer season.

Both circuit and independent exhibitors are not inclined to juggle their admission prices at the present time. Despite intensely hot weather and dry conditions throughout this area, business has held up. This is attributed partly to air-cooled houses.

Immediate prospect of any raise or reduction in prices is slight. What will come after the new season's product is released was not made known because exhibitors have not yet made up their minds.

▽

Milwaukee Frowns On Moves Upward

Several efforts to effect increases in Milwaukee county have failed to take and prices remain about the same as a year or more ago. The average for downtown first-run continues at 25 cents until 6 P. M. and 40 cents thereafter. Evening subsequent houses' admissions average about 20 cents.

Effective Easter Sunday of this year, an agreement was reached by the 77 exhibitors in Milwaukee county providing for the elimination of early admissions on Sundays and holidays, with the top admission price to be charged the entire day. This resulted in an average increase of five cents in admission prices.

Although several hundred dollars was spent in newspaper advertising announcing the new admission policy, the agreement lasted only about six weeks.

The advanced price policy had resulted in decreasing business at the box-office. Various exhibitors stood ready to give the new schedule a fair trial. Others maintained they were unable to withstand the drain for any great length of time.

▽

Minneapolis Theatres Hold to Old Rates

Admission prices at Minneapolis theatres have remained about the same throughout the year with occasional changes when first-run houses add stage shows.

The Minnesota, Publix house, went to a 65 cent top with the Marx Brothers stage show here (July 17th), otherwise 25 cents to 1 P. M., 40 to 5 P. M. and 55 to closing. The change there was from 40 to 55 top, recently inaugurated. Children's tickets are 25 cents at all time.

The Orpheum (Singer house) sticks to 40 cent top except with stage show, no change from last year. It will not change this fall unless all houses agree.

The Century (Publix house) has been turned into a second-run theatre with 15 until 1 P. M. and 25 till close.

The Lyric (Publix) sticks to 20 cents up to 1 P. M. and 25 to the close, all year 'round.

Pantages remains at 15 cents all the time.

The Palace gets 15 at all times, tossing in an occasional vaudeville show at the same price. The only change is on Saturday and Sunday after 5:30 P. M., when adults pay 20 cents.

Most neighborhood houses stick to 15 and 20 with only two (the Granada and Uptown, both Publix) asking 25 cents after 5 P. M.

▽

New Orleans Wants To Keep Them Low

New Orleans, it is believed, has the lowest admission prices of any city of its size, in any section of the country.

For the past three or four years, or at least since the death of vaudeville in the three major houses, the Saenger, State and Orpheum have maintained an even admission tariff, 25 cents till 6 P. M. and from 6 till closing 40 cents plus the city welfare tax of one cent. The Orpheum collects the 25 cents during the daylight hours, but shades the night admission, after 6 P. M., to 35 cents plus, of course, the one cent welfare tax.

As for raising prices, a well-known exhibitor who operates in the neighborhood section said that in his opinion it would be an unwise procedure, pointing to the Saenger, State and Orpheum which deliberately turned down "The Great Ziegfeld," "A Midsummer Night's Dream" and one or two others, and last but not least, "Grand Hotel" some years ago.

"Grand Hotel" was boomed to the skies at two dollars and a half, and was shown at the Strand, then went out of circulation as far as a going house was concerned. Business was off despite newspaper publicity.

Local managers in the major houses shy at "super" films with their higher prices. Imported publicity men and the local exchanges have made a wonderful mistake in attempting to put a hot one over on the unsuspecting exhibitors in other cities, by using the local newspapers exclusively. During the run of "Grand Hotel" some years ago local newspapers were used, some of which had not been admitted to second-class matter privilege by the Government due to insufficient circulation. But they were eagerly gathered up by the publicity men and mailed to exhibitors in the hope of unloading.

Neighborhood houses are enjoying excellent patronage, for many reasons. Men in shirtsleeves and kiddies are welcomed; the ladies can attend in ordinary house dresses for 21 cents in some instances in the United Chain, and ten cents in many of the independent houses. In addition they have the privilege of anticipating a cash giveaway of three figures; and a certainty of a piece of chinaware on a specified night. Street car fare also is taken into consideration, seven cents each way, and they can see the same production, even if it is a month or so old.

Upstate prices are considerably lower than in other states, and are likely to remain so.

In New Orleans proper, exhibitors are loath to discuss price changes. Most believe that the present prices are sufficient to make a fair profit on their investment.

▽

Withering Sun Wilts Price Hopes at Omaha

With a withering sun gleaming down in devastating fashion on crops and livestock in this territory, all hopes for Autumn price increases at theatre boxoffices have practically curdled, leading showmen said.

When a season was promising early last spring, owing to the big snows that melted and soaked the soil, theatre men envisaged the opportunity to up prices all along the line.

In Nebraska City, for instance, one of the brighter business cities in the state, competing exhibitors got together and agreed to raise their top figures to 30 cents. The two showmen had been warring for several years, but feeling that better times would be here by fall, agreed to forget their differences in order that both might cash in on the anticipated heavy harvest.

At West Point, Neb., Phil Lannan, manager of the Rivola and Nebraskan, gambled with price increases this spring, demanding and getting 40 cents for certain special features such as "Mr. Deeds Goes to Town" and "The Century Doctor." It was his plan at the time to educate his public to paying the increased tariff on a slow scale so that by fall he could slip the 40-cent sign into a permanent slot.

But with crops being singed daily by the hottest sun in years, dire poverty and desperate need will be the lot of his customers instead of the bulging snap-purses so promising five months ago.

Evert R. Cummings, district manager for A. H. Blank's Tri-States Theatres, with 16 houses, managed out of his Omaha office, which covers all of Nebraska and Sioux City, Iowa, said his company had planned to experiment with price increases this fall, but the bleak crop outlook seemed certain to shelve these plans for another season.

In Omaha, where 27 circuit and independent houses have been peacefully operating without a single fluctuation in prices (except in special cases where stage shows are brought in), no change is contemplated.

The Blank circuit has been getting 40 cents at night and 25 cents for matinees at the Or-

(Continued on page 71)

COMMODITY PRICES RISE, NOT TICKETS

Although it is generally conceded that entertainment prices in many territories are not as high as they should be when compared with commodities, theatre operators find their hands tied as far as raising them is concerned.

During the depression the price of foodstuff and clothing, along with other commodities, was greatly reduced, and later increased to normal standards or even higher, in some cases.

Contributing factors, however, are keeping admissions lagging behind the general upward trend of prices and exhibitors are being forced to wait in several key situations.

20th's SHOWMANSHIP COURAGE

OPENS THE DOORS TO

GIRLS' DORMITORY

TO GET YOU THOSE *EXTRA* PROFITS THAT COME FROM BEING *FIRST!*

DRAMA OF ECSTATIC YOUNG LOVE



20th Century-Fox reveals for the first time what happens behind walls barred to men...where feminine youth... eager to live, yet half-afraid... dreams of raptures the rules forbid. The story of every young girl knowing the tumult of love for the first time. A picture of appealing freshness... emotional warmth... box-office enticement!

AWAKENED BY THE FIRST KISS



HERBERT MARSHALL • RUTH CHATTERTON

in

GIRLS' DORMITORY

introducing

SIMONE SIMON

with

CONSTANCE COLLIER • J. EDWARD BROMBERG

DIXIE DUNBAR • JOHN QUALEN • SHIRLEY DEANE

Directed by Irving Cummings

Associate Producer Raymond Griffith

Screen play by Gene Markey. From a play by Ladislaus Fodor.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

The entertainment sensation of the new season

...and "GIRLS' DORMITORY"

introduces to America

THE STAR DISCOVERY OF 1936

SIMONE SIMON

(pronounced See-MOAN' See-MOAN')

What "7th Heaven" did for Janet Gaynor . . . what "The Flesh and the Devil" did for Greta Garbo . . . what "Bill of Divorcement" did for Katharine Hepburn . . . "GIRLS' DORMITORY" WILL DO FOR SIMONE SIMON—the most exciting and distinctive new screen personality in years. Here is the glorious answer to your demand for new names . . . who will take her rightful place among your top-drawing stars!

INDEPENDENTS WARY OF CHANGE

(Continued from page 66)

pheum and Omaha for more than four years without variation. The Brandeis, operated by Mort H. Singer circuit, charges 25 cents for matinees, 35 cents at night, and 40 cents on Sundays and holidays—and these prices have prevailed since the theatre opened three years ago.

Neighborhoods, in the deluxe situations, get a 20-cent top, while the others take 15 cents. One circuit of three houses charges a dime.

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Philadelphia Prices Low, But What Of It?

Although it is generally conceded that the admission prices for the Philadelphia theatres are far below par, that patrons are getting their pictures and entertainment at a too low figure, distributors and exhibitors indicate that an upward revision in prices is not at all likely for the coming season. It is evident that the admission advances have not kept pace with increases in food, clothing and household commodities. However, the contributing factors will tend to maintain that lag for an indefinite period.

Distributors all agree that the tickets should be raised. However, they feel that the independent motion picture owners are not fully organized to the degree that an increase can be effected in an immediate period. For any one or a group of independents to set the pace would be a hazardous move in face of the keen competition. Nor has the increase in the number of neighborhood houses helped matters any. The past year has found any number of old houses being remodeled and reopened, most of these with a 20-cent maximum ticket. So great is the concentration at this figure that the public at this time hardly can be made to appreciate the need for an increase. So the 20-cent mark approximates a general average for admission prices throughout the city.

George Aarons, secretary of the Independent Motion Picture Theatre Owners Association, is of the opinion that the independents can hardly be the ones to set a price list. In view of the fact that all the first-run houses, save one, are those of the Warner Brothers circuit, all the independents must, of necessity, run along with the circuit houses. If the Warner houses raise the prices, the independents follow suit, and in like manner, any boxoffice decrease is followed by a subsequent lowering of admissions.

The scale is determined in the mid-city zone where all the theatres except the first-run Fox, operated by Al Boyd and Frank Buehler, and Abe Sablotsky's Arcadia, a second-run, are owned or operated by Warner Brothers. And due to the protection period on the first runs, from seven days to two weeks, the independents maintain a differential of five cents in their prices as compared with the circuit houses. The scale for the independent neighborhood houses ranges from 15 cents to 40 cents, with a 23-cent figure approximating a general average for the some 115 houses.

The circuit houses range from 20 cents in the neighborhood regions to 59 cents in the downtown section, the additional taxes bringing the latter figure up to 68 cents. Ted Schlanger, general zone manager for the Warner houses, is of the opinion that although the trend in admissions is definitely in an upward swing, the changes have not kept pace with the general increase in the cost of living.

Two years ago a 65-cent top was cut to 55 cents, and brought up again last year to 59 cents. Forty-cent tickets reduced to 30 cents came up a nickel. The general raise in prices last year did not reach the original mark, the general practice was to bring them up only 50 per cent of the amount originally cut. While the circuit has found it continually necessary to decrease the admissions in some houses, the lowered prices solved the problem in some instances, but in most cases only meant a loss in the additional revenue. Although Mr. Schlanger feels that there is a just need for higher admissions, no general increase is contemplated

The most important factor in the way of any move to increase prices, according to Mr. Schlanger, is in the widespread use of giveaways in the neighborhood houses.

Other exhibitors voice the suggestion that the movie company itself is in part responsible, in its contractual dealings, for the low admission price that generally prevails throughout the city. While most percentage contracts stipulate a minimum admission for adults to cut down the chances of a 10-cent ticket, other distributors, basing their percentages on a sliding scale according to gross receipts only, afford no check on boxoffice prices, and depending on the pictures bought, the scale grows wild.

The whole question of amusement taxes plays an important factor in determining admission prices. In order to meet relief expenditures, the state has affixed a tax on movie admissions, that in addition to a government tax. Levying one cent on every 25 cents of admission or fraction thereof, the neighborhood manager hesitates to raise his 25 cents ticket to 30 cents. While the sum seems insignificant in a single admission, it does amount to an appreciable sum when the movie-goer brings his entire family to the theatre for an evening's entertainment.

Exhibitors in Drought Area Start Fight to Recover Patronage

Theatre men operating in the western and mid-western states recently affected by the drouth found their business increasing at first under the heat wave, but the prolonged period of high temperature then began to take its toll at the box office, and showmen in the area say it will be some time before business returns to normal. Theatres with cooling systems best withstood the blows at attendance.

"The drouth confronts us with a mighty serious problem," said John Friedl, general manager of Minnesota Amusement Company, operating 76 theatres in Minnesota, the Dakotas and Wisconsin. "Crop conditions all through the territory appear to be as bad as they were two years ago and our outlook for the fall depends a great deal upon what the Federal Government provides in the way of relief to distressed farmers whose crops are burned out."

Reports received by Stanley P. Kane, secretary of Allied Theatre Owners of the Northwest, indicated severely depressed summer business as a whole and a dark outlook for the fall. "If we get no crop in this territory—and that seems almost a foregone conclusion—theatres will suffer great hardships, not only out in the country, but in the larger towns as well."

In Indianapolis temperatures above 100 degrees finally boiled theatre business down to figures estimated by some as half of normal. In western Montana and western Wyoming the small town houses were virtually closed during the heat wave. In North Dakota many theatres shut their doors, even in the large cities. In South Dakota it was estimated business was reduced as much as 40 per cent.

No Concerted Move For Rise in Richmond

Although theatre business in Virginia, and especially in Richmond, is reported to have improved within the last 12 months, within which time salaries for many lines of work have advanced, there has been no concerted move to increase the prices of theatre tickets.

Of course, when double bills, stage and picture attractions figure in one program, there have been increased prices for a show of magnitude.

Moderate prices continue to prevail in Richmond houses. Such places as Loew's, the Byrd, Capitol and National charge 40 cents for night shows and 30 cents for matinees. In places in which second-run films are shown the prices are 10, 15 and 25 cents. Several theatres admit children both day and night for 10 cents.

A few years ago, at the peak of the business depression, many theatres reduced admission prices. Such places as Loew's were charging 50 cents for night shows. Matinee tickets were 40 cents each.

Sam Bendheim, Jr., prominently identified with the Motion Picture Theatre Owners of Virginia, Inc., said he knows of no move to change the prevailing prices. It is reported, however, that efforts will be made by executives of certain leading houses to make holiday prices 40 cents for all day.

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Slight Rise But Still Low at Salt Lake City

Although the general run of admission prices has improved slightly in the Salt Lake City region, as a whole they have not been lower for many a year.

Two of the Intermountain Theatres, Inc., houses have had the top price dropped from 40c to 36c within the past several months, and at

(Continued on following page)

DOUBLE FEATURES AFFECT PRICES

(Continued from preceding page)

one time just before the depression hit hardest, this top figure was 50 cents, it is reported. Then quite a drop was noted. As not much over a year ago the top of these houses was 40c, it might be gleaned that the trend is slightly downward, but a general satisfaction seems to prevail among most exhibitors contacted in this regard.

Andy Floor, owner and operator of three Salt Lake City theatres, said that to his mind a 5 cent raise on both first and second run, and subsidiary run houses might be worth considering at this time, but he thought the present scale is far from unsatisfactory.

Ed Smith, operator of the local Tower theatre, called prices slightly higher.

Manager W. W. McKendrick, of Salt Lake City Distinctive Screen Attractions, Inc., may be quoted as saying that only in a few spots have prices seemed to "go up" a little throughout the Rocky Mountain west, thus balancing the score pretty well.

Ralph McGowan, in charge of theatre direction at the local Orpheum, a Fanchon and Marco house, said prices are "just right." The houses under this regime through this territory are numerous. The Salt Lake house prices now are 25c to 40c, the top price being for loges.

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San Antonio Prices Low But Rise Is Opposed

Prices in San Antonio have not been materially changed in a number of years and there is little likelihood of any changes in the near future. All managers are agreed that prices are too low, but they also agree that to raise them at this time would be suicidal.

Every San Antonio theatre, including three suburban houses, is operated by the Interstate Circuit. Local ace houses are the Majestic and Aztec with 50 cents top. When occasionally there is a stage show with the picture the Majestic raises its top to 65 cents.

Grade B theatres are the Texas and Empire with a 40-cent top. The Palace and State theatres, both downtown, have a 25-cent top, as have three community theatres in the suburbs.

Roadshows like "The Great Ziegfeld" and "A Midsummer Night's Dream" brought a $1.10 top.

Theatre managers agree that the city is overseated. The theatregoing population is pitched around 75,000. With bank nights, Screeno and what not the average attendance during the summer months is 50,000 weekly.

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Prices Constant At San Francisco

Admission prices in the San Francisco metropolitan district remain practically the same as they were a year ago, despite increased costs and a general improvement in wage levels. Attendance has improved, but exhibitors credit considerable of this, especially in suburban houses, to bank nights, Screeno and giveaways.

Prices in first-run downtown houses in San Francisco proper are quite uniform, being 30 cents until one o'clock, 35 cents from one until five, and .40 cents evenings. This price schedule applies to the Orpheum, Golden Gate, Paramount, Warfield and St. Francis theatres. The three last named are operated by Fox-West Coast. Prices to the United Artists theatre are 25 cents until one o'clock and 40 cents the rest of the day and evening. The Embassy has a scale of 25 cents and 35 cents, while that of the California is 20 and 25 cents.

The President, recently reopened with a double bill policy, get 15 cents, as do the Davies, Powell, Strand, Egyptian and Circle. Admission to the Fox, the largest and most elaborately furnished of all, is 25 cents.

Practically the only change in the situation during the past year has been in the increased number of downtown houses operating on a 15 cents admission basis.

"Almost everyone in the business would like to see theatre admission prices increased," said Aaron Goldberg, who conducts five small downtown houses. "If the owners of the larger houses were to make such a step, others would fall right into line. But prospects are not bright for any immediate increase, as no one seems to want to get their prices up to where an admission tax would be necessary."

Robert A. McNeil, of the Golden State Theatre Circuit, operating several suburban houses here and theatres throughout northern and central California, held similar views. "We realize," he said, "that theatre admission prices are too low, considering film rentals and operating costs, and will be glad to readjust our schedules if the first-run houses will do likewise."

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St. Louis Price Change Upward If At All

First-run, second-run, subsequent-run, neighborhood and suburban theatre prices in the St. Louis metropolitan area seem to be frozen at the existing rates, but if there is any change in the immediate future the revision should be slightly upward.

With the Fanchon & Marco interests now controlling all but one of the local first-run theatres, it is certain there will be no price war hereabouts for some time at least in St. Louis with the Ambassador, Fox, Missouri, Guild Cinema (formerly the Grand Central), Orpheum and St. Louis theatres under Fanchon & Marco banner as their first-run houses, and Loew's the only other first-run house. It is very probable that the first-run price rate will continue 25, 35 and 55 cents. Perhaps if the St. Louis or the Fox adds stage shows it may raise the price scale to 65 cents top or maybe 75 cents.

The second-run prices will not be adversely affected by the fact that Fanchon & Marco will have the Hi-Point and Shubert-Rialto as its second-run houses. The Fanchon & Marco interests are considering seven additional second-run houses for the Greater St. Louis sector. Two of these will be built directly by the F. & M. organization while the other five are to be leased from various real estate interests. It is very probable they will observe the existing second-run price scales that prevail in such houses as the Hi-Pointe, Empress, Ritz, Avalon and Granada.

While the prevailing admission prices in the St. Louis area will probably not be disturbed, it is certain that an effort will be made by the Fanchon & Marco interests to eliminate double feature bills, and there may be a decided movement toward obliteration of "bargain hours," premium giveaways and other price-cutting methods that have prevailed hereabouts. Harry C. Arthur, Jr., vice-president and general manager of Fanchon & Marco, is said to be favorable to the elimination of double-features and "cut rates." And he should have the cooperation of the majority of independent theatre owners. Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, repeatedly has expressed himself as opposed to cut-rates.

Elsewhere in southern Illinois and eastern Missouri exhibitors feel that the existing admission rates should not be disturbed.

Most of the neighborhood theatres in St. Louis charge 20 and 25 cents for adults and 10 cents for children. The second runs have a rate of 25 and 35 cents for adults and 10 cents for children. Some of the smaller neighborhood and suburban houses charge 10 and 20 cents. In the small towns 20 and 25 cents are the prevailing prices.

There has not been much change in admission prices the last year.

The present prices are about 20 per cent to 25 per cent below the admission scales that prevailed in the peak prosperity dates. For instance, when times were good the St. Louis first-runs charged 65 cents for their night shows.

Independent exchanges would be adversely affected by the elimination of double feature bills, and for that reason they are opposed to any movement to eliminate this policy that now universally prevails hereabouts.

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Conservative Seattle Prices Will Remain

Admissions in the Seattle sector, now very conservative, are destined to remain at present levels for the coming season. With very few exceptions, there has been no change for the last year.

In the downtown field, Hamrick-Evergreen and Jensen-VonHerberg control the first-run

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VETERAN MANAGER PRAISED BY CITY

J. P. Masters, Bowling Green, Ky., manager for the Crescent Amusement Company, is celebrating his 25th year in that city and has been praised in an editorial in the Park City Daily News *as an outstanding example of the stature to which an exhibitor can attain in his community. The editorial says in part:*

"It is seldom that a stranger becomes as firmly fixed in the life of his adopted community as quickly as did Mr. Masters, and it is only just to attribute much of the success of his business during the past quarter century to his energetic and unselfish cooperation with worthwhile civic programs." Mr. Masters has been with the Crescent Company under Tony Sudekum, president, since 1909 *and has been manager in Bowling Green since* 1911. *The company controls* 125 *theatres.*

GENTLEMEN IT'S HERE! THE THRILL PACKED EXPLOITATION NATURAL!

THRILL OF THE YEAR!

"GO TO TOWN" WITH THE GREATEST BUSINESS STIMULATOR EVER INVENTED... A GREAT STUNT PICTURE!

BOX-OFFICE DYNAMITE!





ACTION! BEHIND THE SCENES OF THE CIRCUS!

THRILLS! THREE ACTUAL FIGHTS BETWEEN MAN AND BEAST!

BENGAL TIGER

with

SATAN

"THE MAN KILLER"

BARTON MacLANE

JUNE TRAVIS

WARREN HULL

PAUL GRAETZ • JOSEPH KING

Directed by LOUIS KING



ROMANCE! THE TREACHEROUS WIFE —THE PERFECT TRIANGLE!

JUST OPENED STRAND N. Y. C.

$1000.00 CASH PRIZES!

Warner Bros. Offer the Following Cash Awards for the Best All Around Campaign on "BENGAL TIGER"

FIRST PRIZE	$350.00
SECOND "	250.00
THIRD "	150.00
FOURTH "	100.00
FIFTH "	75.00
SIXTH "	50.00
SEVENTH "	25.00
TOTAL	$1000.00

In Case of Ties Duplicate Awards Will Be Made

THE JUDGES

JACK L. WARNER, Vice-President in Charge of Production

WILLIAM HOLLANDER, Adv. and Publicity Director, Balaban and Kat, Chicago

A-MIKE VOGEL, Managers' Round Table Dept. Motion Picture Herald

All Campaigns Must Be Submitted to Campaign Editor, Warner Bros., 321 West 44th Street — All Entries Must Be Postmarked Before Midnight January 1st, 1937

No employee of Warner Bros. will be eligible.

A WARNER BROS. SHOWMANSHIP SPECIAL

PRICE LEVELS STEADY

(Continued from page 72)

situation, and have established an average admission of 25 cents for matinees and 40 cents at night. The state admission tax of 2 cents is added by law, and cannot be absorbed by the theatres.

Hamrick-Evergreen's Paramount, a dual-feature first-run, operates as a family theatre at 30 cents top, and John Danz's Palomar, vaudeville-film house, has the same rate, but the Liberty, Orpheum, Fifth Avenue, Music Box and Blue Mouse have established the 40-cent price for evenings.

In the neighborhood and suburban field, Jensen-VonHerberg's Bagdad, Venetian and Roxy have a 25-cent top. The same applies to Evergreen's Neptune and Egyptian, and a few other independent de luxe neighborhood theatres. More of the smaller theatres, however, have established a 15-cent or 20-cent rate, and nearly all of these houses offer dual features.

Downtown, the second-run situation is controlled primarily by John Danz, with an average admission of 25 cents top for his Roosevelt, Capitol, Winter Garden, Colonial and State theatres. Matinee rates are 15 cents top. All houses have double bills. Hamrick-Evergreen's second-run Coliseum also maintains the same price scale.

Leading exhibitors, when interviewed, were unanimous in expressing the opinion that the current rates probably would remain in force throughout the coming season.

Leroy V. Johnson, general manager of the Jensen-VonHerberg circuit, said present admissions reflect the approximate level of current economic conditions in this territory, and could not be advanced sufficiently to offset the loss of patronage that would follow a raise.

The federal admission tax on all tickets over 40 cents is another factor mentioned by exhibitors as tending to keep prices at their present levels. With a state admission tax already in effect, a raise over 40 cents that would bring a federal tax into the transaction also would mean too much cost for patrons, it was declared.

With few exceptions, such as big stage shows, the Seattle trend will be toward steady price levels for fall, and local circuits even are passing up the opportunity to book large stage attractions, rather than advance their prices to offset the expense.

Distributors, somewhat loath to comment, generally expressed the opinion that they are principally interested in admission rates being maintained at the point where patronage will be the greatest, regardless of whether their product plays on percentage or straight rental deals.

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Tampa Admissions Not Likely to Change

Tampa seems to be satisfied with present prices. At least the theatre managers are satisfied with the present scale, and the fellow who pays the freight, old John Q. Public continues to step up to the box office.

When Uncle Sam set the tax on tickets in excess of 40 cents the two de luxe houses here dropped to that price. Prior to this their top scale had been 50c, but the lower price did not hurt them any and they are well satisfied with the lower scale. The 40c price is in effect only after 6 P. M. Matinees go for 35c.

The socalled "second run" houses in the downtown district scale from 25c low to 35c high. The children pay 10 cents in all houses.

Out in the neighborhood houses the prices, up to two years ago, ran from 20c to 25c. Now one of the houses that had been charging 20c dropped to 15c, and 20c is the top price in neighborhoods. From what managers say, there is no likelihood of any change, either up or down.

Over in Ybor City, the Latin section of Tampa, the Broadway has the lowest scale in town. Four days each week grownups get in for a dime. The other three it costs them an extra nickel, but the children are admitted at a nickel at all times.

By adding the adult scale of all houses, from the de luxers' 40c to the Broadway's dime, it figures out that Tampans are paying an average of 25c for their entertainment.

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Admissions Steady At National Capital

Washington admissions are remaining steady, in many instances at pre-depression levels, with little likelihood of any change in the near future. This is due primarily to the fact that, unlike any other city in the country, Washington has been affected but little by the depression.

Washington is always the last city in the United States to feel the effect of adverse economic conditions and among the first to reflect improvement.

As indications of the manner in which Washington has escaped the worst of the depression, advertising lineage in the local newspapers, population and automobile registrations all have shown steady increases over the past few years.

On the whole, the total volume of money in Washington decreased but little in the early days of the depression and then began to increase as the Government expanded its activities. As a result, amusement enterprises suffered but little and never found it necessary to cut admissions to depression levels.

In this they were aided by the fact that the decrease in living costs during the depression period was probably as great as the salary reductions which most of the population suffered. At the present time, living costs in the Capital are increasing rapidly and, because of the fact that Government salaries remain at their fixed level, the general view is that admission price increases might be unwise.

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No Change Expected In Delaware

Few theatre admission changes have been made in the last 10 years, even during the height of the depression, and none is contemplated for some time for theatres in Delaware and the Eastern Shore of Maryland of which Wilmington is the metropolis, theatremen in this section indicated.

Wilmington, one of the last hit by depression, has seen few changes in theatre prices. With the exception of Wilmington, practically all the theatres in the state and Eastern Shore of Maryland are in towns of less than 5,000 population and they operate evenings only, except Saturdays.

Nowhere in the entire area are prices above the 40-cent top. With the exception of two first-run circuit houses in Wilmington all others keep under the 35-cent evening limit, including theatres in lower Delaware and on the Eastern Shore of Maryland.

Ten Wilmington theatres have an evening price average of 28.5 cents for adults and 12.5 cents for children. The matinee average for adults in Wilmington theatres (not including three neighborhood independents open Saturday matinee only) is 26 cents and the matinee average for children 11.9 cents. The matinee average for all Wilmington theatres is 25 cents and for children 11.5 cents.

Prices in down state theatres and houses on the Eastern Shore of Maryland are practically the same as Wilmington, with the exception that tops are 35 cents with an average of about 27 cents. The average admission for children is a little better than 11 cents.

A number of years ago, prior to the federal tax on all admissions 50 cents and above, several theatres carried 50-cent tops, but they were abandoned for the more popular admissions shortly after. Several of the houses absorbed the taxes themselves.

In view of the fact that admissions in Delaware and on the Eastern Shore of Maryland were not cut to any great extent during the depression years and whatever small cuts were made have been restored since, exhibitors are of the opinion that admission prices will remain at their present figures.

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Reduction If Anything In Pittsburgh Area

Admission prices throughout the western Pennsylvania and West Virginia territory are remaining practically the same.

With more theatres now operating than at any time during the past 10 years, with a new building boom in progress, and with both affiliated and independent circuits expanding, the predictions are that if a general change in admission prices is made, the trend will be towards a reduction.

Officers and directors of the Motion Picture Theatre Owners of Western Pennsylvania, Inc., an Allied organization, say that they contemplate no changes in present admission prices.

Two well established Pittsburgh neighborhood theatres, the Melrose, independently operated house, and the Family, a Harris Amusement circuit theatre, announced a reduction in admissions the week of July 12th.

City exhibitors say that these two admission price reductions are due to local neighborhood conditions and do not necessarily indicate that there will be price cutting or general reductions.

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General Advance At Portland, Ore.

For the last six months the theatre admission prices in Portland, Ore., following a general advance of 5 cents throughout the city, have made no appreciable decline in attendance figures.

The downtown first-run houses with a straight picture fare, both single and double, have universally maintained 25c-35c-40c schedule, with only a few of the larger attractions bringing the price up to 55c on loge seats.

According to J. J. Parker, operating the Broadway and United Artists theatres in Portland, and with the supervising interest in the Mayfair theatre, this is the best price scale obtained in the last five years. He is of the opinion that prices again will be advanced, probably before the end of the year.

Albert J. Finkelstein, head of the Multnomah circuit in Portland—auxiliary of the Evergreen theatres—with the Paramount ace house, Orpheum, in the first-run column, and the Music Box, Blue Mouse, Oriental and Liberty in the subsequent-run division, is well satisfied with the same price scale of 25c-35c-40c on the ace houses and 20c-25c on the subsequent-run, and has noted that with the high type of product now being run, not only has business held up well but holdover pictures have been the rule this year rather than the exception.

Leading managers of the distributors are agreed that the price situation is much improved over a year ago, but they also believe that it is possible to step up prices at least another 5c on first-runs, and predict, too, that this will happen before the end of 1936.

MAINSTAY

AS THE motion picture industry grows, so grows the importance of Eastman Super X Panchromatic Negative. This world-famous Eastman film guards the high photographic quality of the bulk of today's feature productions. It is truly a mainstay of one of the country's greatest industries. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

Withdrawal by ASCAP Affects Canada Films

The Canadian marketing of all pictures using music copyrighted by the American Society of Authors, Composers and Publishers is affected by the impending withdrawal of the music licensing organization from the Canadian Performing Rights Society and efforts are now being made to work out an agreement with the society which would permit the continued exhibition of such pictures in Canada even though the theatres in which they are played pay no music tax to A.S.C.A.P.

Counsel for all the major distribution companies met this week with E. C. Mills, general manager of the society, to discuss the situation which will be created by the music organization's withdrawal from Canadian licensing and to attempt to work out an arrangement which would avoid litigation over copyright infringement against Canadian theatres which bought and played pictures in which society-controlled music is used.

Indications are that the society will not adopt any extreme policy insofar as Canadian theatres are concerned while the attempts to work out an agreement with the distributors in New York are underway. It is expected that no final understanding with A.S.C.A.P. can be reached for 30 to 60 days, due to the fact that many distribution officials are or will be out of town during the next few weeks.

In addition to the concern of all major distributors in the Canadian situation, companies such as Paramount and Loew's, which have important theatre interests in Canada, are also concerned from the standpoint of exhibition.

A.S.C.A.P. intends to withdraw from the Canadian society when its current contract expires within a few weeks because of the new rate restrictions on music licensing which are being imposed by the Canadian government. Mr. Mills stated recently that the new level of authorized rates no longer makes it worthwhile for the society to continue doing business in the Dominion. He said that in the future Canadian users of copyrighted music would have to make their own performing arrangements with individual publishers and that his organization would serve only as a "policing" agency in Canada for its members. Evidence of unauthorized performances of copyrighted music would be gathered by agents and turned over to owners of the copyrights for action, it was said.

A procedure which might possibly be adopted by American distributors to solve their problem might be to pay A.S.C.A.P. the music tax on their Canadian sales and recoup it through equal advances in film rentals derived from the Dominion.

Minneapolis Allied Fights Preferred Time

Northwest Allied Theatres will wage a strong campaign against film contracts calling for percentage on week-end playing time bookings it was resolved at a meeting of the board of governors in Minneapolis.

PASTOR AND TEACHER ARGUE SUNDAY LAWS

Sunday motion pictures has become a live question with the city commission at Bristol, Tenn., and the commision has taken under consideration a request from Rollin K. Stonebrook of the Paramount theatre that his house be allowed to operate Sundays when churches are not in session.

Mr. Stonebrook is a Sunday School teacher at the State Street Methodist church, the pastor of which was present to oppose Sunday pictures.

Sunday motion pictures are shown on the Virginia side of the town, however.

Spitz Completes RKO Circuit Shifts

Realignment of the RKO circuit under the new regime of Leo Spitz has been completed with the dropping of several units and the conclusion of pooling arrangements in Des Moines, St. Paul and Kansas City.

Houses dropped from the Loop were the Downtown, Detroit; Victory, Providence; Regent, Kearney, N. J., and Strand, Rutherford, N. J. About $50,000 is being spent by RKO on alterations for the Orpheum, Des Moines, which is a part of the Paramount pool. Almost $75,000 will be spent for the renovation of Keith's, Boston. The Kansas City pool, which includes Fox Midwest houses, became effective on July 31st. On September 1st RKO will take over the Rialto, West New York, N. J.

A. P. Giannini Gets Bank Chairmanship

A. P. Giannini, Pacific Coast banker, has been elected executive board chairman of the Bank of America to succeed his brother, A. H. Giannini, who recently was named head of United Artists.

The new president and chairman of United Artists will leave the Coast for New York in the next two weeks and company executives are planning a gathering to which leaders of the industry will be invited. He will continue to make his headquarters in Hollywood but will make periodic trips to New York.

TOCC-ITOA Merger Plans Are Continued

Committees representing the Theatre Owners Chamber of Commerce in New York and the Independent Theatre Owners' Association met last Tuesday at the Hotel Astor to discuss and formulate plans for the merging of the two exhibitor groups. An open meeting of the ITOA was scheduled for Wednesday at which the plans were to be outlined. It is expected that negotiations will continue through August.

Fox Creditors Gain Point in Solvency Suit

As recently as 1935, the year All-Continent Corporation "sold out," William Fox collateral for defaulted loans, Mr. Fox continued to "give some directions" in the All-Continent management, according to testimony of Herbert Leitsteen, Fox bookkeeper, at the Fox bankruptcy hearing in Atlantic City this week.

Mr. Leitsteen insisted, however, that Mrs. Eva Fox, wife of William, also had a frequent hand in the management. He refused to say how much of Mrs. Fox's time was devoted to this.

David Katz of Proskauer, Rose and Paskus, New York counsel for a major creditor, extracted the information. He was trying to introduce in evidence a page of All-Continent record that showed Mrs. Fox received $25,000 in salary in 1935 for services rendered. Murray C. Becker, Fox counsel, objected that no proof has been shown that William Fox had any connection with the matter, and was upheld. Federal Referee Robert E. Steedle conceded, however, that Mr. Katz may argue the point further when the hearings continue this week.

Meanwhile, in New York, the United States court of appeals decided that the five brokerage houses which handled a great deal of financial transactions of Mr. Fox must produce their books and records concerning these accounts in supplementary proceedings. The brokerage houses are H. L. Horton and Company; Loeb, Alsberg and Company; J. W. Sparks and Company; B. J. Kallen and Company; Berliner and Company, and Alexander L. Berliner, as an individual. The appeal rose out of the action brought by the Capitol Company of California in an effort to collect a judgment of $245,000 which was obtained from Mr. Fox in default of theatre leases.

Cantor Desertion Of Goldwyn Seen

Possibilities that Eddie Cantor would desert the producing banner of Samuel Goldwyn, who has been producing his pictures for several years, for that of Twentieth Century-Fox appeared in Hollywood this week when the comedian went into conference with Joseph M. Schenck immediately following Mr. Schenck's arrival on the west coast.

The comedian complains that Mr. Goldwyn's delay in preparing the story and setting the starting date of his scheduled picture has caused him financial loss because the star has to pay the gag writers working on the picture out of his own pocket even though no story has been set.

Mr. Cantor has the current year's film and one other to make for Mr. Goldwyn under a contract signed in 1929, which calls for one picture a year starting within "reasonable time of notification to Cantor."

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Edited by
TERRY RAMSAYE

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INTERNATIONAL MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION

ROCKEFELLER CENTER NEW YORK

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 34.—(A) How would you proceed to test an out-of-round commutator? (B) Names those various things that result or may result from sparking at the commutator.

Answer to Question No. 29

Question No. 29 was: (A) What two common constituants of oil or grease must be avoided in ball bearing lubrication? (B) What must be done in selecting grease for ball bearings? (C) Describe three methods for coupling the sound pick-up to the system amplifier. (D) Why does water encounter resistance in flowing through pipes?

The following made acceptable answers: S. Evans and C. Rau; D. Danielson; B. DeVietti; W. C. Brown; J. R. Prater; W. Limmroth; H. B. Smith; G. E. Doe; R. and K. Wells; A. F. Sprafke; W. H. Edmonds; T. F. Bochert; A. L. Cooper, C. L. Loft; G. Thompson; C. A. Ellison; D. Pollock; C. Lonie; C. A. Ellison; G. E. Jones; W. N. Bolton, W. G. Mathews, R. T. Tomlinson and D. N. Richards; G. A. Lomax; W. Winkle and R. R. Robins; L. N. Morgan; O. L. Daris and F. Simms; P. and L. Felt; G. H. Daniels; F. Birch; T. Turk; H. T. Todd and L. A. Dodson; L. D. Bolton; B. Caldwell; P. L. Iott; D. McGee and N. E. Olliver; G. W. Wlvy; J. J. Hendershot; W. R. Cohn and S. T. Lane; P. N. Davis; R. B. Shephert and J. Hones; W. V. Cramer; J. R. Price; B. L. Sanderson; F. T. Snell; C. and S. E. Gay; J. T. McGuire and A L. Long; M. and J. Devoy; F. I. Daniels and W. B. Maxwell; G. N. Guidotti; F. L. and N. Savlor; W. Morrison, D. D. Lilly and O. Hunt; G. V. Long; G. H. Anderson; R. Tomkins and H. K. Abernathy; L. C. Kent, H. B. Schontz and B. L. Brisac; R. R. Jacobs and B. B. Hornstein; H. W. Palmer; R. Hargan; W. Burns and T. R. Fanning; J. N. Saperton; D. Bernhard and H. Burkhart; B. L. Jennings and J. Pracer; F. Madden; D. Porter; M. F. Singleton and H. T. Appleton; T. A. Hoffman and H. W. Munroe; H. D. Lilly; B. M. Comeford and L. T. Davis; A. L. Leonard; A. G. Thomas; L. B. Smith and H. Snow; V. Sanders, J. Jensen and J. W. Davis; R. W. Williams; K. R. Holt and D. L. Maxwell; T. N. Blume; E. V. Cupero; P. L. Smith.

I think this is a good list for midsummer. Section A is replied to by the following: "In selecting lubricant for ball bearings it is of the utmost importance that those containing any acid or animal fat be avoided. Oils or greases containing either will act upon both the balls and their races, roughening their polished surfaces."

W. C. Brown says, "Grease that contains acid is very bad for ball bearings. An effective, simple way to test grease for acid content is to dissolve a small quantity of the grease in alcohol, dilute slightly with water and add a few drops of phenothalien. A red color indicates it is basic [alkaline?]; no color means it is neutral; and a slightly yellow means that it is acidic. Litmus paper also may be used."

J. R. Prater says, "Ball bearing lubricant should contain no acid, as acid will attack and roughen the balls and races. Obviously, since the bearing surface is very small, any roughening is serious. All animal fats contain acid, therefore any grease containing it must be avoided."

(B) B. Caldwell answers, "Follow recommendations of manufacturer of the equipment involved."

A. L. Cooper replies, "Use the lubricant recommended by the manufacturer of the equipment, not some cheaper just-as-good substitute."

M. and J. Devoy reply, "If the manufacturer of the device to be lubricated has made recommendations as to the kind or make of grease to be used, follow that recommendation. If not, then write asking what non-acid grease may be secured. Or, better still, if you can get the address of some manufacturer of ball bearings, communicate with him, asking what grease is best."

(C) A. L. Cooper says, "The simplest method is to use a short length of shielded cable from each photoelectric cell to the amplifier. These cables usually extend to a double-throw switch in the amplifier that serves as a fader, selecting sound from either pickup. Volume then is controlled by a potentiometer in one of the amplifier circuits. If the system has a photoelectric cell amplifier mounted on the projector, the output from that amplifier to the main amplifier may go through a fader that is built as a double potentiometer, serving both as volume control and fader. A system with or without a photoelectric cell amplifier may have that output go to a double-throw switch fader that is separate from the main amplifier, in which case the volume is controlled by a potentiometer in one of the amplifier circuits."

Messrs. Evans and Rau say, "One method of coupling the sound pickup to the system amplifier is by means of short shielded cables run direct from the photoelectric cell to the main amplifier through a step-down transformer which steps up the sound current at the projector and steps it down again to its original strength at the amplifier. Another method is by the use of a head amplifier mounted on the front of the soundhead. This amplifies the sound current sufficiently to avoid possibility of interference by stray currents."

D. Danielson says, "The three common methods employed are as follows: First, direct—by this method the P. E. cell output is fed directly to the system amplifier through a short, shielded conductor. Second, the transformer—by this method the P. E. cell output is fed to the primary of a transformer from the secondary of which the current is fed to the system amplifier. Lowering the impedance of the transformer reduces the chances of extraneous pickup. Third, the pre-amplifier—by this method the sound current is first boosted by a pre-amplifier located either on the projector base or the projection room front wall before being led to the system amplifier."

C. A. Allison says, "First, there is the transformer coupling from pickup to primary of a step-down transformer, which of course decreases voltage and increases amperage. The impedance of the secondary circuit usually is from 20 to 500 ohms. This secondary connects to the primary of another transformer, the primary impedance of which equals that of the secondary of the first one. The secondary of this second transformer matches the impedance of the grid circuit of the first speech tube, to which it is connected. Transformer No. 2 is mounted very close to the tube which it excites. Second, impedance coupling from the pickup to the system amplifier consists of connecting one side of the output of the pickup to the grid of the first speech tube through a blocking condenser in order to keep the d.c. grid voltage away from the pickup, the other side being connected to the cathode, thus completing the circuit. The pickup impedance must match the input impedence of the tube.

"Still another method would be to use an impedance-coupled preamplifier with the pickup, and to transformer-couple its output to the main amplifier. Unless the main amplifier is

(Continued on page 80, column 2)

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SEVEN COMPANIES REPORT PROFITS; FOUR OTHERS DECLARE DIVIDENDS

Net Recorded by RKO, Trans Lux, Publix Ohio, Consolidated Film, A.T.&T., 20th-Fox, Metropolitan, W.E.

The motion picture and its equipment affiliates figured prominently in the financial news this week, principally in a favorable light. Dividends were declared by the directors of Keith-Albee-Orpheum Corporation, Columbia Pictures, Trans Lux and RCA, while earnings statements from Western Electric, Metropolitan Playhouses, American Telephone (which has large motion picture holdings), Consolidated Film Industries, Publix Ohio Theatres, Trans Lux, Radio-Keith-Orpheum Corporation, Keith-Albee-Orpheum, B. F. Keith Corporation, and Twentieth Century-Fox, indicated substantial profits from operations. Paramount Pictures, however, reported a $476,000 loss for the second quarter.

$1.75 Dividend from KAO

The board of directors of Keith-Albee-Orpheum Corporation declared an arrears dividend, out of capital surplus, of $1.75 per share on the seven per cent cumulative convertible preferred stock for the quarter ended June 30, 1932, payable Oct. 1, 1936, to the holders of record at the close of business Sept. 15, 1936.

KAO Net Profit $714,238

For the 52 weeks ended June 27, 1936, RKO's Keith-Albee-Orpheum Corporation and subsidiary companies show a net profit of $714,238, after all charges. This is equal to $11.10 a share on the 64,304 shares of 7 per cent cumulative preferred stock now outstanding.

B. F. Keith Net $683,433

For the 52 weeks ended June 27, 1936, RKO's B. F. Keith Corporation and subsidiary companies show a net profit of $683,433, after all charges, including depreciation and provision for income taxes.

Columbia Dividend is 68 Cents

The board of directors of Columbia Pictures declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock, payable August 15 to stockholders of record on August 3.

RCA Declares 87 Cent Dividend

General James G. Harbord, chairman of the board of Radio Corporation of America, announced that a dividend on the outstanding shares of the corporation's new $3.50 cumulative convertible first preferred stock was declared by the board of directors. RCA owns a 50 per cent interest in the RKO theatre and motion picture corporations and in National Broadcasting, besides its holdings in the communications field.

The dividend is 87½ cents a share, covering the period from July 1, 1936, to September 30, 1936. It is payable on October 1, 1936, to holders of record at the close of business on September 9, 1936.

Fox Reports $2,769,190 Net

Twentieth Century-Fox Films carried $2,769,190, after all charges, for the 26 weeks ended June 27, compared with $1,355,781 for the same half year of 1935. The earnings were equal to $1.50 on 1,357,833 accumulative convertible preferred shares outstanding, and after allowing for preferred dividends of 75 cents a share for six months, there remained a profit equivalent to $1.43 a share on the 1,228,039 common shares outstanding.

Western Electric Sales Gain 31%

Western Electric sales for the first six months of 1936 are reported at $65,651,000 which compares with $50,057,000 in the corresponding period last year, an increase of 31 per cent.

A. T. and T. Net Rises

Operations of American Telephone and Telegraph Company and 23 associated companies of the Bell System showed substantial improvement for the three months and year ended May 31 over the same period last year, according to a report issued last week.

Report for the Bell System, including all companies, for the year ended May 31 shows net income of $151,689,083 after expenses, taxes, depreciation, interest, subsidiary dividends, minority interest, etc., equivalent to $8.13 a share on the 18,666,274 average number of capital shares of American Telephone and Telegraph outstanding. Report of A. T. & T., parent company only, for the year ended June 30, shows net income of $138,047,778.

Metropolitan Playhouses Profits

Metropolitan Playhouses, Inc., showed a profit of approximately $39,000 for the five-month period from September 3, 1935, to January 31, 1936, it was reported to the board of directors last week. The statement is the first since the Fox Metropolitan circuit was organized.

Metropolitan Playhouses operates a large circuit of theatres in and around the metropolitan New York area.

Consolidated Nets $185,024

Consolidated Film Industries showed a loss in earnings for the quarter ending June 30. The net was $185,024 after depreciation and Federal income taxes, equivalent to 46 cents a share on 400,000 no-par shares of preferred stock. This compares with a net of $265,121, or 12 cents a share for the same quarter last year.

The net for the previous quarter was $290,249. For the six months ending June 30 the net was $486,007.

Consolidated Film Industries, headed by Herbert J. Yates, besides operating the largest motion picture laboratory system in the industry, has large interests in Republic Pictures and elsewhere in the business.

MICKEY MOUSE CIRCUS TO TOUR EASTERN CITIES

The Walt Disney - Mickey Mouse Circus, in which Fanchon and Marco are using what they claim to be the largest troupe of Singer's Midgets in the history of the internationally known little people, will be seen in the east this fall, the company has announced. At the present time the circus is playing at the California-Pacific International Exposition in San Diego.

The Mickey Mouse circus will be booked into theatres in all the principal cities in the east and will probably be seen at the Roxy in New York.

Dividends Declared by KAO, Columbia, Trans Lux, RCA; Paramount Cites $476,000 Loss for Second Quarter

Publix Ohio Has $37,548 Balance

The final report of Al E. Reuben, trustee in bankruptcy for the Publix Ohio Corporation, shows a balance on hand for distribution to creditors of $37,548.77. The trustee asks an allowance for himself of $1,944.63 for commissions and compensation. Total receipts, according to the statement, were $98,263.28 including money received from the sale of leaseholds and personal property. Disbursements were $60,714.51. Claims approved and allowed total $1,936,621.80 and taxes amounting to $276.45.

Trans Lux Reports Profit

Trans-Lux Daylight Screen declared a semi-annual dividend of 10 cents, payable September 1 to stockholders on record as of August 15. Net income for the six months of 1936 was $127,022, after all charges. This is equal to 18 cents a share and compares with six cents a share in 1935 for the same period, when the net income was $46,954.

Besides its "daylight screen," used principally in brokerage houses, the Trans Lux interests participate in motion pictures through the circuit of Trans Lux newsreel theatres in New York and abroad.

RKO Earns $734,492

Radio-Keith-Orpheum and its subsidiary companies, for the 26 weeks ended June 27, 1936, showed a net profit of $734,492, according to the third report of Irving Trust Company, as trustee, which was filed Monday in federal court in New York.

The profit compares with a net of $141,376 for the equivalent period in 1935, and a net of $684,732 for the entire year of 1935. The 1936 six-months net is after all charges, including interest on the secured indebtedness of RKO and provision for estimated federal taxes, but before providing for dividends in arrears on cumulative preferred stock of Keith-Albee-Orpheum, a subsidiary.

RKO Radio Pictures, Inc., and its subsidiaries for the 26-week period of 1936 reported a net profit, after all charges, of $360,561, which compares with a net profit of $235,099 for the same period in 1935. For the year 1935 the producing subsidiary's profit was in excess of $700,000.

RKO Pathe Pictures, Inc., which owns the RKO Pathe studio, used for the most part as a leasing plant, showed a net loss for the 1936 period of $103,616, which compares with a net loss for the same period of 1935 of $100,852.

The operations of Pathe News, Inc., for the 1936 period resulted in a net profit of $3,165, against a net loss of $8,615 for the same period in 1935.

The operations of the theatre and service subsidiaries of RKO for the 26-week period of 1936 resulted in a combined net profit of $384,097, against a combined net loss of $7,522 in the equivalent period of 1935.

For the 1936 period the consolidated statement reports theatre admissions as $10,385,570,

(Continued on following page)

COMPANIES LIST PROFITS

(Continued from preceding page)

film rentals and sales as $12,867,940 and rents and other income as $1,299,812, for a combined total of $24,553,322. Other income, including subsidiaries' profits, dividends from other companies and the like totaled $335,105. Expenses totaled $21,794,403, and other charges $2,090,555. The provision for income and excess profits taxes (less tax on bond discount charged to surplus account) was $268,417.

The statement of cash receipts and disbursements from January 1 to June 30, 1936, listed receipts of $184,845, including balances on hand at Jan. 1 of $60,730, in the regular account and $25,578 in the special account. Disbursements for the period totaled $78,797. The balances as of June 30 equaled $80,468 in the regular account and $25,578 in the special account.

The report pointed out that as yet no plan of reorganization for RKO has been finally completed. Except for claims based on the funded debt of RKO, 10 other claims, aggregating $2,956,555 remain to be accounted for, according to the report.

The date for the hearing on the new report by Federal Judge William Bondy has not yet been set.

Paramount Loses $476,000

Paramount Pictures, Inc. issued the following schedule of tentative estimated consolidated earnings for the second quarter of 1936:

Operating earnings after provision for estimated normal income tax and after applying $800,000 of the inventory reserve set up as of December 28, 1935		$147,000
Add: Dividends from non-consolidated subsidiaries		160,000
		$307,000
Add: Profit on debentures of Paramount Pictures, Inc., purchased for retirement		63,000
		$370,000
Deduct: Interest on debentures of Paramount Pictures, Inc.	$387,000	
Foreign exchange adjustments	34,000	
Reserve provided for federal undistributed earnings tax, foreign investments and other contingencies	425,000	$846,000
Balance transferred to surplus (loss)		$476,000

"Of the excess costs of certain pictures for which a reserve was provided out of the 1935 earnings, as referred to in the company's annual report for that year, approximately $800,000," Paramount declared, "was charged to operations in the current quarter in accordance with the company's regular film amortization tables. Accordingly, this amount of the reserve has, as above stated, been credited to operations."

The above results do not include results of operations of Olympia Theatres, Inc., and its subsidiaries in receivership throughout the period, and whose operations, therefore, do not affect the current earnings of Paramount Pictures, Inc. Operations of partially owned companies not consolidated are included only to the extent that dividend income has been received therefrom. Paramount's net interest as a stockholder in the combined undistributed earnings of such partially owned companies, available to it if, when, and to the extent that dividends are paid to it therefrom, amounted, for the quarter, to approximately $305,000.

As Paramount was under court supervision until mid-year of 1935, no figures are available for comparison with the second quarter of last year. The company's annual statement at the year end, however, reported a profit of $653,167 for 1935 after the special inventory reserve of $2,500,000 and all charges. A profit of $718,921 was reported for the first quarter of 1936 after applying $800,000 from the special inventory reserve.

BLUEBOOK SCHOOL

(Continued from page 78)

located close to the pickup or pre-amplifier, it is best to use a low level line between them, say 20-500 ohms, or most of the high notes will be lost owing to the capacity between the wires and the line."

A. F. Sprafke says, "First, transformer-coupled to the plate circuit of one tube and the grid of the next. Second, resistance-coupled, a method of coupling in which the resistance is connected in common to two circuits. Third, direct-coupled, which is the association of two circuits by having an inductor, condenser or resistor common to both—two circuits joined by a metallic association."

I might add the remark that the answer of Brother Danielson is pronounced correct in all details by sound engineers to whom all answers were submitted, whereas all others were marked "fair."

(D) G. E. Doe replies, "Contact movement between objects of whatever nature generates friction. Water flowing through a pipe of course contacts its walls, hence there is friction, which represents loss proportional to speed of movement and pressure applied. The friction thus generated is not, however, comparable with friction as between two solid bodies, for the reason that the 'particles' of water pass the walls with a rolling movement, it being questionable whether or not the water has any actual friction, in the form of abrasive effect, with the pipe walls, or at least more than a very slight one. The other particles of the stream probably remain on the metal, while other particles pass them, the frictional effect decreasing toward the stream center. Probably I have not expressed this very well, Dad, but you perhaps may be able to understand and put it into a better form of words."

I have made no change. Friend Doe seems to have expressed the matter very well. Of all the hundreds of answers his was the only one that set this idea forth fully, though Danielson expressed the frictional decrease toward the stream center in a drawing. The point you missed is that roughness in a pipe's wall offers direct impedance, though in the main it does not effect the action described by Brother Doe, which I hold to be correct.

To his answer to Question No. 29, D. Pollock appends this enlightening statement: "I have only recently been sending occasional answers, but have studied every one of your questions for more than a year. I have already received at least ten times the actual benefit derived from a correspondence course I paid a substantial sum of money for two years ago. More power to you, Dad! Keep up the good work."

Strong Promoted

Eugene Strong, assistant to Harry Sherman, has been advanced to the position of associate producer of the new Hopalong Cassidy series for Paramount release.

PAGE J. C. JENKINS! APPLETON CALLING

To the Editor of the Herald:

Yes, sir, it is time I was saying something and saying it out loud. Here it is. On the 10th of June, 1910, I opened up the Scenic Theatre in Appleton (Minnesota). Thus it is now over 26 years that I have operated continuously in this one place and I have yet to see this mysterious person in the name of J. C. Jenkins, supposed to be working for your Colyum and not his.

Now this would not be strange were it not for the fact that about every year I notice that his Colyum carries accounts of his visiting all the towns right around mine.

Just read his account of travels in your July 18 issue.

He arrives in the great State of Minnesota and calls at Luverne. Then he travels north (mind you, he is headed north toward the Land of Ten Thousand Lakes) and calls at Pipestone. Then to Montevideo and to Benson. Now, as it happens, both of these towns are 24 miles from Appleton, with mighty good roads both in and out.

From Benson he still keeps right on north and the last he reports is from the shores of Detroit Lakes. He mentions that he expects to go on to see John Piller in North Dakota, but I doubt if he has yet found that state, especially as the weather has been exceeding warm.

Yes, year after year, this mysterious Jenkins vanishes or disappears from my territory without even giving our Main Street a smell of his cheap gasoline. It must be because I am always paid up with The Herald, for I have taken the Herald long before it was The Herald. At the last call of one of your real representatives I told him that I had just two requests to make—(1) Eliminate the senseless and harmful publishing of Theatre Receipts and (2) ask Jenkins not to pass up this community.

I am afraid that I will not live to see that either of these requests is ever carried out.

Yes, sir, Jenkins covers this field "like an April shower" and right now this section is 5½ inches short of a normal rainfall.

Now, as far as a call on me is concerned, I really do not give a ——, but I hate to have him tell your office in New York how hard he is working and the amount of gasoline he is burning for the good of the paper.

I am anxious to see his next Colyum and see if he will report on how good the fishing was in northern Minnesota—or, should I say, is.—R. G. Risch, New Scenic Theatre, Appleton, Minn.

Lou Guimond Joins Selznick-International

Lou Guimond, formerly eastern editor of *Box-Office* has been named New York publicity head for Selznick International Pictures. He starts in his new post this week and will work with Lowell Calvert, eastern representative of John Hay Whitney.

Mr. Guimond is a former advertising director for Columbia Pictures and was at one time director of advertising and publicity for Powers Pictures. In 1934 he was director of advertising, publicity and exploitation for Gaumont British and later became American representative for *The Cinema*, London trade journal.

H. B. Swope, Jr, In Industry

Herbert Bayard Swope, Jr., will assist Lou Guimond at Selznick-International.

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What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

AND SO THEY WERE MARRIED: Melvyn Douglas, Mary Astor, Edith Fellowes—A very entertaining picture with good comedy which pleased my patrons.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kan. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Columbia's checker was hot on the job when we played this one and was stung plenty hard. The picture was okay with me but the public stayed away and Mr. Deeds looked upon an empty room. Played June 30-July 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Columbia's only picture this year above program class and it's plenty good entertainment. But it takes more than one good picture to make a season's program of any company worthwhile. Average Sunday business. Played July 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—A very good western. Young Charles Starrett promises to be a real western star. Our patrons say some of the older stars are getting too old and fat. Business terrible on account of intense heat wave still existing. Played July 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GALLANT DEFENDER: Charles Starrett, Joan Perry—Peter B. Kyne story with Charles Starrett. Charles Starrett is good; this series is receptive to our patrons; much better than the average outdoor picture.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kan. General patronage.

MINE WITH THE IRON DOOR, THE: Richard Arlen, Cecilia Parker—Harold Bell Wright story with Richard Arlen and Cecilia Parker. A good, wholesome, entertaining picture by an eminent author.—Leslie F. Smith, Mayer Theatre, Westmoreland, Kan. General patronage.

PANIC ON THE AIR: Lew Ayres, Florence Rice—Good program attraction. Ayres plays his role smoothly. Played July 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WESTERN COURAGE: Ken Maynard, Geneva Mitchell—This comes under the heading of cheap westerns. No continuity to story; cheap, shoddy stuff with Maynard and Tarzan trying their darndest. Columbia had better wake up even with westerns. Played June 19.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

First National

GOLDEN ARROW, THE: Bette Davis, George Brent—This is one picture that depends mostly on dialogue. But make no mistake; that does not detract from the swell story. Good acting and about as clever a picture as we have run in some time. This Brent is great and so is Miss Davis. But, here is where the rub is, and one reason that it did not get the play that it deserves, and that is the title. So far as I can see, it had no bearing on the picture except that it opens with some arrows being shot into a bathroom. I am very certain that the title was the reason for the low gross that it got.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Cosmopolitan Productions knows full well that Miss Davies is no draw without a strong supporting cast, but in spite of that the picture is poor. The picture should have ended where the producers originally intended but evidently they became panicky and tacked on another reel. I can't believe that Frank Borzage directed this unless he was on vacation. Oh, well, he probably did the best he could with the material. Running time, 78 minutes. Played July 5-7.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—You expect so much more from the cast that this picture boasts that you are greatly disappointed. The picture is not dull, but it is so moderately amusing that it gives you a "let-down" feeling. Played July 12-13.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

SINGING KID, THE: Al Jolson, Beverly Roberts, Edward Everett Horton, Allen Jenkins, Yacht Club Boys, Cab Calloway and His Orchestra. Al Jolson with his "I Love to Singa" spoils the entire picture. There is an excuse for Cab Calloway, but not for Jolson. Horton, Jenkins and the Yacht Club Boys are the bright spots in a production that otherwise is wasted effort. Business aversely affected by preceding word-of-mouth advertising. Patrons expect Jolson as he was in his early hits, so naturally when he co-stars with Cab Calloway, and "I Love to Singa" is woven in as sort of a theme song, well, disappointment runs rampant and why not? Played June 16-17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

SNOWED UNDER: George Brent, Genevieve Tobin—Critical reviews may not rate this one highly, but it went over in this small town in great shape; a good trailer built up the interest; and many a hearty laugh was had by all. Just another good program picture from Warner that they like out here. Running time, seven reels. Played June 30-July 1.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter—A picture that holds the interest from start to finish despite its lack of romance. It should please everyone. Press book has many valuable exploitation suggestions which the small town exhibitor can use to his advantage without stretching his advertising budget too much. Running time, 91 minutes. Played July 12-14.—Ralph Copain, Indiana Theatre, Marion, Ind. General patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Irene Hervey, Lionel Atwill—This picture is a good semi-gangster picture. The cast marooned at an estate; there all the action takes place and contrary to pictures of this type that are largely dialogue, it is pat to the story. There is one little lady that was not pegged too high in the cast. Bernadene Hayes, the gangster's moll. She plays the role to a turn; she is tough and added a lot to the picture; she was plenty good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Pretty good comedy. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Laughable Laurel and Hardy antics. Good music. Played July 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—This picture will completely satisfy children and adults of the mentality not far removed from that of childhood. But adult opera lovers would probably vote a jail sentence for anyone who could take a beautiful opera and dilute it with 50 per cent of hokum. But it will satisfy a majority of small town patrons. Running time, 72 minutes. Played July 10-11.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FURY: Sylvia Sidney, Spencer Tracy—It packs a a wallop that seldom is encountered in films. So compelling in interest that those who shop carefully for their entertainment will be pleased with this one. It should increase at the box office on word-of-mouth advertising. Played July 12-14.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

MOONLIGHT MURDER: Chester Morris, Madge Evans—So-so murder plot holds back some good players. Considerable portions of opera fill in time while unravelling the mystery. Played July 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOONLIGHT MURDER: Chester Morris, Madge Evans—Poor. Just made to be used as a double bill picture. Running time, 67 minutes. Played July 10-11.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Good picture and very well liked. Will do business. Running time, 81 minutes. Played July 5-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Well named. Nothing to it but a lot of shouting. Just riffraff. Running time, 94 minutes. Played July 15-16.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROBINHOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—Excellent picture. Fair draw for us. Star great. Played July 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE WISE GUYS: Robert Young, Betty Furness—Robert Young is coming to the top at a fast clip. This picture is a good bet for mass appeal. Business average despite the hot weather. Played July 9.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—A very foolish attempt at entertainment. This was the unanimous opinion of myself and the several cash customers. Business bad. Played July 14-15.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

TROUBLE FOR TWO: Robert Montgomery, Rosalind Russell—One of those mythical kingdom things and who do you think was Prince Charming? Why, no other than Robert with his little trick mustache. This one is just too much for our low-browed audience and, if I am not mistaken, the high-brows were not hot and bothered over it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

CASE AGAINST MRS. AMES: Madeleine Carroll, George Brent—A good courtroom melodrama. Should have done better at box office. Played July 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESIRE: Marlene Dietrich, Gary Cooper—Here's a dandy and a surprise to this town. Plenty of comedy, superbly mounted; a regular Capra type of picture that these two good stars made the most of. Most everybody expected to see a bunch of sticky love stuff, and they got fooled plenty. We liked it; so did the customers; perhaps your folks will, too. But don't be afraid of it; it's good entertainment. Running time, 10 reels. Played June 28-29.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

FATAL LADY: Mary Ellis, Walter Pidgeon—A weak one for the box office. It's a hodgepodge of entertainment that starts out as a musical but ends up as a murder mystery. The biggest mystery to the exhibitor is why it was ever made! Played July 14-16.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

FLORIDA SPECIAL: Jack Oakie, Sally Eilers—Weak story keeps this one down. Stars have hard time holding up interest. Played July 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HER MASTER'S VOICE: Edward Everett Horton, Peggy Conklin—Fair program picture that did not click at the box office. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KLONDIKE ANNIE: Mae West, Victor McLaglen—After all the fuss and censorship, just another rather unpleasant, far from amusing, West picture. She's only made one as far as we are concerned: "Goin' to Town" was a good bit of entertainment. This one was no good for entertainment, and no good for the box office. Running time, nine reels. Played June 16-17.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Another of the present Hollywood cycle of exaggerated alleged comedy and continual boy vs. girl fighting. Not one of these has gone over for us, and we can't help but wonder why the review raves over this one, "Hands Across the Table" and their many cousins. If silliness is smartness, then the small

town like ours is far from smart, yet the box office apparently tells a different story elsewhere, and the box office is king, but ours was just a headache. Running time, eight reels. Played July 12-13.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

PRINCESS COMES ACROSS, THE: Carole Lombard, Fred MacMurray—A very good picture and should do some business, but it would not bring them in for me. Gave it a run of four days; should have taken off at end of first day.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PRINCESS COMES ACROSS, THE: Carole Lombard, Fred MacMurray—A distinct pleasure for any audience. A grand combination of several good types of picture plot. Played July 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKY PARADE: Jimmie Allen, William Gargan, Katherine DeMille—Goes off with a good start and dies hard at the end. Some very weak dialogue, or it at least sounded weak to me, and while this picture should have great possibilities, they did not bring it out.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—A very satisfactory feature from all standpoints. Business fair. Played July 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Republic

MELODY TRAIL: Gene Autry, Ann Rutherford—Good entertainment. These westerns would suit us 100 per cent if they were one or two reels longer. A feature that is 55 or 60 minutes long needs quite a bit of padding to make a normal show with it. Of course, these short ones are quite the thing for double-feature houses and their production gives an incentive to go double. Running time, 60 minutes. Played July 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

RKO Radio

DANCING PIRATE: Charles Collins, Steffi Duna—The producers missed fire here, and possibly the biggest mistake they made, they must, first of all, before spending a lot of money on picture, secure some well known names. If I bet my bank roll on a horse at the track, I want to be sure that I select at least a horse that at least won a race. So, in making a great big picture you must have names that sell at the box office. A fairly good picture to poor business.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

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DIVISION

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THREE SHOWMEN JOIN REPORTERS

Adding their comment on "What the Picture Did for Me" this week are three exhibitors as far removed geographically from one another as Kansas, Texas and Indiana.

Reporting for the first time is

Leslie F. Smith, Mayer Theatre, Westmoreland, Kansas.

Returning to the reportorial ranks after a year's absence are

Ralph Cokain, Indiana Theatre, Marion, Indiana.

Harry Reeve, Mission Theatre, Menard, Texas.

Read the reports of these showmen in the Department this week.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Everyone knows this is one of the best. Unfortunately, we struck the hottest weather on record and lost a-plenty. Played July 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—They thought this one the best from Ann Harding in a long time. It is a bright, clever, sophisticated piece of well mounted movie. I've read reports that said it was too "talky," but it didn't register that way here. Thoroughly enjoyed by a good crowd, and that's something new for Harding. Running time, nine reels. Played July 5-6.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Bobby Breen's voice is startling, for it is so unnatural in a child so young. It is, naturally enough, the chief asset in a movie that is built on a plot that every patron has seen dozens of times. Satisfactory for the average audience. Played July 15.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—This one is much better than the last two or three we played. Plenty of laughs and excitement. Give the boys good story and they will put it over for you and us. Running time, nine reels. Release date, July 17-18.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SILLY BILLIES: Wheeler and Woolsey—We realize these Wheeler and Woolsey pictures could be a lot better, but they do business and please a small town audience. Personally, we do not care for them, but they get the money and that is why we operate a theatre.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SILLY BILLIES: Wheeler and Woolsey—Too silly for our folks and that's saying an awful lot because these boys usually go over pretty well. It has its moments, but the only place it could get by here was just where we ran it: one day for the Saturday bunch. Running time, seven reels. Played July 11.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SPECIAL INVESTIGATOR: Richard Dix—Good Friday and Saturday picture. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—A good picture, but not the best from this team. RKO better put up better material for these two before they start to fade out in popularity. Business off right after the Fourth. Running time, 11 reels. Played July 5-6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

CHARLIE CHAN IN SHANGHAI: Warner Oland—A good show for any night. We played it to small business in hot weather. Will please all who like Charlie Chan pictures. Running time, seven reels. Played July 10-11.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CONNECTICUT YANKEE, A (reissue): Will Rogers, Myrna Loy—As usual, there was considerable interest in a Will Rogers picture. With the weather assuming normal proportions, our attendance picked up, but not quite up to the usual run of business. Played July 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Not what one might expect from the pen of James Oliver Curwood, due to production faults. Wonder how the river thawed so suddenly. Played July 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—Held up for average business in the face of record heat wave. Jane Withers is a drawing card and justly so. A bright kid. Played July 11-13.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

GENTLE JULIA: Jane Withers, Tom Brown—A very good picture of the good old days. Jane and Tom are fine. Will satisfy all but the wise guys. Played July 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIGH TENSION: Brian Donlevy, Glenda Farrell—Excellent program picture. Having seen Donlevy as a villain in his first few pictures, it's difficult to reconcile myself that he's turned hero. But then typing has always been something that the movies could do without. Make 'em a hero today, a villain tomorrow. Running time, 62 minutes. Played July 17-18.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell, Leo Carrillo. This one went over with a bang. Dandy good entertainment anywhere. It made most of the Fox percentage masterpieces hide their heads, but that's the film business. Leo Carrillo was fine, and how the folks like him. Best bit of work from Raft in a long time, and Miss Russell was just fine. I wonder if she reminds others of the perhaps more famous Miss Loy. Good show, good business. Wish the old days were back; you gave a real boost and got a picture and letter of thanks. These three people did a good job in this one. Running time, nine reels. Played July 14-15.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MESSAGE TO GARCIA, A: Wallace Beery, John Boles, Barbara Stanwyck—Good show. Should please any kind of audience and satisfy the most critical. Beery, Boles and Stanwyck all good players. Enough said. Business off on account 100 degrees in the shade. Running time, 10 reels. Played July 12-13.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Very entertaining picture. Good story. Good cast. Good entertainment. Running time, 80 minutes. Played July 12-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—A very lavish production that just falls short of being a great picture. This was a very widely read novel. The picture was changed in that it started in England and it left the audience in the dark until later on in the picture as to the reason that Colman joined the Legion. It is well directed and the cast are all good in their parts. Colbert, as usual, gave an outstanding performance as Cigarette. Also, Miss Russell adds to her laurels in this one; she is a coming star all right.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell—A first-class production that didn't do as much business as it deserves. Played July 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—The Herald rates this one the Box Office Champ for May. We must be way out of step out here; great cast, lots and lots of money spent, and it is a good picture, well lots of money spent, and it is a good picture, well directed, well produced visually, but it drags plenty and the stars were pretty much wasted, to our way of thinking. Countless extras, a million gun shots and a tremendous expanse of sand beautifully photographed don't all together make up for a trite old story that frankly bores a bit. Didn't go well. Running time, 12 reels. Played July 9-10.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

United Artists

AMATEUR GENTLEMAN, A: Douglas Fairbanks, Jr., Elissa Landi—The extreme hot weather made it impossible for our patrons to sleep at home. This picture made it possible for them to sleep at the theatre in cool comfort. It just drags and drags. Its two-day engagement seemed like two weeks. Running time, 94 minutes. Played July 15-16.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

AMATEUR GENTLEMAN, THE: Douglas Fairbanks, Jr., Elissa Landi—As rank as three-year-old butter. A dud. Heave it in the can. Running time, 97 minutes. Played July 6-9.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

KID MILLIONS: Eddie Cantor, Ann Sothern—The name brings them in and satisfaction is general, though it is not in a class to get excited about. The color section "The Ice Cream Factory" is fine photography and good comedy. Played July 10-11.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—Pretty good play. Would be better on stage than screen. Still gets by okay. Small draw. Played July 3-4.—L.

A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—A good picture. The finale had the folks in an uproar. Played July 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

SHOW BOAT: Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan—Not the big special Universal tries to make you believe. After we got through playing this and figured up, we had nothing left. Universal Pictures just don't make money for us. Running time, 112 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Warner Brothers

BOULDER DAM: Ross Alexander, Patricia Ellis—An interesting action play. Many expressed disappointment that there were not more shots of the dam works. Played June 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DR. SOCRATES: Paul Muni, Barton MacLane, Ann Dvorak—Very good picture. Scene takes place in an average small town environment. It is not as much of a gangster picture as it is played up to be. Many of our patrons had read the story. For some reason it did not show up at the box office as we had expected. Played July 3-4.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—Fair production. Shows up small towners at their worst. Played July 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—Very well liked and did a satisfactory business. Running time, 83 minutes. Played July 8-9.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SONS O' GUNS: Joe E. Brown, Joan Blondell—Fit in rather nicely for the toughest holiday of the year. Believe it or not, business was slightly above average. The picture was not quite up to the usual Joe E. Brown standard. Played July 4-6.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

TIMES SQUARE PLAYBOY: Warren William, June Travis—This one missed; dialogue too heavy and what little comedy moments there were did not offset the incessant talk, and not too much to the scenario.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Short Features

Columbia

ANTS IN THE PANTRY: 3 Stooges—A funny though insane comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIS MARRIAGE MIXUP: Harry Langdon—Poor comedy. Langdon deserves better story plot.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HUNTERS' PARADISE: New World of Sport Series—An excellent nature reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR GOOGLE: Barney Google—Not so hot. Not in the class with the others in this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

HE'S A PRINCE: Tom Howard—A comedy of the better class. Will please them all. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IT HAPPENED ALL RIGHT: Tim and Irene—Silly comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RHYTHM OF PAREE: Musical Comedies—A dandy musical comedy, and how they can laugh. Better than average. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RUNT, THE: Paul Terry-Toons—Fair cartoon.——L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AQUATIC ARTISTRY: MGM Sports Parade—A fine swimming and diving reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LA FIESTA DE SANTA BARBARA: Musical Revues—Excellent color short. Stars at play with music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD MILL POND, THE: Harman-Ising—One of the cleverest colored cartoons to date. The frogs put on a show: the Mills Brothers, Cab Calloway, Robinson, etc., are immense. Will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RIO DE JANEIRO, CITY OF SPLENDOR: Fitz-Patrick Travel Talks—As usual, an excellent colored travel reel, beautiful, educational and pleasing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

TIME FOR LOVE: Color Classics—A clever colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

BOLD KING COLE: Rainbow Parade Cartoons—A good cartoon that will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GENTLEMEN'S SPORTS: Sports with Bill Corum—Bill shows and describes several sporting fads that appeal to men.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HERMITS OF CRABLAND: Struggle to Live Series—Interesting. Crabs in their natural sphere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOME WORK: Leon Errol—This was very good. Lots of laughs and fun. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOLLY MOO COW AND THE BUTTERFLIES: Rainbow Parade Cartoons—Another dandy cartoon in beautiful color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOLLY MOO COW AND THE INDIANS: Rainbow Parade Cartoons—Splendid cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOLLY MOO COW AND RIP VAN WINKLE: Rainbow Parade Cartoons—Not quite up to standard of two previous Molly Moo Cows.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT LIFE: Headliner Series—Very good musical comedy. Just went by with "Top Hat." Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TOMORROW'S HALFBACKS: Sports with Bill Corum—Okay football subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WILL POWER: Edgar Kennedy Comedies—Good Kennedy comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

THROUGH THE MIRROR: Mickey Mouse—Another excellent Mickey in color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WISE LITTLE HEN, THE: Silly Symphonies—Good symphony, but missed hearing the characters themselves doing the talking. Music not as good as that with average Silly S.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

Vitaphone

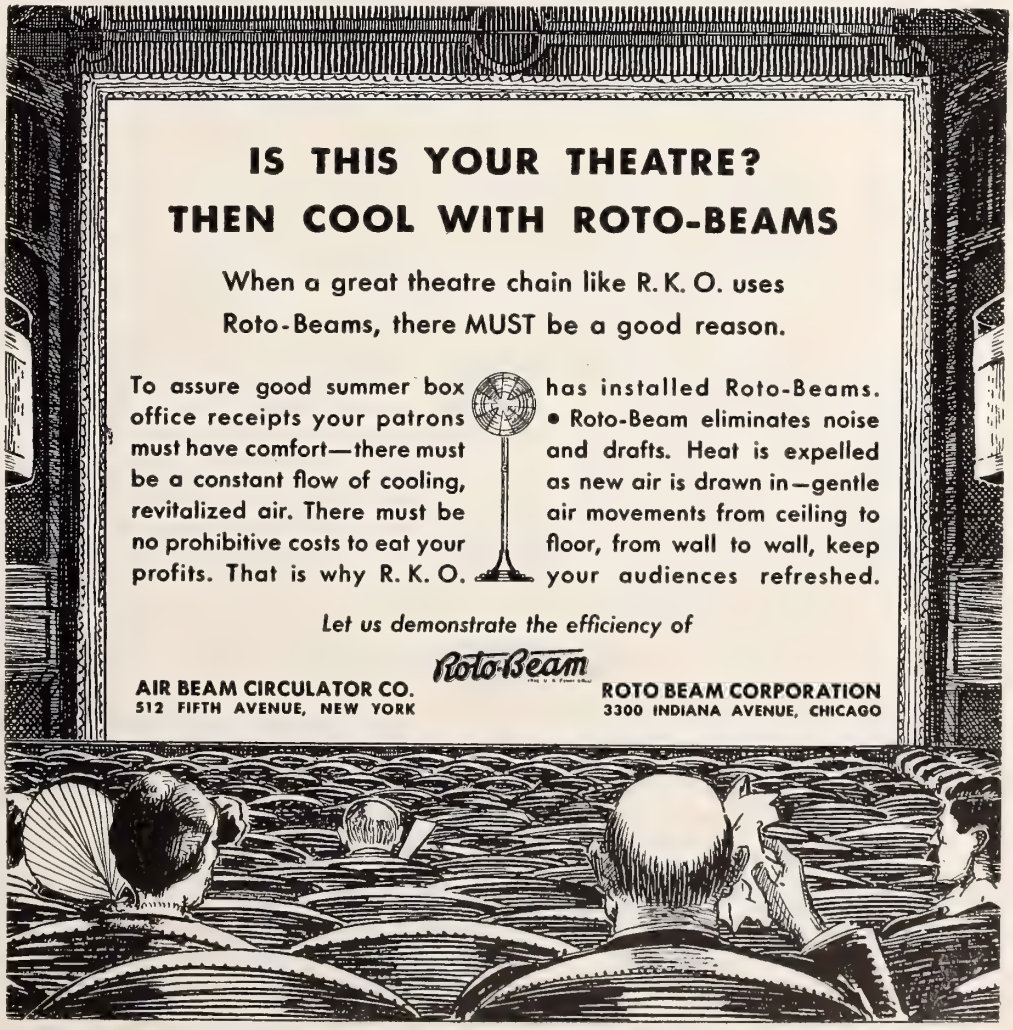
MEET THE KERNEL: Melody Masters—A fine musical single reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

REGULAR KIDS: Broadway Brevities—Okay color reel with talented youngsters entertaining.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

LOUIS-SCHMELING FIGHT FILM: Best fight film yet made. You know what it has done in the cities; it will do it everywhere. A natural and it delivers the goods in clear photography. None of the usual kicks on this one. Running time, three reels.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

METROPOLITAN LIFE INSURANCE COMPANY: Cartoon—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.



THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended July 25, 1936, from 106 theatres in 18 major cities of the country was $995,703, an increase of $56,703 over the total for the preceding week ended July 18, 1936, when 106 theatres in 18 large cities aggregated $939,000.

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Theatres			Current Week: Picture	Gross	Previous Week: Picture	Gross	High and Low Gross
Boston							(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Boston	3,246	35c-65c	"Yellow Dust" (Radio) and "Brilliant Marriage" (Inv.)	7,400	"Pride of the Marines" (Col.)	8,000	High 9-7 "Hot Tip" 35,000 (plus stage show "Folies Bergere")
							Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,600
Fenway	1,382	30c-50c	"The Crime of Doctor Forbes" (20th Century-Fox) and "The Big Noise" (W.B.)	3,000	"The Return of Sophie Lang" (Para.) and "The Song and Dance Man" (20th Cent.-Fox)	3,400	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"I Stand Condemned" (U.A.) and "M'Liss" (Radio)	8,000	"Secret Agent" (GB)	8,000	High 2-29-36 "Follow the Fleet" 37,000
							Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"San Francisco" (MGM) (4th week)	9,600	"San Francisco" (MGM) (3rd week)	12,000	High 11-16 "Mutiny on the Bounty" 25,000
							Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"San Francisco" (MGM) (4th week)	8,900	"San Francisco" (MGM) (3rd week)	11,000	High 11-16 "Mutiny on the Bounty" 24,500
							Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Public Enemy's Wife" (W.B.) (plus stage band)	18,000	"Poor Little Rich Girl" (20th Cent. Fox) (on stage: Rita Rio and band)	18,000	High 4-6 "Private Worlds" 56,000 (plus stage show)
							Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"The Crime of Doctor Forbes" (20th Century-Fox) and "The Big Noise" (W.B.)	4,800	"The Return of Sophie Lang" (Para.) and "The Song and Dance Man" (20th Cent.-Fox)	4,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"The Bride Walks Out" (Radio)	10,168	"The Poor Little Rich Girl" (20th Cent.-Fox)	13,900	High 4-27 "Mississippi" 23,800
							Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"And Sudden Death" (Para.) and "Champagne Charlie" (20th Cent.-Fox)	4,835	"Dancing Lady" (MGM) and "Call of the Prairie" (Para.)	7,100	High 1-11-36 "King of Burlesque" 9,500
							Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Public Enemy's Wife" (W.B.)	8,200	"San Francisco" (MGM) (3rd week)	9,200	High 11-16 "Mutiny on the Bounty" 22,000
							Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"Poor Little Rich Girl" (20th Cent.-Fox)	8,200	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "Brides Are Like That" (F.N.)	4,800	High 2-9 "David Copperfield" 17,200
							Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Parole" (Univ.) and "Roaming Lady" (Col.)	7,000	"Devil's Squadron" (Col.) and "And So They Were Married" (Col.)	6,500	High 1-12 "Broadway Bill" 17,100
							Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"Devil Doll" (MGM)	6,000	"Counterfeit" (Col.) (2nd week)	4,000	High 3-21-36 "The Story of Louis Pasteur" 11,800
Chicago	4,000	35c-68c	"Spendthrift" (Para.) (On stage: Milton Berle and Revue)	25,000	"Public Enemy's Wife" (W.B.) (on stage: Milt Berle and revue)	34,000	Low 5-25 "The Devil is a Woman" 1,000
							High 1-18-36 "The Bride Comes Home" 56,600
							Low 4-27 "Living on Velvet" 24,000
Garrick	900	30c-60c	"Poppy" (Para.)	5,000	"The White Angel" (F.N.)	4,200	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700
							Low 5-4 "One New York Night" 3,000
Oriental	3,490	25c-40c	"The Case Against Mrs. Ames" (Para.) (On stage: Louis Armstrong and Band)	17,600	"Boulder Dam" (W.B.) (on stage: Mitzi Green and revue)	15,500	High 11-2 "Woman Wanted" 25,500 (on stage. Major Bowes' Amateurs)
							Low 9-21 "Man on the Flying Trapeze" 13,400
Palace	2,509	25c-60c	"The Bride Walks Out" (Radio) (On stage: Herman Timberg, Dickie Moore and vaudeville) (30c-60c)	24,500	"It's Love Again" (GB) (on stage: Phil Baker and Connie Boswell)	24,000	High 5-30-36 "Murder on the Bridle Path" 35,200 (on stage: Eddie Cantor and Radio Show)
							Low 4-11-36 "Love Before Breakfast" 6,000
Roosevelt	1,591	30c-60c	"Public Enemy's Wife" (W. B.)	11,200	"Poppy" (Para.)	9,000	High 1-5 "Forsaking All Others" 27,000
							Low 11-23 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-35c	"Special Investigator" (Radio) (On stage: Ooh La La Paree Revue)	14,300	"Collusion" (Majestic) (on stage: Armida and vaudeville)	11,000	High 3-23 "The Little Minister" 17,000
							Low 7-20 "Alias Mary Dow" 8,000
United Artists	1,700	30c-60c	"San Francisco" (MGM) (4th week)	15,200	"San Francisco" (MGM) (3rd week)	16,500	High 2-29-36 "Modern Times" 35,500
							Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"The Devil's Squadron" (Col.)	4,250	"Dancing Pirate" (Radio) (4 days)	1,600	High 1-12 "Bright Eyes" 9,000
							Low 6-22 "The Daring Young Man" 1,300
					"The Law in Her Hands" (F.N.) (3 days)	1,900	
Hippodrome	3,800	30c-42c	"Poor Little Rich Girl" (20th Century-Fox)	14,000	"The Bride Walks Out" (Radio)	8,500	High 9-21 "Top Hat" 27,500
							Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Earthworm Tractors" (F.N.) (On stage: Harriet Hoctor, Roger Pryor)	13,500	"Hearts Divided" (F.N.) (on stage: Edgar Kennedy and Sylvia Froos)	12,000	High 4-6 "Transient Lady" 39,000
							Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"Thirteen Hours By Air" (Para.)	9,000	"San Francisco" (MGM) (2nd week)	15,000	High 4-18-36 "Petticoat Fever" 40,500 (on stage: Jack Benny and Mary Livingston)
							Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	25c-35c	"San Francisco" (MGM) (30c-42c)	11,000	"The Moon's Our Home" (Para.)	4,000	High 7-25-36 "San Francisco" 11,000
							Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"The White Angel" (F.N.)	3,000	"Secret Agent" (GB)	2,000	High 3-28-36 "Little Lord Fauntleroy" 5,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Secret Agent" (GB) (4 days)	900	"Sins of Man" (20th Cent.-Fox)	1,500	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) 8,000
			"Educating Father" (20th Cent.-Fox) and "High Tension" (20th Cent.-Fox) (3 days)	600			Low 12-28 "Unfinished Symphony" 300
Center	1,500	20c-35c	"Doughnuts and Society" (Mascot) (15c-35c) (plus stage show)	3,000	"The Girl from Mandalay" (Republic) (plus stage show)	2,000	.....
Denham	1,500	25c-40c	"Three Cheers for Love" (Para.)	4,500	"Spendthrift" (Para.)	3,500	High 2-29-36 "Klondike Annie" 13,000
							Low 8-24 "Without Regret" 1,750
Denver	2,500	25c-50c	"The Poor Little Rich Girl (20th Cent.-Fox) (plus stage band)	12,000	"The White Angel" (F.N.)	8,500	High 11-16 "Mutiny on the Bounty" 15,000
							Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"San Francisco" (MGM) and "Three Godfathers" (MGM) (3rd week)	8,500	"San Francisco" (MGM) and "Three Godfathers" (MGM) (2nd week)	10,000	High 5-18 "Romance in Manhattan" 16,000
							Low 12-28 "The Perfect Gentleman" 2,000
Paramount	3,000	25c-40c	"Dealers in Death" (Topical) and	3,000	"Times Square Playboy" (W.B.) and	3,500	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"The Poor Little Rich Girl" (20th (Cent.-Fox) and "Educating Father" (20th Cent.-Fox)	12,000	"White Fang" (20th Cent.-Fox) and "We Went to College" (MGM)	7,250	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "M'Liss" (Radio)	6,000	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox) (2nd week)	5,100	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Earthworm Tractors" (F.N.) and.. "Boulder Dam" (W.B.)	9,500	"Public Enemy's Wife" (W.B.) and "Two Against the World" (F.N.)	10,000	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"State Fair" (20th Century-Fox)..	3,300	"Public Enemy's Wife" (W.B.)....	3,000	High 3-14-36 "The Country Doctor".... 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Green Pastures" (W.B.)....	5,000	"The Bride Walks Out" (Radio) and "Let's Sing Again" (Radio)	3,500	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum 'n' Abner for Saturday and Sunday)
Loew's	2,800	25c-40c	"The Devil Doll" (MGM) and.... "We Went to College" (MGM)	6,200	"Dancing Lady" (MGM), "The Big House" (MGM) and "It Happened in Indianapolis"	7,000	Low 3-16 "Transient Lady" 2,000 High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band)
Lyric	2,000	25c-40c	"The Crime of Dr. Forbes"..... (20th Century-Fox) (plus vaudeville)	7,800	"White Fang" (20th Cent.-Fox).... (on stage: Roger Pryor and revue)	7,500	Low 4-6 "Casino Murder Case" 2,750 High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan"..... 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Earthworm Tractors" (F.N.)..... (8 days)	8,000	"The Bride Walks Out" (Radio)....	9,600	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Devil Doll" (MGM).....	10,000	"San Francisco" (MGM)..... (3rd week)	10,500	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Green Pastures" (W.B.).... (8 days)	11,500	"Public Enemy's Wife" (W.B.).....	8,050	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"The Big Noise" (W.B.)..... (plus stage show)	7,000	"Nobody's Fool" (Univ.)..... (plus stage show)	7,400	High 1-18-36 "Magnificent Obsession".. 14,500 Low 3-14-36 "Lady of Secrets"..... 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Dracula's Daughter" (Univ.) and "High Tension" (20th Century-Fox) (6 days-2nd week)	3,400	"Things to Come" (U.A.)..... (3 days)	1,500	High 9-7 "Steamboat Round the Bend".. 11,000 Low 7-27 "Black Sheep" 2,100
					"Dracula's Daughter" (Univ.) and.. "High Tension" (20th Cent.-Fox) (4 days-1st week)	3,000	
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM)..... (14th week)	12,600	"The Great Ziegfeld" (MGM)..... (13th week)	10,500	.....
Filmarte	800	30c-40c	"It's Love Again" (GB)..... "Song of China" (Douglas MacLean) and "The Plow That Broke the Plains"	1,750	"Song of China" (Douglas MacLean)	1,600	High 4-27 "My Heart Is Calling"..... 4,000 Low 6-29 "Song of Happiness"..... 800
Four Star	900	30c-55c	"Secret Agent" (GB)..... (6 days)	4,800	"It's Love Again" (GB)..... (3rd week)	2,700	High 5-18 "Les Miserables"..... 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l..	750	35c-40c	"Ecstasy" (Eureka) ..... (6 days)	4,500	"Lordagskvallar" (Swedish)	1,700	High 7-25-36 "Ecstasy"..... 4,500 (5 days) Low 12-7 "Such a Girl You Never Forget 900
Hillstreet	2,700	25c-40c	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "M'Liss" (Radio)	6,000	"The Bride Walks Out" (Radio) and "Human Cargo" (20th Cent.-Fox) (2nd week)	5,400	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen".... 2,800
Loew's State	2,500	30c-55c	"The Poor Little Rich Girl" (20th Cent.-Fox) and "Educating Father" (20th Cent.-Fox)	15,000	"White Fang" (20th Cent.-Fox) and "We Went to College" (MGM)	9,000	High 12-7 "Mutiny on the Bounty"..... 24,500 Low 10-26 "Way Down East"..... 6,200
Paramount	3,596	30c-55c	"Early to Bed" (Para.) and..... "Three Cheers for Love" (Para.)	16,000	"Poppy" (Para.) ..... (plus stage show) (2nd week)	12,600	High 8-10 "Paris in Spring"..... 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"Earthworm Tractors" (F.N.) and.. "Boulder Dam" (W.B.)	10,000	"Public Enemy's Wife" (W.B.) and "Two Against the World" (F.N.)	10,500	High 1-11-36 "Captain Blood"..... 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Sons O' Guns (W.B.).....	2,100	"The Country Beyond" (20th Cent.-Fox)	1,900	High 7-25-36 "Sons O' Guns"..... 2,100 Low 8-17 "Don't Bet on Blondes" and "Sanders of the River" 1,200
Minnesota	4,000	25c-55c	"The First Baby" (20th Cent.-Fox). (on stage: Marx Brothers) (25c-65c)	19,000	"San Francisco" (MGM)..... (2nd week)	14,000	High 1-4-36 "The Bride Comes Home".. 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The Bride Walks Out" (Radio)..	6,250	"The King Steps Out" (Col.).....	8,500	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow"..... 3,000
State	2,300	25c-40c	"The Devil Doll" (MGM).....	5,500	"Spendthrift" (Para.)	5,500	High 11-2 "Broadway Melody of 1936".. 7,000 Low 5-30-36 "The Unguarded Hour"..... 5,000
World	400	25c-40c	"Show Boat" (Univ.)..... (5th week)	2,500	"Show Boat" (Univ.)..... (4th week)	2,500	High 6-8 "Thunder in the East"..... 5,000 Low 11-16 "Born for Glory"..... 2,000
Montreal							
Capitol	2,547	25c-60c	"Hearts Divided" (F.N.) and..... "The Law in Her Hands" (F.N.)	7,500	"Bullets or Ballots" (F.N.) and.... "Educating Father" (20th Cent.-Fox)	8,000	High 2-9 "Lives of a Bengal Lancer".... 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"The Witness Chair" (Radio) and.. "Hot Money" (W. B.) (plus vaudeville on stage)	9,000	"Dracula's Daughter" (Univ.) and "Nobody's Fool" (Univ.) (plus stage show) (30c-60c)	8,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"San Francisco" (MGM).....	10,500	"The White Angel" (F.N.).....	10,500	High 12-7 "Mutiny on the Bounty".... 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"It's Love Again" (GB) and..... "Ourselves Alone" (British)	6,500	"The Lady Consents" (Radio) and "Murder on the Bridle Path" (Radio)	6,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM)..... (15th week)	14,700	"The Great Ziegfeld" (MGM)..... (14th week)	13,600	.....
Capitol	4,700	25c-85c	"San Francisco" (MGM)..... (4th week)	26,000	"San Francisco" (MGM)..... (3rd week)	39,000	High 1-5 "Forsaking All Others"..... 87,400 Low 5-30-36 "Three Wise Guys"..... 7,000
Palace	2,500	25c-75c	"The Poor Little Rich Girl" (20th Cent.-Fox) and "Dancing Pirate" (Radio)	4,800	"High Tension" (20th Cent.-Fox) and "Two Against the World" (F.N.)	5,000	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	35c-99c	"Early to Bed" (Para.)..... (on stage: Bob Crosby and Orch.)	24,000	"Poppy" (Para.) ..... (on stage: Harriet Hilliard and Ozzie Nelson) (4th week)	18,000	High 1-19 "Lives of a Bengal Lancer".. 65,300 Low 12-21 "Millions in the Air"..... 10,000
Rialto	594	25c-65c	"And Sudden Death" (Para.).....	7,200	"Mine With the Iron Door" (Col.)..	5,500	.....
Rivoli	2,200	40c-99c	"Meet Nero Wolfe" (Col.).....	20,000	"I Stand Condemned" (U.A.)..... (2nd week)	4,500	High 2-15-36 "Modern Times"..... 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Green Pastures" (W.B.)..... (plus stage show)	94,000	"The Bride Walks Out" (Radio)... (plus stage show)	65,000	High 9-7 "Top Hat" .....131,200 (plus stage show) Low 11-30 "Crime and Punishment"... 45,000 (plus stage show)
Roxy	6,200	25c-55c	"White Fang" (20th Cent.-Fox).... (plus stage show)	22,000	"Fatal Lady" (Para.)..... (plus stage show)	20,000	High 1-4-36 "If You Could Only Cook".. 62,000 (plus stage show) Low 4-20 "My Heart Is Calling"..... 17,500 (plus stage show)
Strand	3,000	25c-55c	"Public Enemy's Wife" (F.N.)....	13,500	"Public Enemy's Wife" (F.N.)	15,000	

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Sins of Man" (20th Century-Fox)..	2,400	"Dancing Lady" (MGM)..... (8 days-return engagement)	4,000	High 3-9 " Wings in the Dark".....	3,700
							Low 5-9-36 "Big Brown Eyes".....	1,300
Criterion	1,700	10c-55c	"Florida Special" (Para.)..... (plus stage revue)	8,000	"The Bride Walks Out" (Radio).... (plus stage show)	4,500	High 9-14 "Steamboat Round the Bend"	10,000
							Low 11-2 "The Case of the Lucky Legs".	2,500
Liberty	1,500	10c-36c	"White Fang" (20th Century-Fox) (4 days)	1,600	"Sky Parade" (Para.)..... (4 days)	1,500	High 1-19 "Gentlemen Are Born" and "Crime Doctor"	4,200
			"Every Saturday Night" (20th..... Century-Fox) (3 days)	400	"Murder on the Bridle Path"..... (Radio) (3 days)	600	Low 10-26 "Little Big Shot" and "I Live for Love"	1,500
Midwest	1,500	10c-55c	"The Green Pastures" (W.B.).....	5,500	"Poppy" (Para.)	3,800	High 11-16 "Mutiny on the Bounty"....	8,800
							Low 8-24 "The Farmer Takes a Wife"..	1,800
Omaha								
Brandeis	1,200	25c-40c	"The Bride Walks Out" (Radio).. and "The Last Outlaw" (Radio)	5,700	"The White Angel" (F.N.) and..... "The Harvester" (Republic)	5,700	High 9-14 "Top Hat"	9,500
							Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	2,600
Omaha	2,200	25c-40c	"The Green Pastures" (W.B.)..... (7½ days)	5,600	"San Francisco" (MGM) and..... "The First Baby" (20th Cent.-Fox) (6½ days - 2nd week)	6,950	High 7-11-36 "San Francisco" and "The First Baby"	11,600
							Low 10-5 "Dante's Inferno" and "She Gets Her Man"	3,600
Orpheum	3,000	25c-40c	"The Case Against Mrs. Ames".. (Para.) and "Everybody's Old Man" (20th Cent.-Fox)	7,200	"The Moon's Our Home" (Para.) and "Three Wise Guys" (MGM)	7,500	High 2-29-36 "Exclusive Story"..... (on stage: Ted Lewis)	21,150
							Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	5,800
Philadelphia								
Arcadia	600	25c-50c	"Hands Across the Table" (Para.).. (3 days)	800	"Fury" (MGM)	2,300	High 1-25 "The Bride Comes Home"....	4,800
			"Trail of the Lonesome Pine" (Para.) (4 days)	950			Low 9-21 "Bonnie Scotland"	800
Boyd	2,400	40c-55c	"The Bride Walks Out" (Radio)..	8,500	"Poppy" (Para.)	11,000	High 1-4-36 "A Tale of Two Cities"....	30,000
							Low 8-17 "Jalna"	6,000
Earle	2,000	25c-55c	"Earthworm Tractors" (F.N.)..... (on stage: Edgar Kennedy and other acts)	13,000	"And So They Were Married" (Col.) (on stage: Three Stooges and revue) (6 days)	13,000	High 1-4-36 "Miss Pacific Fleet".....	22,000
							Low 10-5 "I Live for Love".....	9,500
Fox	3,000	40c-65c	"Poor Little Rich Girl" (20th Cent.- Fox) (on stage: Paul Ash and Revue) (3rd week)	14,500	"The Poor Little Rich Girl (20th Cent.-Fox) (on stage: Paul Ash and revue) (2nd week)	20,000	High 5-9-36 "Under Two Flags"..... (plus stage show)	31,000
							Low 9-28 "Redheads on Parade".....	7,500
Karlton	1,066	25c-40c	"We Went to College" (MGM)....	2,100	"Two Against the World" (F.N.)...	2,000	High 10-5 "Top Hat"	6,300
							Low 6-1 "Dinky"	1,200
Keith's	2,000	30c-50c	"Little Miss Nobody" (20th Cent.- Fox)	2,700	"The White Angel" (F.N.).....	2,500	High 4-13 "Roberta"	5,800
							Low 1-2 "The Right to Live".....	900
Stanley	3,700	40c-55c	"San Francisco" (MGM)..... (3rd week)	17,500	"San Francisco" (MGM)..... (2nd week)	21,500	High 7-11-36 "San Francisco".....	30,000
							Low 5-11 "Stolen Harmony".....	4,000
Stanton	1,700	30c-50c	"Return of Sophie Lang" (Para.)..	5,500	"Public Enemy's Wife" (W.B.)....	6,000	High 1-11-36 "Riffraff"	10,000
							Low 3-23 "Captain Hurricane".....	1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (12th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (11th week)	2,000	High 8-17 "Life Begins at Forty".....	2,700
							Low 6-22 "My Heart Is Calling".....	1,400
Broadway	1,912	30c-40c	"Earthworm Tractor" (F.N.) and.. "Murder by an Aristocrat" (F.N.) (2nd week)	6,000	"Earthworm Tractors" (F.N.) and.. "Murder by an Aristocrat" (F.N.) (1st week)	7,000	High 5-16-36 "The Singing Kid".....	8,500
							Low 7-27 "Calm Yourself" and "Chinatown Squad"	4,000
Mayfair	1,700	30c-40c	"The Melody Lingers On" (U.A.) and "The Big Noise" (W.B.)	4,000	"Times Square Playboy" (W.B.) and "O'Malley of the Mounted" (20th Cent.-Fox)	4,000	High 1-25-36 "A Midsummer Night's Dream"	12,000
							Low 1-19 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	30c-40c	"White Fang" (20th Cent.-Fox) and "Let's Sing Again" (Radio)	7,600	"Private Number" (20th Cent.-Fox) and "Little Miss Nobody" (20th Cent.-Fox) (3rd week)	6,000	High 9-28 "She Married Her Boss".....	9,500
							Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	4,000
Paramount	3,008	30c-40c	"The Poor Little Rich Girl" (20th Cent.-Fox) and "The Return of Sophie Lang" (Para.) (2nd week)	7,000	"Poor Little Rich Girl" (20th Cent.-Fox) and "The Return of Sophie Lang" (Para.) (1st week)	8,500	High 4-20 "Private Worlds".....	11,500
							Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	5,000
United Artists	945	30c-40c	"San Francisco" (MGM)..... (5th week)	6,000	"San Francisco" (MGM)..... (4th week)	5,000	High 5-4 "Cardinal Richelieu".....	9,000
							Low 6-8 "Age of Indiscretion".....	4,000
San Francisco								
Clay	400	15c-35c	"Lost on the Riviera" (Europa)....	950	"Blue Light" (Du World).....	850	High 12-28 "Peasants"	2,500
							Low 7-11-36 "Larsson's Second Marriage"	800
Embassy	1,400	15c-35c	"Amateur Gentleman" (U.A.) and.. "The Bride Walks Out" (Radio)	3,500	"Frankie and Johnnie" (Republic).. and "The Scarlet Letter" (Monogram) (5 days)	1,800	High 4-11-36 "Penitente Murder Case"...	6,500
							Low 12-7 "Two Sinners" and "$1,000 a Minute"	2,000
Fox	5,651	10c-35c	"Sins of Man" (20th Century-Fox) and "We Went to College" (MGM)	7,650	"And Sudden Death" (Para.) and.. "Ticket to Paradise" (Republic)	6,800	High 8-3 "Champagne for Breakfast"....	14,800
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Golden Gate	2,800	15c-40c	"Shakedown" (Col.) ..... (plus stage band)	16,300	"The Bride Walks Out" (Radio).. (plus stage band)	17,500	High 3-28-36 "The Leathernecks Have Landed" ..... (on stage; Burns and Allen)	29,000
							Low 5-23-36 "Dancing Pirate"..... (plus stage band)	9,000
Orpheum	2,440	15c-40c	"Private Life of Henry VIII" (U.A.) and "Blackmailer" (Col.)	7,000	"Parole" (Univ.) and..... "The Mine with the Iron Door" (Col.)	7,600	High 7-20 "Love Me Forever".....	16,780
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	15c-40c	"San Francisco" (MGM)..... (3rd week)	14,000	"San Francisco" (MGM)..... (2nd week)	16,000	High 7-11-36 "San Francisco".....	23,000
							Low 3-2 "Living on Velvet" and "All the King's Horses"	8,500
St. Francis	1,430	15c-40c	"White Fang" (20th Century-Fox) and "Public Enemy's Wife" (W.B.)	6,500	"The White Angel" (F.N.) and.... "High Tension" (20th Cent.-Fox)	6,500	High 1-19 "The County Chairman".....	11,000
							Low 6-29 "No More Ladies".....	5,000
Warfield	2,700	15c-40c	"Poor Little Rich Girl" (20th Cent.- Fox) and "Educating Father" (20th Fox)	16,000	"White Fang" (20th Cent.-Fox) and "Public Enemy's Wife" (W. B.)	16,000	High 10-5 "I Live My Life"..... (plus stage show)	35,000
							Low 3-28-36 "Colleen" and "Too Many Parents"	13,000
Seattle								
Blue Mouse	950	25c-55c	"Hot Money" (W.B.) and ..... "Steele-Risko Fight Film"	3,350	"The Big Noise" (W.B.) and..... Louis-Schmeling Fight Film (4 days-3rd week)	2,200	High 11-30 "Mutiny on the Bounty".....	6,100
							Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	2,900
					"Hot Money" (W.B.) and..... Steele and Risko Fight Film (3 days)	2,400		
Fifth Avenue	2,500	25c-55c	"San Francisco" (MGM)..... (3rd week)	7,100	"San Francisco" (MGM)..... (2nd week)	9,400	High 5-11 "Naughty Marietta".....	10,200
							Low 4-25-36 "The Trail of the Lonesome Pine"	2,600
Liberty	1,800	15c-55c	"Mr. Deeds Goes to Town" (Col.).. (15th week)	3,850	"Mr. Deeds Goes to Town" (Col.).. (14th week)	3,250	High 9-28 "She Married Her Boss".....	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Public Enemy's Wife" (F.N.)....	2,950	"It's Love Again" (GB)..... (2nd week)	2,800	High 3-16 "Roberta"	6,100
							Low 1-26 "The Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-40c	"Earthworm Tractors" (F.N.) and.. "Secret Agent" (GB)	5,200	"White Fang" (20th Cent.-Fox) and "Nobody's Fool" (Univ.)	5,100	High 9-21 "Top Hat"	10,400
							Low 8-31 "Dante's Inferno" and "Lady Tubbs"	4,800
Palomar	1,500	15c-30c	"The Harvester" (Republic)..... (plus stage show)	3,650	"Navy Born" (Republic)..... (plus stage show)	3,600	.....	
Paramount	3,050	15c-30c	"We Went to College" (MGM) and "Sins of Man" (20th Cent.-Fox) (20c-30c)	4,200	"The Last Outlaw" (Radio) and.... "Murder by an Aristocrat" (F.N.)	4,350	High 12-14 "Annie Oakley".....	9,200
							Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	3,250

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FITTING

Pictured in the news section of last week's issue, the presentation of the 1935 Quigley Silver Grand Award by Robert W. Bingham, United States Ambassador to Great Britain, to John Armstrong marks yet another signal advance in the international prestige of the Competitions and their influence upon the good works of theatremen everywhere, intent upon forceful, profitable showmanship.

His Excellency, in presenting the Plaque, emphasized that it had been won by an Englishman for the first time in competition with the entries of American theatremen. The Awards, made possible by Mr. Quigley, were, said his Excellency, keenly coveted and Mr. Armstrong's success an illustration of the friendly relations of the British and American film industries.

It is fitting, indeed, and also gratifying that Mr. Bingham should lend the importance of his high post to the Quigley Awards, a project that by actual accomplishment has also contributed more than a little in earning the goodwill and esteem of our brother showmen across the water.

▽ ▽ ▽

DRIVES, DRIVES, DRIVES

What ho, friends, to horse—the drive is on.

Yes, folks, it's Mountain time, Pacific time and Eastern Standard time—time for the current drives announced by circuits in all parts of the country to bring in those extra bucks to the boxoffice.

For varying periods, managers will strive with might and main, with every ounce of ingenuity, skill and sheer guts, work themselves into an extra-fine lather to gather in the dollars. Grosses will be whipped up, winners awarded with money prizes and everything is then supposed to be fine and dandy until the next drive—in most cases, starting almost immediately.

The stimulation of theatremen to go after extra receipts is not outside the picture, but the weaknesses as are observed from this end of the table, lie, first, in the shot-in-the-arm methods employed in the conventional drive and, second, in the lack of provision in the final awards for the men who work as hard, increase their grosses, but do not finish in the money.

Theatremen, become accustomed to the artificial stimuli of drive procedure, sooner or later begin to lose their perspective necessary to successful week-in-and-week-out operation. Under the strain created by the lash of home office urging, your manager will work at such fury that the end of the drive will find him all-out and hardly fitted to tackle the problems of the weeks immediately following. Thus all that might be gained during the Big Push is in danger of being lost.

As to the second point in question, there is no denying that the boys who give their all, who bring in extra money but do not land among the winners, are not getting the fairest kind of a shake. A man may accomplish everything short of a miracle and still finish among the also-rans. He, too, does his share, and nobly, but his only consolation is that he may do better in the next contest—but you can't cross knives and forks on that.

The percentage system of remuneration in force by some of the most efficiently operated of circuits, a plan that functions 52 weeks a year, is the only possible method of coming anywhere near guaranteeing higher grosses the year 'round.

The manager who is given credit for knowing his business should be given a reasonable slice of every extra dollar his efforts make possible and, once adopted, the plan removes the "drive" evils of depleted manpower and dissatisfied workers.

▽ ▽ ▽

A PROFITABLE MEDIUM

The increase in theatre programs carrying merchants' advertising backs up our oft expressed opinion that here is a medium to be utilized profitably by theatremen in many spots relying too much on newspaper publicity.

"Screen News", a smart 16-page, pocket-size magazine, is a case in point. Put out under the supervision of ad chief Earl Hudson for distribution at the United Detroit Theatres, the program strikes an intimate "chatter" note in copy that does an additionally effective job of selling coming shows.

Keen-eyed showmen believe in spreading their ammunition over as wide a range as possible.

A. Mike Pogge

THEY WIN IN JUNE





Again France shares honors with the U. S. in the Quigley Awards with the winning of the June Silver plaque by Elias Lapinere (right), Metro - Goldwyn - Mayer publicist, for his excellent campaign on "Night at the Opera" at the Olympia, Paris. The June Bronze was voted to Del Padgett (left), Capitol, Clearwater, Fla., for his fine entry on "Show Boat". Both winners are first timers in the competitions.

Ties "Sudden Death" To Safety Campaign

With the inauguration of a statewide Safety Month drive, Manager Harry Botwick, State, Portland, Me., chose that time to date in "And Sudden Death" and through the booking tied in to a raft of publicity on the civic campaign, getting a strong sendoff through the direct cooperation of Governor Brann's office.

Week ahead, Botwick arranged previews for the local city council, police chief, newspaper and radio heads, oil company, insurance and auto association executives, heads of women's organizations. After the showings, discussions were held with these groups to utilize the picture to help the safety drive, M & P theatres in other spots in the state cooperating as follows: Park, Rockland; Opera House, Bangor, and the Haines, in Waterville.

In the four cities oil companies distributed co-op heralds and used one-sheets at filling stations, insurance companies mailed literature containing picture copy to all accounts, transportation company personnel was advised of the picture date. Boy Scouts, auto associations, public libraries, garages, also aided.

Police departments were helpful, squad cars carrying tire covers and special signs placed on all traffic posts, sandwich boards planted throughout the city. Featured was a Safety Parade (see photo) led by police chief and among the units was a number of wrecked cars suitably bannered. Radio stations gave 15-minute programs with leading citizens speaking in favor of the drive and the picture, billboard companies contributed special 24-sheet boards and merchants carried the special News Flash posters in windows.

Newspaper cooperation was vigorous and much publicity was obtained by a special screening arranged by Botwick of the picture at the recent NEA Convention held at nearby Poland Springs. Picture was introduced by Secretary of State Lewis O. Barrow, who also served as the chairman of the State Safety drive.



Botwick's Safety Parade Stunt

"Have You Contributed Lately?"

DeLuxe Pressbook Created On "Mary of Scotland"

Enclosed in a box the cover of which is superimposed with scenes from the picture, the press book on RKO Radio's "Mary of Scotland" put out by S. Barret McCormick and his staff impresses as a very smart job of work. Book is 15 inches by 12 with black and white scene cut occupying most of cover.

Exploitation promotions are various, including such tieins as publicizing of plaid woolen fabrics through Associated Wool Industries, style promotions through Modern Merchandising Bureau with the Velveteen Association and other fashion leaders on the Walter Plunkett gown, hat and accessory designs.

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1936 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1936 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

▽

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded plaques during 1936.

▽

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1936 for meritorious campaigns which are not awarded the Silver or Bronze Plaques. . . .

▽

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

▽

EQUAL CONSIDERATION will be given every entry. Theatremen with small budgets will receive the same break. It's "what you do, not what you spend." . . .

▽

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

▽ ▽ ▽

ENTRIES should be mailed to:

Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Smart Slants Used On Revival Dates

Now that so many theatres are using successful revivals of former hit pictures, Les Pollock, at Loew's, Rochester, N. Y., has incorporated a radio twist to stimulate interest in these engagements through a request plan.

Pollock selected a list of top-line features such as "Dinner at Eight," "Copperfield," "Men in White," "House of Rothschild," "Dancing Lady," "Big House," etc. Station then broadcast requests for preference of two of the pictures named to be shown on one program for a revival week. To those suggesting the two shown, guest tickets are awarded. Further buildup comes from lobby listing of eligible pictures with radio tiein announcement.

Plugs Five Stars in "Lady"

In the face of tough current opposition, Louie Charninsky worked out a smart campaign to sell a revival date on "Dancing Lady" at the Rialto, Dallas, in which he plugged in all his advertising those players appearing in the picture who had since become stars on their own. These included Fred Astaire, Franchot Tone and Nelson Eddy, Charninsky giving them the same billing as Crawford and Gable.

Artist Bill Elliott used this angle in the ads, copy stating that the picture was famous for having brought these players to star notice. Same slant was carried out in all publicity lobby and marquee copy with added cutout of Nelson Eddy, local favorite, also featured.

"Have You Contributed Lately?"

Treasure Hunt Put On By Harrison and Moon

Eddie Harrison, city manager, reports a treasure hunt put on by manager Roland Moon at the State in Waterville, Maine, with cooperating merchant paying for trailer, keys, chests, merchandise, full page co-op ad, etc. The keys were distributed at the theatre and each participating merchant had a chest in his store. Eddie reports the stunt as going over very successfully with everyone well satisfied with the results obtained.

"Have You Contributed Lately?"



"ADVERSE" ADVANCE. Lobby setpiece in form of open book with names and photos of leads in "Anthony Adverse" was created as above by Sid Dannenberg, Warner's Cleveland zone publicist.

FAVORS COMMERCIALS

FINDS PATRONS INTERESTED IN SPONSORED SHORTS

To Editor Round Table:

Last week I had the Chevrolet Outdoor Free Show in my Town, which drew a lot of people, and I have given it considerable thought since.

There is a simple and direct way of fighting the free admission road show—the latest threat to the established exhibits—and that is by giving the sponsors a lot more real advertising value for their money on our screens—and banking the money to our account.

It can't be denied that an elaborate road show, playing to open doors in the city hall, would lure away a lot of our regular customers during the week. But a large part of the crowd would be relief workers—and they're not the class the advertiser wants to reach.

We're making it interesting for the big advertisers to interest our patrons in an interesting way. Yes, they do it with one-minute (or less) commercials and pay us for the privilege. We get the cash—eliminate the free show prospect and the advertiser gets far better coverage at a fraction of the cost of staging a road show.

I believe it will pay the trade as a whole to cultivate the big national advertisers. Look what they did for radio—lifting it from a passing fad to a chief entertainment for half the population—and something of a competitor to us.

Legislative bodies haven't made a move to tax radio sets. Yet law-makers can't sit down without proposing some new way to milk the box office. Maybe we need more influential friends? Big advertisers are beginning to find the screen a valuable adjunct—just as the radio is to them—and their support will be worth having.

Americans have shown that they are not adverse to good advertising by their very responsiveness to it. To my notion, a well-conceived commercial of 30 to 90 feet in length will get more interested attention than any other kind of ad. You can tell by looking down the aisles that people give it an alert attention. Most of our patrons realize, too, that they are enjoying better pictures because of the revenue our ad program brings us. Even the railroads couldn't give the same kind of passenger service if they lost their mail contracts.

And in the final analysis, exhibitors who continue to cold-shoulder the commercials are giving a lot of encouragement to the free show promoters, I believe, and are missing a good chance to cash in on the big boom in advertising.—Sincerely yours, Tom Edwards, Eldon's Ozark, Eldon, Mo.

Road Show Campaigns In "Ziegfeld" Manual

Exploitation that covers pages and pages, put over on the many road show dates on MGM's "The Great Ziegfeld," make up the smart manual gotten out by Billy Ferguson for the benefit of the subsequent runs on the date.

Highlights of the individual campaigns covering every possible exploitable angle are included. Fronts, ballyhoos, contests, newspaper tieups, co-op pages, dance strips, etc., put over in all sections of the country are detailed. Pages of photos, composite newspaper campaigns are all set forth. The wealth of ideas contain sufficient angles for most any kind of drive in big town and small.

"Have You Contributed Lately?"

Special "Parole" Screening Held for Law Agents

For his "Parole" date at the Washington Theatre, Chester, Pa., Sol Getzow contacted local prominents and held private screening for all county law enforcing agencies. Immediately following screening forum was held at theatre on "what is wrong with our parole system?" with entire audience in open discussion.

Local newspaper interviewed Sol, who was formerly a State Department of Justice Agent and gave the date a swell buildup in paper. Highlight of campaign was construction of three prison cells on top of the marquee which drew plenty of attention. Picture received swell break when prominent judge after screening gave laudatory comments to reporter.

Home Building Display Used by Cardas

In connection with the Better Housing News Flashes, Spyros Cardas, Loew's State, Los Angeles, recognizing the fact that Americans are interested in homes and home building, arranged a unique display (see photo) through the cooperation of Arthur Fox, assistant chief of the motion picture section of the Federal Housing Administration that created unusual attention. Patrons viewing the exhibit displayed interest by carrying off pieces of literature and expressing thanks for the civic-minded stunt.

To sell his cooling plant, Spyros had special letter printed and these were inserted in all packages checked in theatre, thus insuring his cooling message being brought right into the homes.

"Have You Contributed Lately?"



Cardas' Home Building Lobby Display

WIRED CAMPAIGNS FROM AFIELD

Emil Giffionella
Century, Buffalo, N. Y.
Paramount, "Return of Sophie Lang"

In connection with the showing of "The Return of Sophie Lang," at Shea's Century, the Buffalo Public Library used 5,000 bookmarks in all its branches and every book store in town carried a window display. Ushers distributed 5,000 heralds from house to house on this one.

Earl J. Hudson
United Detroit Theatres, Mich.
MGM, "Suzy"

For "Suzy" Michigan Theatre, with Shep Fields and orchestra on stage, we obtained large music store window displays of stills. Picture billing surrounded by copies sheet music Harlow songs, also special plugs preceding ten days by leading hotel night club orchestras, also music played identifying picture several statewide radio broadcasts, also fashion stills Harlow daily newspapers. For fourth week "San Francisco" United Artists Theatre used extra radio spot announcements, also star stills various downtown window displays, also special newspaper stories emphasizing record-breaking attendance and run for season of year. Nothing unusual State Theatre.

Morris Mechanic
New, Baltimore, Md.
20th Century - Fox, "Poor Little Rich Girl"

In a city wide Hi Li contest the New Theatre is offering a specially engraved Shirley Temple loving cup to the boy or girl selected as Baltimore Hi Li champion. In each of the contests held in playgrounds and other prominent localities throughout the city, the entrants who hit the Hi Li ball the greatest number of times without missing will be selected for the semi finals, which will be held at a later date, after which the final winner will be awarded the Temple prize.



NAVY VS. NAVY. Members of the Navy League of Canada paraded through town to the Parkdale Theatre, Toronto, for Maurice J. Doyle's "Follow the Fleet" engagement, performing on stage.

Charles B. Taylor
Shea's Buffalo, Buffalo, N. Y.
Paramount, "Early to Bed"

A number of stunts were put over by the Shea theatres the past week in Buffalo. In connection with the presentation of the first of the season's Major Bowes' units on the stage of the Buffalo there were parades, public receptions, special radio broadcasts through WBEN, the **Evening News** station; half-page spreads of Candid Camera shots in the newspapers and interviews galore. A fleet of bannered Plymouths, fifty trucks of the Standard Brands Corporation, two drum corps and a delegation of Eagles, honoring their own local harmonica quintette in the amateur show, turned out to welcome the members of the troupe and paraded to the theatre. In connection with "Early to Bed" several tieups were made with local August furniture sales with the gag line "You'll want to go to bed early if you buy one of these bargain bedroom suites." The same idea was used in a tieup with Simmons Mattresses. Votes are pouring in rapidly to Shea's Buffalo each mail for the coming "Buffalo's Own July Hit Parade," which is scheduled as an overture for the week beginning Friday, July 31.

Patrons Vote on Songs In "Hit Parade" Idea

Theatregoers and music lovers have responded enthusiastically to the first announcement requesting votes. The overture, which will be patterned after the highly successful semi-weekly "Hit Parade," will be offered at the end of each month by the Shea's Buffalo Orchestra Ensemble, under the direction of "Arno." Patrons are urged to participate in the formation of the Hit Parade overtures by sending a letter or card to "Arno" with group of two or three numbers they would like to hear. The songs receiving the highest number of votes each month will be selected for the overture. Vocal and instrumental soloists will be featured.

Frank L. Newman, Jr.
Orpheum, Portland, Ore.
20th Century - Fox, "White Fang"

On "White Fang" we are using an overall front of the lob cabin type with snow and icicle effect. Two-thirds of the lobby is used for an outdoor scene using grass mats, evergreen trees, a miniature practical waterfalls, backed up with a cyclorama of a winter scene. The foreground has such stuffed animals as sea otter, wolverine, cub bear, beaver, in addition to two Eskimo kayaks, paddles, bear claw snowshoes, tree stumps, Alaska handweave baskets and so forth. It's an eye-catcher, particularly for the summer season.

George Mason
Great Lakes, Buffalo, N. Y.
Warner, "Earthworm Tractors"

At Shea's Great Lakes, where Joe E. Brown in "Earthworm Tractors" was shown, a tieup was made with the local agency of the Caterpillar Tractor Company through which that company put a huge trailer truck on the streets with a tractor on top. Six-sheets head of Joe and 10-foot banners were placed on the sides to herald the attraction. The truck was used on the street three days in advance and parked in front of the theatre several days during the presentation of the picture. The tractor company also distributed special heralds all through western New York as well as placed several hundred posters tying up the picture with the tractor.

Nelson Martin
Hippodrome, Buffalo, N. Y.
Warner, "Two Against the World"

In connection with "Two Against the World" several swell ads and windows were put over in connection with Lektrolite and the stars of the production. Much outdoor billing was done on this one.

Herman Weinberg
Little Theatre, Baltimore, Md.
MGM, "The Guardsman"

Have inaugurated policy of reviving film hits of past several seasons during the summer months and have been very successful with these return engagements. Whereas previous summers most of our pictures played one week only we have gotten ten weeks of playing time out of three revivals. Latest one is return engagement of Metro's "The Guardsman," which ran for three successful weeks. Tied up with women's clubs, playing up Arty Theatre Guild angle of leading players. Also planned unique advertising campaign wording all ads in form of personal letter to patrons signed by stars of the picture.



EYE ARRESTING DISPLAY. Entire cashier's cage of the Madison, Peoria, Ill., was camouflaged by E. G. Fitzgibbons into a Show Boat for that date. 24s flanked by scene stills completed the display.

Parking Restrictions Affect Wilmington Matinee Grosses

Bi-Weekly Farmers' Curb Markets Also Said to Discourage Downtown Attendance

by GEORGE L. PATZER
from Wilmington, Delaware

Though the city of Wilmington enjoys increased benefits at the box-office through its increasing popularity as the trading center of the Delmarvia Peninsula, these benefits are discounted to some extent by the lack of public parking space in the downtown areas and the restrictions resulting therefrom, according to correspondent George Patzer, who describes the so-called "First City in the First State" in this instalment of the Showmen's Travelogue series now current in the Round Table.

—A-MIKE VOGEL

A manufacturing, commercial and residential city, Wilmington, "First City of the First State," home of the DuPonts, is located at the head of the Delmarvia Peninsula, one of the richest fruit, truck and farming districts in the country and within 24 hours by train of one-half of the population of the United States. It is the commercial metropolis of Delaware with a population at present of 110,000 persons. Half the population of the State lives in Wilmington; its plants make nearly two-thirds by value, of the products manufactured in the state and its banks hold more than two-thirds of the deposits in the state's banking institutions.

Wilmington in the 1930 census had a population of 106,597 within the corporate city limits, and an immediate estimated suburban population of 60,000. The additional population is located within a 10-mile radius of the city. Ninety per cent of this population is native born, and of the foreign born the majority comes from England, Ireland, Poland, Italy, Germany and Russia.

Patrons Called Artistic

Three railroads, the Pennsylvania, Baltimore and Ohio and Reading enter the city. The city is on the direct route of several of the largest passenger bus lines and direct bus service is maintained between Wilmington and practically every city in the United States. All sections of the city and surrounding suburbs for a radius of about seven miles are served adequately by trolleys charging fares of eight cents, free transfers. Advantage has been taken of the fine roads radiating from the city and regular bus service is available to a large part of the trade territory. Buses have replaced trolleys in many instances with fares practically the same.

From a recreational standpoint Wilmington is conveniently situated. Within two or four hours are the seashore resorts of Delaware, Maryland and New Jersey. A like distance away are the mountains of Pennsylvania and New York. Within the city the municipality has afforded many recreational facilities. Its open parks have a total area of 862.26 acres and there is one acre of park to each 126 inhabitants.

The city affords, also, a large number of supervised playgrounds, baseball, football, soccer and hockey fields, tennis courts and basketball floors, five large public swimming pools and an 18-hole municipal golf course. There are six other golf courses, attached to country and golf clubs.

The present crop of theatres more than take care of the film needs of the city and with a discriminating audience Wilmington is considered just a fair show town and in many quarters hardly rated that. Boasting a very artistic type of audience that is not easily fooled into patronizing mediocre films, Wilmington's theatregoers throng the first class shows, not only in the first run houses, but second and even third run as well. Time and again four-star films have forced theatre managers to hold over pictures from two to five weeks and in some instances bring them back after a change in program.

Wilmington's theatre roster includes 12 houses, six of which are chain and the remaining six independents. Warner Brothers and Loew's are the only chains in the city and State. The Warners have the Aldine, Queen, Arcadia, Grand and Savoy and Loew's have the Parkway. The Parkway, Aldine and Queen are the chain first runs downtown with seating capacity of 1,000, 1,819 and 1,675, respectively. The Arcadia and Grand are the second runs, seating 1,401 and 1,372, with the Savoy a third run holding 700.

The Playhouse, an independent house uptown, seating 1,223, is the only legitimate theatre in the state, occasionally presenting road shows. The theatre carried the highest type of plays.

The Rialto, the lone other downtown house, is an independent first run seating 700. The neighborhood houses, all rated as second runs, are the Park, seating 650; Strand, 600; Avenue, 700, and the National, 600.

Unlike its neighbor state, Pennsylvania, Delaware does not recognize "equal rights," and as a result Negroes are prohibited from all white theatres. The National, a neighborhood house in Wilmington, is the only Negro theatre in the State and draws exceptionally well.

Local merchants for the most part are not exploitation minded and local theatres, with the exception of one or two, do not go in for ballyhoo. Roscoe Drissel of Loew's Parkway is far out in front when it comes to exploitation and in addition to putting over the biggest stunt of the year has had displays in the public library, Hotel DuPont and other important spots downtown. Exploitation, however, could hardly be given as the major reason for the lack of support. Class of pictures seems to be the big reason.

The patronage given downtown situations averages only slightly more afforded de luxe neighborhood houses. Regular habitues and those who miss the downtown first runs keep the neighborhood houses well filled. All the neighborhoods have been improved within the last few years and the popular prices along with the fact that pictures are only 21 days behind the first runs downtown, draw fairly good for first class films. All neighborhood houses are under individual control.

The spread out character of the city creates a natural advantage to the neighborhood theatres which are situated far enough apart to prevent competition. The independents have picked up considerably in attendance in the last few years but the increase in attendance at the numerous beer spots has retarded the upward climb in neighborhood houses from what it might be.

Wilmington is becoming more and more the buying center of the Delmarvia Peninsula, a survey of the trading trends in the territory of which the city is the natural metropolis shows, and this had added considerable to the box office, particularly in the downtown houses. Theatres are noting definite increases in the number of customers attracted from nearby communities and rural areas of Pennsylvania, Maryland, New Jersey and Delaware.

Stage Shows Unsuccessful

The Savoy, a Warner Bros. third run down town, is one of the box office surprises of the year, doing a landslide business after having been shut down during the darkest years of the depression. The house, under the management of Earl Finney, former manager of the Playhouse, is drawing exceptionally well on 15 and 20 cent admissions. The Parkway, once a White Elephant until Loew's took it over, is drawing well with M-G-M pictures and excellent exploitation on the part of Manager Drissel. The Rialto, first run downtown independent, has been doing great business with the Shirley Temple and Will Rogers films, but since the death of Rogers has been forced to depend largely on Temple films to draw.

Taking past box office records into consideration, Wilmington has proved itself a one and two-day vaudeville town. Daily stage shows have failed to click after a number of attempts over several years. The Aldine tried the stage but failed to draw and the Queen has since cut down vaudeville from daily to Saturday shows only. It is the only vaude house in the city and during the warm summer months stage programs are

(*Continued on following page*)

MANAGERS ACTIVE IN CLUBS

(Continued from preceding page)

dropped until the fall. Philadelphia is only 28 miles from the city and less than an hour ride by motor and a good portion of the trade is taken to first class vaude houses there.

With the exception of the legitimate stage, the Playhouse, Wilmington houses never go over the 40-cents tops. First runs open with matinee prices as low as 25 cents and scale up to 40, averaging around 32 cents, while the second runs open at 15 and scale to 25 cents, averaging around 20 cents. Prices change at two and six o'clock. Neighborhood houses are only in the evenings with the exception of Saturday, when doors open at noon.

Wilmington's parking situation is a headache to the downtown houses, while the neighborhoods are neither handicapped by parking regulations nor downtown shopping throngs. Beer garden trade offers the only parking opposition for the neighborhood.

In the downtown area parking is limited to one hour up to six o'clock in the evening, after which the regulations are lifted. The restricted area makes it impossible for downtown patrons to take in shows in the afternoon and park within three blocks of any of the theatres without violating the parking law.

Parking Spaces Limited

Another problem crops up in the downtown parking situation on Wednesdays and Saturdays when the farmer curb markets, extending the length of the business district, one block off the main thoroughfare, runs parallel to all seven of the downtown theatres. Parking spaces are limited and few and in most instances are rented to downtown department stores who in turn permit their customers to park free. One large downtown parking area has just been cleared and another is under way. Parking spaces bring an average of 25 cents.

Loew's Parkway, out of the downtown area but located on one of the main streets, is faced with a shortage of parking on Monday nights when the Auditorium, two blocks distant, booking wrestling shows, attracts big crowds and numerous automobiles. The Wilmington High School and the New Century Club, also in the neighborhood also offer a big parking problem.

Excellent trolley and bus service to theatres in all parts of the city make transportation very convenient, but this service fails to compete with the auto in spite of the parking situation. Fares are eight cents.

Wilmington theatremen encounter terrific opposition, particularly from the beer gardens, schools and summer resorts. While there is little or no night life in the city after midnight, the beer spots draw exceptionally well Winter and Summer in spite of the fact that the State Liquor Act prohibits the sales of liquor after 12 o'clock.

Plays in the Wilmington Public Schools have cut deep into the box office, according to a number of the theatres. Public schools throughout the city have two and three plays a week in many instances and nearly all are well patronized.

Summer resorts and swimming pools take the biggest toll in warm weather. Wilmington takes on the appearance of ghost town on Sundays with most of population either to a beach or on the highway. Public swimming pools were opened on Sunday for the first time two years ago and since have drawn heavily on the Sabbath.

Sunday motion pictures are prohibited in Delaware, thus Wilmington theatres are not affected by Sunday attractions. The legalization of Sunday sports after two o'clock in the afternoon will provide a big form of opposition for the theatre in event Sunday movies are ever legalized. Several years ago Sunday movies would not have had to contend with sports and public swimming pools but today these two forms of recreation vie with the resort in popularity.

Carnival's Tough Opposition

The Delaware Sports Center speedway, several miles south of the city, operating one of the fastest midget automobile tracks in the east and carding races weekly, also provides opposition.

Carnivals cut deep into the box office and between the last of May and late in September they come and go in one endless line. The Brandywine Hundred carnival, a mile north of the city, billed the "World's Largest Carnival," attracts between 8,000 and 10,000 persons nightly. Free automobiles awarded each night of the 11-night stand draw the patrons. Wilmington is rated an excellent dance town and dances at the Hotel DuPont draw weekly crowds.

Theatremen in Wilmington are divided on Sunday shows. Some are of the opinion that the city is "cold" to Sunday pictures and that there is no big demand, while others feel that the population patronizes Pennsylvania houses and Delaware, Maryland and New Jersey resorts because of the failure to produce Sunday shows.

Daylight saving time is another form of opposition theatremen vigorously oppose. The advanced time allows but one good show a night, the last show, as the extra hour of daylight attracts the population to the out of doors. The new time also encourages the suburban beer spot trade due to the fact that the suburban gardens do not come under the advanced time and are thus permitted to remain open an hour later than beer gardens within the city limits.

Wilmington theatres have not as yet been caught in the mania of bank nights and double feature programs which are sweeping community theatres throughout the State and Delmarvia Peninsula. Only one theatre in the city, the Avenue, an independent neighborhood, has taken to the giveaways and double features. Wilmington theatremen in general, chain and independent, frown on the practices and so far have successfully "steered clear" of them.

Most of the city's theatre advertising is done on Thursday due to the fact that a majority of the programs change the following day. Theatres use the *Journal-Every Evening,* an evening paper with a circulation of over 40,000 copies; the Wilmington *Morning News,* and the *Sunday Star,* the only daily and Sunday papers in the State.

There is very little advertising and ballyhoo compared with cities of the same size. All newspaper tieups are made for theatres as a group and not so much individually. The papers cooperate wholeheartedly during Christmas shows for the children and the collection of toys and food for the needy.

Over a year ago the two daily papers changed their policies as to theatre publicity. The daily "readers" for pictures were abandoned and in place the *News-Journal* Company (operating the two daily papers) set aside one full page in the Thursday editions of both evening and morning publications for theatre publicity and advertising. Mrs. Margaret Merchant, the motion picture editor for both papers, is doing an exceptionally fine job of placing the pictures before the public but theatremen seem to favor the daily "reader" over the full page weekly.

They contend that each picture should be exploited individually, particularly in the case of the neighborhood house where programs change daily. The present set-up of newspaper publicity does not keep the pictures before the public at all times, they point out.

Women's Clubs Classify Pictures

Daily and Sunday papers use syndicated and also columns of fan chat by the motion picture editors. A motion picture guide compiled by Mrs. George L. Schwartz of the Better Films Council of the City Federation of Women's Clubs, giving a classification of pictures showing in Wilmington as to audience suitability, based on the joint estimate of many preview groups, carries in the Thursday editions. The only criticisms are given to the legitimate stage shows.

Nearly all theatre managers are members of the various clubs throughout the city and take active part in the programs.

Both chain and independent theatremen get the best of cooperation in opposing laws and ordinances affecting the theatre. Their cooperation to date has been very effective, particularly in the State Legislature at Dover, where a number of important measures working hardships against the theatre were killed through the efforts of the independent organization and the chain houses.

The Independent Motion Picture Theatre Owners Association of Delaware and the Eastern Shore of Maryland, of which A. Joseph DeFiore, manager of the Park Theatre, is president, has a membership of 32 theatres, of which 18 are in Delaware, and is constantly on the lookout for any legislation which may tend to hurt the theatre. "The organization brings theatre operation to a better plane," Mr. DeFiore stated in pointing to a number of instances where the organization has been of benefit.

Petch Utilizes Old Photos Of Quins for Lobby Display

Accompanying photo shows attractive "Country Doctor" lobby display used by Ernie Petch, Strand, Brandon, Canada, constructed on beaver board from a collection of photos of the Quins which Ernie has been saving over a period of months. In addition, for his street bally he used a little bannered buggy drawn by Shetland ponies and kids were given rides.

Book stores cooperated by featuring window displays of all books, corresponding films on which were to play at the Strand. In exchange for this, Ernie planted glass case in lobby with copies of "The Country Doctor" and sign that copies were available at the cooperating stores.

"Have You Contributed Lately?"

Lyric Contest Staged By Egberts for "Frisco"

A. Egberts, press agent for Loew's Theatres in Jersey City for the "San Francisco" date at Loew's Jersey City tied up the Hudson Dispatch for a contest offering prizes to those submitting best lyrics for "Would You" sung by Jeannette MacDonald in the picture. Stories were run in paper stressing that the words must be romantic and winning lyrics appeared daily.

"Have You Contributed Lately?"

Goldin Asks Patrons To Choose Pictures

To publicize the reissue of pictures to be shown at the Star Theatre, Hong Kong, China, Constantin Goldin ran a series of stories in paper listing various films and inviting readers to pick their favorites. With each list run, a brief resume and cast was given.

"Have You Contributed Lately?"

Newspapers Cover "Parole" Preview for Police Heads

Baltimore civic leaders gave "Parole" an official sendoff at the Keith Theatre when J. L. Schanberger held a premiere for police officials, lawyers, doctors, members of the local crime prevention bureaus, et al. Screening brought letters of endorsement from prominent people and police department gave its wholehearted support.

Accompanying photo shows display promoted from police, including safe-blowing equipment, tear gas bombs, tommy guns, crime photos, etc., etc.

"Have You Contributed Lately?"

Allan Jones Sponsors "Show Boat" Contest

Hopping aboard the extra publicity they could garner on the fact that Allan Jones, male star of "Show Boat," was a Syracuse University graduate, City Manager Gus Lampe and Manager Jay Golden at Schine's Keith Theatre in Syracuse contacted the Syracuse *Herald,* which sponsored a contest seeking typical success stories for which a $10 prize was awarded and tickets to runners-up. Permission was secured from Universal to shoot a wire to the paper signed by Allan Jones making the cash offer.

Tieup was arranged with 25 leading grocery stores, each of which displayed a large jar of coffee, tickets went to those guessing correct amount. Each store carried stills and picture copy. Store also cooperated with lobby display (see photo) and offer of cut of Maxwell House coffee and sandwich at their store. 16 mm. trailer on "Show Boat" was shown in department store window. Later in week same display was moved to five and ten, bookmarks were distributed at libraries and parade of bannered bikes and cars covered streets.



Cocks' Dempsey "Idol" Display



Petch's "Country Doctor" Photos



Schanberger's "Parole" Police Tieup



Lampe-Golden "Show Boat" Lobby

Various Stunts Highlight Caldwell's "Flags" Date

New fleet of autos with mounted 24 sheets paraded the streets of Toledo for Wally Caldwell's "Under Two Flags" date at Loew's Valentine Theatre, imprinted paper napkins were distributed by leading restaurants and sashes worn by entire staff week ahead.

Newspapers carried long and enthusiastic review comparing Colbert's version with that of Priscilla Dean's in the silent picture. Atmospheric compo front entirely covered front of theatre, tieup with radio netted a 15-minute broadcast and cards were tacked to electric light and trolley poles throughout city.

"Have You Contributed Lately?"

Schools Aid Douglas On "Pasteur" Plug

Highlight in Douglas George's "Pasteur" campaign at the Parker Theatre, in Darby, Pa., was cooperation of schools from five different towns in his area. Teachers distributed heralds to pupils and each child purchasing a ticket was permitted to have the afternoon off.

Sales manager of local medical and chemist laboratories addressed high school on "Pasteur" and what he meant to modern medical science, and heralds carrying Doug's personal endorsement were distributed, ad on reverse side paying cost.

"Have You Contributed Lately?"

Phelps' "Flags" Bally

For his street bally on "Under Two Flags," J. Phelps, Loew's Vendome, Nashville, Tenn., had boy and girl dressed in foreign legion costumes covering streets week ahead. Lobby was attractively dressed with French and British flags, front converted into a French fort and distributed imprinted blotters to hotels, banks and schools.

"Have You Contributed Lately?"

Pay as You Leave Show For "Fauntleroy" Premiere

Three weeks ahead of his "Fauntleroy" showing, Ed Dunn, Strand Theatre, Waterloo, Iowa, advertised that he would have a special midnight preview of the picture announcing also that patrons would pay as they left the theatre and those who didn't feel that they had gotten their money's worth were free to leave without paying. Stunt broke in papers with stories.

Through tieup with local dairy imprinted bottle caps were put on milk bottles, dairy distributing heralds offering a free admission to each kid presenting 40 caps. Window tieups were effected in several department stores, permission was granted to place jumbo cards on street trash cans and chain drug store plugged a "Fauntleroy" sundae.

"Have You Contributed Lately?"

Cocks' Dempsey Display

A week ahead of the opening of his Jack Dempsey short, "The Idols of Millions," Harvey Cocks, Strand Theatre, Akron, Ohio, rigged up a display board as per accompanying photo. K. O. Christner, ex-pug and local resident, was promoted for old gloves from his collection and these properly captioned were included in the eye-attracting display.

Morning Premiere Tops "Things" Date

Theatremen are accustomed to putting on premieres of important dates either at night or at special midnight showings but Manager Bill Hendricks did it differently by arranging an elaborate opening for "Things to Come" at the Warner, Memphis, Tenn., at eleven o'clock in the morning. Three stations broadcast the unusual event, prominent citizens broadcast their opinions, and a bathing girl revue (entrants wearing "things to come" in swim styles) was held with gals doing their stuff on platform in front of theatre. Bands were on hand to add color and bathing beauties also were taken around town on special float with men costumed in period of the picture.

Newspapers of course came in on the stunt and cooperated further with three contests. First was a six-day spread on how Memphis would look in 100 years, guessing the population of the city in that time and other similar questions. Second was a tiein with paper's juvenile air club, members building what they thought would be the kind of model planes used in 2036. Third contest was a jig-saw puzzle, the scene taken from one of the stills with entrants asked to put it together to see what the city of the future would look like. Advertising included a co-op page and a series of large co-op ads.

Television Gag Clicks

Lobby stunts featured a "search for an adjective" idea with patrons submitting a word to fit their opinion of the picture. Sight stuff was taken care of with an exhibit labeled: "Look In the Crystal Ball" wherein scene stills were placed behind a condenser lens used for a crystal. Another lobby flash was a television gag (see photo) with stills attached to revolving panel behind opening in center of panel of display.

Radio buildups were worked with three stations—a "man on the sidewalk" inquiring reporter stunt out front; a contest to select "Miss 2036" in conjunction with leading night club. Third radio hookin was a half-hour sketch on the picture produced by Hendricks himself.

Costumed men on the streets, girls at swimming pools with lettered swim balls, cooperation of Paul Whiteman in town for the Cotton Carnival Ball, tieins for windows at grocers and filling stations, co-op heralds at markets and the Ingo bike tieup were some of the other smart things put over by this Round Tabler to earn the only First Mention given in the Quigley June Awards.

"Have You Contributed Lately?"

Identification Contest Held by Pierce for " 'Frisco"

Through the cooperation of the Wisconsin *News,* Roy Pierce, Wisconsin Theatre, Milwaukee, put on an old time movie star identification contest to sell "San Francisco," contest running six days with two-column cut each day of some old star. The prizes were two round trip tickets to the coast and $25 each to the two winners, plus a tour of the studios.

Special screening was held for newspaper critics, leading department store devoted special window to over-sized photo of MacDonald displaying hose and Max Factor cosmetics were planted in drug stores.



TELEVISION GAG. Fashioned by Bill Hendricks for "Things to Come," was a television idea for lobby display explained in column to left.



GHOST STUNT. To sell his "Ghost Goes West" campaign at the Istrione Theatre, Jackson, Miss., Marion E. Ferrera, used an "animated" ghost properly bannered to tour business sections.



UNIQUE BALLY. Out in Singapore at the Roxy Low Kee Choe, owner, and Manager I. I. Salim rigged up these boys with shields and spears to cover streets selling "Last Days of Pompeii".



CADET PARADE. Joe Lefave (center), Tivoli, Walkerville, Ont., Can., promoted the Windsor Sea Cadets for two-mile parade to theatre carrying "Fleet" banners. Boys later entertained on stage.

Manager Cooperates With Summer Show

by CARL BEALS

Manager, Strand, Skowhegan, Me.

In my town here there is Lakewood, probably one of the best known summer theatres in the country, giving plays every evening throughout the summer months and starring many actors and celebrities of the stage, screen and radio. Frankly, in my situation I do not try to compete with Lakewood, nor they with us here, rather we try to work more with each other and exchange publicity. In their lobby and at the golf club they display my posters and cards. Programs are circulated among the people there. Last year and the year before we were given a half-page ad in their regular program.

Perhaps it may seem odd to you that we do not worry more about this summer theatre and rack our brains and tear our hair trying to find some method of competing with them. But as I have said, we both get along very nicely together exchanging advertising, etc., and doing little favors for one another. They are really no competition whatsoever in this particular situation. In the first place, they charge $1.10 admission to the shows, whereas our prices are 10-25-35 for pictures. This town is a mill and shoe-shop town and those people as a whole do not patronize Lakewood as the price is too much for them to afford. They had rather go to movies.

Lakewood does not draw very many people from this town, but draws mostly from the larger cities such as Bangor, Lewiston, Auburn, Augusta and Portland, some coming many miles to spend week-ends and take in the shows. Prices, of course, have a lot to do with it and also there are many people who would rather see a good movie than a stage drama anyway.

Stars Make "Personals"

Another item which I often have an opportunity to cash in on is the matter of personal appearances at my theatre of many of the stars that appear at Lakewood. Of course, they do not charge me for these appearances as they are always glad to oblige. I usually have them here the week before they are to appear at Lakewood and during the course of their appearance permit them to get in a plug for their appearance at Lakewood the following week. Often their publicity director is permitted to get in a plug from my stage as he introduces the actor or actress to my people.

The performers only work evenings, so attend the matinees here regularly and we get quite a little business from them. In my case it is better to play with them rather than to try to buck them. Their shows are entirely different, they cater to a different clientele, their prices are considerably higher and they run the same show a full week, whereas we change program here five times a week, so there is plenty opportunity to see both their offerings and ours. A good picture will pack them in regardless of a summer theatre or anything else, and investments the size of Lakewood, with its theatre, inn, stores, club house, dancing pavilion, bungalows, golfing, etc., cannot be carried off on your back—it will always be here, a fact we well recognize.

YOU ARE INVITED TO JOIN UP

HOWARD WEISS

is in Rockville Center, L. I., as assistant manager of the Fantasy Theatre and he's close enough to Club headquarters to stop in on his next day off to say hello. We've received many contributions from your town and hope you'll swell the ranks.

▽

W. LEE JOHNSON

is in Gauley Bridge, W. Va., managing the Gauley Theatre. Lee says he got his first taste of showbusiness when, as a boy of six, he was constantly taken to the movies by his brother, a projectionist. At the age of 10 he was selling popcorn and then at the door "catching tickets." At the age of 17 he was assisting and continued there until he assumed his present job.

▽

CHARLES C. COOLBROTH

manages the Rex Theatre in Curwensville, Pa., starting in as doorman and then four years as projectionist. Left showbusiness for a year to engage in automobile race promoting, but the lure of showbusiness was too strong and he came back to assume his present connection.

▽

ARLIE CRITES

is certainly no stranger to us, having publicized plenty of his exploitation stunts in our section. Arlie manages the Rig, Rex and Circle Theatres in Borger, Texas, and started as operator at Adelphus, in Ardmore, Okla., becoming affiliated with Griffith Amuse. Co. in that city in 1926. Since that time Arlie has been transferred as projectionist, advertising man, assistant manager from Stillwater to Oklahoma City., Okla., various other cities around that vicinity and then back to Borger.

▽

VINCENT GULLI

manages the Sumner Theatre in Brooklyn, N. Y., and he entered this business in the old days at the American Biograph Studios in Brooklyn, then to the studio in Fort Lee. Vincent says he has worked in every capacity of showbusiness, but publicity is his hobby and was quite active in the days of vaudeville with the Loew Theatres. Remember, we shall be expecting to hear what you are doing in the line of publicity as long as it is your forte.

▽

DAVID S. RUBIN

manages the Plymouth Theatre in Hamilton, Ont., Canada., from which spot we have many reports from active members. You'd better get aboard the band wagon, Dave, and send along some accounts of your recent activities at the Plymouth so that the rest of your brother members may take advantage of them.

▽

DICK WARNER

is the assistant manager of the Bison, Criterion and Rex Theatres in Shawnee, Okla., working for Bob Browning. Dick is no stranger to us, having sent in reports of his campaigns; however, this is just a formal welcome to our midst and a reminder to keep up his good work and let us know what's doing out in Shawnee.



The above poster was created by C. M. Griepenburg, Elks Theatre, Rapid City, S. D. Head was airbrushed in blue greens and white with letters in black, red and orange.

EMMETT H. LYONS

manages the Nordland Theatre in Cincinnati, Ohio. Em started in 1933 and has been at the RKO Capitol, Lyric, Palace, Grand, Shubert and his present house, all the theatres are in Cincinnati, too. If you've been following our pages, Lyons, as we imagine you have, you certainly know how well represented your city is in our section, so help swell the ranks and let's hear from you.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Circuit .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

WILLIAM L. HERRON

manages the Victor Theatre in McKeesport, Pa., having started as usher at the Warner Theatre in Pittsburgh, Pa., working there part time while he finished his senior year at Pitt. After two years, Bill was transferred to the Memorial in McKeesport as doorman and assistant and in eight months received his present assignment.

▽

JAMES F. DOYLE

is in Fayette, Mo., managing the Dickinson Theatre for Glenn Dickinson. Jimmy has been usher, doorman, cashier, projectionist, advertising man and maintenance man. Well, with your background there ought to be plenty of stunts you can send along in to us and we shall look forward to the receipt of them.

▽

JOHN FOXE

is the assistant manager of Loew's Columbia Theatre in Washington, D. C., having started as usher at the Fox Theatre there. John was later promoted to assistant at Loew's Theatre in Richmond, Va., and remained here in that capacity until six months ago to take over his present job.

▽

J. E. DORTON

manages the Strand Theatre in New Boston, Texas, and started in showbusiness delivering handbills, later ushering and then into the advertising department of the Malco Circuit. From there Dorton became a projectionist, at which job he worked for over a year, after that he became connected with his present employer and when the Strand opened assumed management of it.

▽

HAROLD GOLDMAN

is the manager and part owner of the Park Theatre, New Hyde Park, L. I. Harold attended the Winona Military Academy in Winona, N. J., and more lately has been connected with Minsky's at Miami Beach, Fla. Well, Hal, you are close enough to club headquarters to come in and get personally acquainted, so we shall look forward to your visit.

▽

JOHN R. WILLADSEN

manages the Fox Strand Theatre in San Pedro, Cal., and to use the vernacular, John has been around, having worked for Oliver Morosco for seven years handling the London engagement of "Peg o' My Heart." Later he spent two years in China and India touring the world with a repertory company. John is a member of the Lambs Club in New York, the Masquers in Hollywood and the Elks in Hoboken.

▽

MORT MARGOLIUS

is in Toronto, Canada, managing the College Theatre, working for Famous Players Canadian, with whom he has been for six years. Starting in the statistical department of the home office, later was transferred to the ticket department and record room. From there Mort went into the advertising and publicity department under Ernie Geyer and later Jimmy Nairn. From there he assumed the assistant manager's job of the house he is now managing.

CHICAGO ALLIED FIGHTS CHANGES IN CLEARANCE

Members Decide Not to Buy More Product Until Present Issue Is Settled; Define Stand

by WILLIAM F. CROUCH
in Chicago

Chicago members of Allied Theatres of Illinois decided on Tuesday not to buy any more new product until the raging contention over clearance is settled. This action precipitates a taut situation, as major distributors had planned to start city selling intensively next week.

Allied expressed itself as definitely opposed to distributors' granting Balaban and Katz an extra week of clearance between the C week and first week of release, asserting that such a grant would be in violation of an agreement made years ago to the effect that no one circuit and distributors could change the clearance plan without obtaining the agreement of independent exhibitors and other circuits. Conferences have been set for next week in hope of ironing out the differences.

Aaron Saperstein, head of Allied, has been authorized to start court action against Balaban and Katz over the clearance matter unless a satisfactory agreement is reached, but has said he hopes matters can be settled so that this will not be necessary.

▽

Outstanding among the numerous changes announced in the local Paramount distribution organization is the promotion of Barney Barnard, sales manager of the Chicago office, to branch manager of the Indianapolis exchange. Eddie Fontaine is district manager.

Other changes in the personnel are as follows: Otto Bolle has resigned as branch manager of the Detroit exchange to join Twentieth Century-Fox's foreign department. His place is being filled by John Howard, Indianapolis branch manager. Barnard takes Howard's Indianapolis post after 12 years in the local exchange. The Chicago sales manager's job goes to Harry Hamburg, city salesman for many years, and Harry Wirthwein, country salesman, comes into the city office while Ben Elrod, circuit booker, goes downstate in a sales capacity.

A testimonial dinner was given for Bolle in Detroit last Monday night. That noon a luncheon was given in Barnard's honor at the Knickerbocker hotel here. On Friday night the Variety Club in Indianapolis paid tribute to Howard.

▽

Excitement no end greeted the announcement that a contest to select the "Queen of the CAPA Midnite Cruise" was being launched by the members of the Chicago Amusement Publicists Association as a part of the many festivities in their voyage on the SS Roosevelt Tuesday night, August 18th.

Tickets for the cruise, which will be highlighted by all sorts of entertainment, fun and frolic, are on sale at the CAPA Cruise headquarters, 908 South Wabash avenue. Each ticket allows the purchaser 1,000 votes. A $50 cash award will go to the winner of the title. Accommodations for 1,800 are available on the Great Lakes luxury liner.

▽

Members of Allied Theatres of Illinois are definitely opposed to the appearance of first rank film stars in radio programs, according to Aaron Saperstein, president. The independent group is so much opposed that decision may be taken within the next few weeks to do all possible towards stopping the big Hollywood radio shows, which, according to exhibitors, keep theatre patrons at home nights. Several Illinois showmen have declared that on the nights of such programs as the Lux Radio Theatre and Hollywood Hotel there is a definite falling off in theatre attendance. This drive against the "free" radio shows "is expected to get under way early this fall.

▽

Walter Brown, manager of the Ross Federal office, is out of the hospital after an operation and is back at his desk. He was laid up for two weeks.

▽

Frederick Martin, local distributor for Screeno, is in the St. Francis hospital in Evanston suffering from a fractured leg.

▽

The drafting of a new fire ordinance regarding local film handling is underway and if plans materialize a clause will be inserted to cover use of the 2,000-foot reel. If action is not forthcoming before September 1st, an appeal to the Mayor will be made in order that Chicago will not be behind other cities in adopting the larger reel.

▽

Managers of Warner Theatres here and their assistants were the guests Monday of James Coston at his Lake Marie summer home near Antioch, Ill. Prizes were given those who caught the biggest fish and played the best golf.

▽

From the total of 11 new pictures reviewed under the date of July 30, the National Legion of Decency has listed six features as worthy of general patronage while the remainder were considered unobjectionable for adult classification.

▽

Local theatre circuits now are stamping all their passes "Not Good on Bank Night."

▽

Terry Turner is in town arranging for an appearance of the Hilton sisters at the State-Lake. Turner was one of the press agents who handled the marriage of one of the sisters at the Texas Centennial.

▽

"Green Pastures" opens Friday at the United Artists theatre and after four weeks Warner expects to see "Anthony Adverse" go into the same house August 29th. No change has been made in the recent decision of the local censor board that "Anthony Adverse" be restricted to adult attendance.

From Minneapolis comes word that Dorothea Zelda Blumberg, formerly secretary to J. F. McFall of the Warner office and daughter of L. J. Blumberg, sales manager of Celebrated Film Exchange and well known here, was married recently to Merrill Lee Johnston of Pasadena and will make her home in California.

▽

Emma Abplanalp celebrated a birthday anniversary on Monday. She was the recipient of many fine gifts.

▽

Jack Miller with his family left last week for Macinac Island for a vacation. As no automobiles are allowed on the Island Jack took his riding horses along for transportation.

▽

B & K has taken over and is now managing the New Main theatre in Evanston. This house, formerly operated by John Szant, will be thoroughly remodeled late this summer. It has 800 seats.

Southeast Owners To Hear Leaders

The annual convention and frolic of the Southeastern Theatre Owners Association is scheduled for this weekend at Jacksonville, Fla., with an attendance of 500 exhibitors from Florida, Georgia, Tennessee and South Carolina. The program opens Sunday with registration at the Hotel Mayflower, headquarters for the meeting, and a deep sea fishing party for the early arrivals. At the first business session on Sunday night Mayor John Alsop, Jr., of Jacksonville will welcome the exhibitors. He will be introduced by Hugh Manning, president of the SETOA.

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, will be the guest of honor and will make the principal address. O. C. Lam, a director of the MPTOA, also will speak. A buffet supper will follow the session.

Monday morning the annual election of officers will be held and a golf tournament conducted at the Ponte Vedre ocean golf course. E. J. Sparks of the Sparks circuit will be host at a beach shrimp and fish fry in the evening, to be followed by a dance at the pier. Deep sea fishing and swimming will feature the program for Tuesday and that evening a banquet, dance and floor show at the hotel will close the convention.

Pioneer Exhibitor Dead

Mrs. Eva R. Hawes has taken over the management of the Puritan theatre, Boston, following the death of her husband, Frank A. Hawes. Mr. Hawes built the Puritan theatre 26 years ago and was one of the pioneer exhibitors of New England.

Law Firm Name Changed

The law firm of Sol A. Rosenblatt has been changed to Rosenblatt and Jaffe. William Jaffe entered the firm as a partner recently.

European Talent Sought

RKO Radio is sending Margot Gragey, head of the studio's foreign department, to Europe to scout for screen talent and stories.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons (Reviewed under the title of "Revolt of the Zombies.")	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Avenging Angels	Frankie Darro-Kane Richmond	Aug. 20,'36		
China Flight		Oct. 1,'36		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Robin Hood, Jr.		Sept. 15,'36		
Wild Horse Roundup	Kermit Maynard	Aug. 8,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15,'36.)	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra	Del Cambre	Aug. 15,'36†		

Coming

White Glove, The — Sept. 1,'36†

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64	Mar. 28,'36

Coming

Missing Girls

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer (See "In the Cutting Room," Mar. 28,'36.)	William Gargan-Florence Rice	July 10,'36†	66	
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit (See "Queer Money," "In the Cutting Room," May 2,'36.)	Chester Morris-Margot Grahame	June 12,'36†	74	
Crime and Punishment (A) (Exploitation: Jan. 25,'36, p. 63.)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	July 7,'36†	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook (Exploitation: Jan. 25,'36, p. 64.)	Jean Arthur-Herbert Marshall	Dec. 30†	72	
King Steps Out, The (G) (Exploitation: July 25,'36, p. 81.)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72.	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G) (Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81.)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
Music Goes 'Round, The (G) (Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady (See "In the Cutting Room," April 4,'36.)	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television (See "In the Cutting Room," May 23,'36.)	Lyle Talbot-Mary Astor	June 15,'36†	64	
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan (See "In the Cutting Room," July 18,'36.)	Jean Arthur-Joel McCrea			
Continental	Dolores Del Rio-Melvyn Douglas			
Craig's Wife (See "In the Cutting Room," July 18,'36.)	John Boles-Rosalind Russell			
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy			
Man Without Fear, A	Jack Holt-Louise Henry			
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans			
Theodora Goes Wild	Irene Dunne			
They Met in a Taxi (See "There Goes the Bride," "In the Cutting Room," July 4,'36.)	Chester Morris-Fay Wray			
Two Fisted Gentleman (See "The Fighter," "In the Cutting Room," July 4,'36.)	James Dunn-June Clayworth	Aug. 15,'36		
Two Minute Alibi	M. Churchill-Wm. Gargan			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls	

Coming

Scream in the Dark — Lon Chaney, Jr. — 6 rls

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Be Good Unto Death — Lacri Deveny — Sept. 10,'36 — 80

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60.	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		
Coming				
Amok	Marcel Chantel	Oct. 15,'36	84.	
Kliou, The Killer	Technicolor	Oct. 1,'36	60.	June 1
L'Equippage	Annabella	Oct. 15,'36	79.	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81.	
Notre Dame		Oct. 1,'36	58.	
Opera of Paris	Georges Thill	Oct. 1,'36	50.	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster	*63		Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	*65.		Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972. (Exploitation: June 20,'36, p. 117.)	Ross Alexander-Anita Louise	Apr. 18,'36†	67.	Jan. 25,'36
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69.	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81.	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119.	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95.	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68.	June 20,'36
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68.	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36†	70.	June 13,'36
I Found Stella Parish (A) 958.	Kay Francis-Ian Hunter	Nov. 16†	84.	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58.	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61.	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60.	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67.	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64.	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84.	Mar. 21,'36
(Exploiation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63.	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56.	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87.	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68.)				
Two Against the World (G) 977.	Humphrey Bogart-Beverly Roberts	July 11,'36†	57.	May 23,'36
White Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91.	June 6,'36
(Exploitation: July 11,'36, p. 125.)				
Coming				
Case of the Caretaker's Cat	Ricardo Cortez-June Travis			
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63.	May 23,'36
China Clipper 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36†		
(See "In the Cutting Room," July 4,'36.)				
Down the Stretch (G)	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65.	July 18,'36
God's Country and the Woman.	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Heroes of the Air	Jean Muir-Warren Hull			
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58.	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Shrinking Violet	June Travis-Richard Purcell			
Sing Me a Love Song	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck	Joan Blondell-Dick Powell	Sept. 12,'36		
(See "In the Cutting Room," June 6,'36.)				
Trailin' West	Dick Foran-Paula Stone	Sept. 5,'36		
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115.	
Blue Candles	Reta Myrat	Dec. 25†	95.	
Crucified Love	Helen Pades	Dec. 15†	115.	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98.	
Independence	Phillip Alexander	Feb. 16,'36†	100.	
News from Greece	Travelogue	Feb. 9,'36†	80.	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78.	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79.	May 16,'36
King of the Damned (A) 3504.	Conrad Veidt-Helen Vinson	Jan. 10,'36†	75.	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80.	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80.	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36†	88.	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83.	May 23,'36
Coming				
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78.	May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618.	Roland Young-Paul Robeson			
Man Who Lived Again 3507.	Boris Karloff-Anna Lee			
Nelson Touch, The	George Arliss			
Nine Days a Queen (G) 3610.	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80.	May 16,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Paris Love Song	Jessie Matthews			
Seven Sinners	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70.	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery		73.	

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	66.	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Rest Cure (G)	Reginald Denny-Esther Ralston	Oct. 15,'36	64.	Feb. 15,'36
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65.	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67.	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69.	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66.	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½.	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½.	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78.	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½.	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63.	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67.	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65.	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy William-Molly O'Day	Dec. 1†	56.	
Little Red School House	Junior Coghian-Dickie Moore	Mar. 10,'36†	59.	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65.	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61.	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69.	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89.	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76.	
Riding Avenger (G)	Hoot Gibson	June 15,'36†	57.	July 18,'36
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June 1,'36†	63.	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60.	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77.	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60.	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70.	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75.	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59.	
West of Nevada	Rex Bell	June 22,'36†	59.	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55.	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65.	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60.	
Song of the Scarlet Flower	Swedish	June 15,'36†	80.	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62.	
Coming				
Monday at Ten	Virginia Cherrill-Gary Marsh		60.	
Crime of Voodoo	Fredi Washington	Sept. 1,'36	63.	
Voice of India	Hoeffer Expedition	Sept. 15,'36	70.	
Womanhood	Eve Gray-Esmond Knight		60.	

(THE RELEASE CHART--CONT'D)

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
Wooden Kimono, The		Sept. 15,'36		

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75.	July 4,'36

Coming

Ellis Island				
On the Spot	Reginald Denny-Jack La Rue	Aug. 1,'36		

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71.	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72.	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79.	July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73.	Jan. 18,'36
Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94.	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62.	Feb. 8,'36
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78.	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84.	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68.	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Cable - Charles Laughton-Franchot Tone	Nov. 8†	133.	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81; July 25,'36, p. 77.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96.	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73.	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81.	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90.	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113.	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36†	111.	July 4,'36
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106.	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72.	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36†	95.	July 18,'36
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126.	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82.	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62.	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75.	May 16,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77.	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75.	May 30,'36
Unguarded Hour, The (G) 551	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72.	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69.	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82.	Dec. 14
Wife vs. Secretary (G) 606	Clark Cable-Myrna Loy - Jean Harlow	Feb. 28,'36†	89.	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				

Coming

Born to Dance	Eleanor Powell-James Stewart			
Chained Lightning	Stuart Erwin-Betty Furness			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Gorgeous Hussy, The 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36†		
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	180.	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82.)				
His Brother's Wife 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†		
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36		
Libeled Lady	Jean Harlow-William Powell-Myrna Loy			
Longest Night, The	Robert Young-Florence Rice			
Mister Cinderella	Jack Haley-Betty Furness			
Old Hutch	Wallace Beery-Cecilia Parker	Sept. 25,'36		
Our Relations	Laurel and Hardy			
Piccadilly Jim 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†		
(See "In the Cutting Room," July 18,'36.)				
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124.	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78.	July 11,'36
Tarzan Escapes	Johnny Weismuller-Maureen O Sullivan			
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59.	June 20,'36

MITCHELL LEICHTER-BEAUMONT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68.	June 13,'36
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92.	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63.	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76.	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59.	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83.	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67.	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	85.	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81.	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95.	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56.	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36†	73.	July 25,'36
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76.	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67.	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72.	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72.	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June 12,'36†	68.	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73.	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76.	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81.	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84.	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb.	7,'36† 88.	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec.	13† 72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr.	10,'36† 83.	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov.	28† 59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June	5,'36† 72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov.	8† 85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June	19,'36 73.	June 13,'36
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Denny	Feb.	28,'36† 65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May	22,'36† 76.	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July	3,'36† 64.	June 20,'36
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan.	10,'36† 82.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	20† 73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov.	1† 66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr.	17,'36† 70.	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan.	17,'36† 87.	Feb. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov.	22† 83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July	10,'36† 77.	June 20,'36
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar.	27,'36† 77.	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July	17,'36† 64.	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr.	24,'36† 67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr.	17,'36† 72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan.	31,'36† 65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar.	20,'36† 74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar.	13,'36† 106.	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80.)				
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb.	14,'36† 63.	Feb. 8,'36
Yours for the Asking	George Raft - Dolores Costello Barrymore	July	24,'36†	
(See "In the Cutting Room," June 27,'36.)				

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen			
Champagne Waltz	Gladys Swarthout-F. MacMurray			
General Died at Dawn, The	Gary Cooper-Madeleine Carroll			
(See "In the Cutting Room," July 25,'36.)				
Girl of the Jungle	Ray Milland-Dorothy Lamour			
Hollywood Boulevard	John Halliday-Robt. Cummings	Aug.	14,'36	
I'd Give My Life	Sir Guy Standing-F. Drake	Aug.	14,'36	
Lady Be Careful	Lew Ayres-Mary Carlisle			
Murder with Pictures	Lew Ayes-Gail Patrick			
My American Wife (G)	Francis Lederer-Ann Sothern	July	31,'36† *70.	July 25,'36
Plainsman, The	Gary Cooper-Jean Arthur			
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July	31,'36† *85.	July 25,'36
Son Comes Home, A	Mary Boland-Donald Woods	July	31,'36†	
(See "In the Cutting Room," June 27,'36.)				
Straight from the Shoulder	Ralph Bellamy-Katherine Locke			
Texas Rangers, The	Fred MacMurray-Jean Parker	Aug.	14,'36	
Three Married Men	Lynne Overman-Wm. Frawley			
Valiant Is the Word for Carrie	Gladys George-Arline Judge			
Wedding Present	Joan Bennett-Cary Grant			
Wives Never Know	Charles Ruggles-Mary Boland			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June	12,'36† 68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero	Tim McCoy-Lois January	Mar.	1,'36† 59	
Bulldog Courage	Tim McCoy-Lois January	Dec.	20† 60	
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan.	27,'36† 76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr.	15,'36†	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr.	20,'36† 68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan.	27,'36† 67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar.	1,'36† 61	
Suicide Squad	Norman Foster-Joyce Compton	Dec.	25† 60	

Coming

Aces and Eights	Tim McCoy-Luna Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan.	1,'36† 60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec.	4† 63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan.	2,'36† 54	
Wolves of the Underworld	Godfrey Tearle	Dec.	4† 55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec.	1† 60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr.	13,'36† 55.	Apr. 11,'36
Dancing Feet (G) 3504	Ben Lyon-Joan Marsh	Jan.	31,'36† 72.	Apr. 4,'36
(Exploitation: Feb. 15,'36, p. 81.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr.	10,'36† 58	
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May	1,'36† 66.	May 23,'36
(Exploitation: May 30,'36, p. 85.)				
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr.	20,'36† 68	
Go-Get-'Em Haines 3549	William Boyd	June	15,'36†	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June	22,'36† 56.	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May	5,'36† 65.	Apr. 25,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	6,'36† 71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar.	9,'36† 54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar.	15,'36† 73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36† 55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4† 59	
Leathernecks Have Landed, The (G) 3501	Lew Ayres-Isabel Jewell	Feb.	22,'36† 67.	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)				
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverel	Jan.	20,'36† 68.	Jan. 11,'36
Lonely Trail, The 3563	John Wayne-Ann Rutherford	May	25,'36† 58	
(See "In the Cutting Room," May 2,36.)				
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14† 60	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June	15,'36† 65.	June 27,'36
New Frontier, The 3558	John Wayne-Muriel Evans	Oct.	5† 54	
(See "In the Cutting Room," Sept. 28.)				
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan.	18,'36† 59	
Racing Luck (G) 3547	William Boyd	Oct.	28† 60	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar.	2,'36† 58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36† 72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2† 54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May	11,'36† 56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36† 52	Dec. 14
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct.	17† 73	
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15† 69	Nov. 9
Ticket to Paradie (G) 3508	Roger Pryor-Wendy Barrie	July	10,'36† 67.	July 25,'36
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July	6,'36† 57	
(See "In the Cutting Room," May 23,'36.)				

Coming

Bulldog Edition	Ray Walker-Evalyn Knapp	Sept.	20,'36	
Down to the Sea	Russell Hardie-Ann Rutherford	Aug.	25,'36	
(See "Beneath the Seas," "In the Cutting Room," May 30,'36.)				
Follow Your Heart	Marion Talley-Michael Bartlett	Sept.	5,'36	
(See "In the Cutting Room," July 25,'36.)				
Gentleman from Louisiana, The 3517	Eddie Quillan-Charlotte Henry	Aug.	10,'36	
(See "In the Cutting Room," June 27,'36.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Sept.	1,'36 *70.	June 6,'36
Oh, Susannah	Gene Autry-Kay Hughes	Aug.	19,'36	
Sitting on the Moon 3528	Winifred Shaw-Pert Kelton	Sept.	15,'36	
Three Mesquiteers	Ray Corrigan	Sept.	10,'36	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608	Barbara Stanwyck-Preston Foster	Nov.	15† 90½	Nov. 9
(Exploitation: Mar. 14,'36, pp. 88, 90.)				
Another Face (G) 615	Wallace Ford-Phyllis Brooks	Dec.	20† 68	Nov. 23
(Reviewed under the title, "Two Faces.")				
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July	10,'36† 80.	July 11,'36
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June	26,'36† 67	
(See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)				
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36† 68.	Dec. 28
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May	22,'36† 85.	May 16,'36
(Exploitation: June 6,'36, pp. 117, 121.)				
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May	15,'36† 81.	May 2,'36
(Exploitation: July 4,'36, p. 68.)				
Fang and Claw (G) 543	Frank Buck	Dec.	20 74.	Jan. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar.	27,'36† 67.	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb.	21,'36† 110.	Feb. 22,'36
(Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.) 6p. 68; July 25,'36, p. 78.)				
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4 68.	Oct. 5
Grand Jury 633	John Arledge-Louise Latimer	July	24,'36†	
Hi Gaucho 606	John Carroll-Steffi Duna	Oct.	11† 59	
(See "In the Cutting Room," Aug. 17.)				
I Dream Too Much (G) 610	Lily Pons-Henry Fonda	Dec.	27† 95	Nov. 23
(Exploitation: Jan. 18,'36, pp. 82, 83.)				
In Person (G) 609	Ginger Rogers-George Brent	Nov.	22† 87	Nov. 9
(Exploitation: June 13,'36, p. 127.)				
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	7,'36† 76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct.	18 96.	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June	19,'36† *73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June	12,'36† 68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar.	6,'36† 77.	Feb. 8,'36
M'Liss (G) 632	Anne Shirley-John Beal	July	17,'36† 66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr.	17,'36† 66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb.	14,'36† 68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25† 78	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	13† 68	Dec. 7
Silly Billies (G) 623	Wheeler and Woolsey	Mar.	20,'36† 64½	Mar. 7,'36
(Exploitation: July 25,'36, p. 76.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar.28,'36

Coming

Don't Turn 'Em Loose	Bruce Cabot-Louise Latimer			
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16.)				
Mummy's Boys	Wheeler and Woolsey			
(See "In the Cutting Room," June 20,'36.)				
Plough and the Stars, The	Barbara Stanwyck - Preston Foster			
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall			
Second Wife	Walter Abel-Gertrude Michael			
Swing Time	Fred Astaire-Ginger Rogers			
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)				
Walking on Air	Gene Raymond-Ann Sothern			
(See "Count Pete," "In the Cutting Room," July 4,'36.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

Coming

Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Glory Trail, The (G)	Tom Keene	Crescent		*65	July 18,'36

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	58	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Brand of the Outlaws	Bob Steele				
Crooked Trail, The	Johnny Mack Brown				
Everyman's Law	Johnny Mack Brown				
Law Rides, The	Bob Steele				

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G)	650. Geo. O'Brien-Polly Ann Young	July 3,'36†	*60	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The* (G) 636	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36†	57	May 30,'36
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84	Mar. 14,'36
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74	Apr. 18,'36
(Exploitation: July 25,'36, p. 76.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66	May 9,'36
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72	May 28,'36
Littlest Rebel, The* (G) 624	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Message to Garcia, A (G) 632	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79	May 30,'36
(Exploitation: July 18,'36, p. 85.)				
Professional Soldier (G) 628	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Show Them No Mercy (G) 621	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36†	79	May 16,'36
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill* 656	Brian Donlevy-Gloria Stuart	July 24,'36†		
(See "In the Cutting Room," July 25,'36.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36†	70	July 25,'36
Your Uncle Dudley* (G) 622	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Ambassador Bill (G) 767	Will Rogers	Oct. 16,'36	70	Oct. 24,'31	
As You Like It 711	Eliz. Bergner-Laurence Olivier	Sept. 18,'36			
(See production article, June 13,'36, p. 16.)					
Bowery Princess, The* 715	Shirley Temple-Frank Morgan	Oct. 16,'36			
(See "In the Cutting Room," June 27,'36.)					
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36	70	July 18,'36	
Girls' Dormitory 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36			
(See "In the Cutting Room," June 13,'36.)					
Holy Lie, The 705	Jane Darwell-Claire Trevor	Aug. 28,'36			
(See "In the Cutting Room," July 18,'36.)					
King of the Royal Mounted 709	Robert Kent-Rosalind Keith	Sept. 11,'36	83		
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Sept. 18,'36			
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36	*65	July 18,'36	
Ramona 707	Loretta Young-Don Ameche	Oct. 23,'36			
(See production article, July 4,'36, p. 16.)					
Road to Glory, The (G) 706	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36	101	June 6,'36	
See America First	Jed Prouty-Spring Byington				
Sing, Baby, Sing 703	Alice Faye-Adolphe Menjou	Aug. 21,'36			
(See "In the Cutting Room," July 4,'36.)					
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36	100	Feb. 4,'33	
Thank You, Jeeves, 712	Arthur Treacher-Virginia Field	Sept. 25,'36			
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1,'36	92	July 25,'36	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132.)				
Melody Lingers On, The (G)	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81.)				

Coming

Come and Get It	Edward Arnold-Frances Farmer				
Dodsworth	Walter Huston-Ruth Chatterton				
Garden of Allah, The	Marlene Dietrich-Charles Boyer				
(See production article, June 6,'36, p. 14.)					
Gay Desperado, The	Nino Martini-Ida Lupino				
Last of the Mohicans, The	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes				
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80.)					
Man Who Could Work Miracles, The	Roland Young				

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25,'36		
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67	Feb. 8,'36
Don't Get Personal (G) 9025	James Dunn-Sally Eilers	Feb. 17,'36†	64	Feb. 29,'36
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11,'36†	70	May 9,'36
(Exvploitation: June 20,'36, p. 120; July 25,'36, p. 77.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20,'36†	75	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9,'36†	70	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6,'36†	112	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036	Ann Preston-Henry Hunter	June 14,'36†	65	July 4,'36
(Exploitation: July 25,'36, p. 79.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov. 1,'36		
Casey of the Coast Guard	John Wayne-Nan Gray			
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36†	*54	July 18,'36
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept. 13,'36		
My Man Godfrey (G)	William Powell-Carole Lombard	Sept. 6,'36	*95	June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug. 16,'36†		
(See "In the Cutting Room," July 4,'36.)				
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept. 13,'36†		
Two in a Crowd	Joel McCrea-Joan Bennett	Aug. 30,'36†		
Way for a Lady	Doris Nolan-Michael Whalen			
Yellowstone	Henry Hunter-Judith Barrett	Aug. 23,'36†		
(See "In the Cutting Room," July 18,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36†		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36; p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Hot Money 926	Ross Alexander-Beverly Roberts	July 18,'36†	68	
(See "In the Cutting Room, May 2,'36.)				
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118.)				
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36†	69	June 27,'36
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16.)				
Bengal Tiger, The (G)	Barton MacLane-June Travis	Sept. 5,'36	*62	July 11,'36
Cain and Mabel	Marion Davies-Clark Gable	Sept. 26,'36		
Captain's Kid, The	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
(See producton article, July 25,'36, p. 16.)				
Draegerman Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Give Me Your Heart (G)	Kay Francis-George Brent		*88	July 18,'36
Green Light	Errol Flynn-Anita Louise			
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 1,'36†	60	May 16,'36
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Mistress of Fashion	Kay Francis-Ian Hunter			
Over the Wall	Ross Alexander			
Pony Express Rider	Dick Foran-Linda Perry			
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Slim	Pat O'Brien-Henry Fonda			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
(See "In the Cutting Room," July 25,'36.)				
Three Men on a Horse	Frank McHugh-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
She Shall Have Music (A)	June Clyde	Twickenham		75	Dec. 21
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	I. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl..
Simple Simon	Nov. 15†	1 rl..
Humpty Dumpty	Dec. 30†	1 rl..
Ali Baba	Jan. 30,'36†	9....
Tom Thumb	Mar. 30,'36†	7....
Dick Whittington's Cat	May 30,'36†	7....
Little Boy Blue	July 30,'36†	.....

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttached In th' Haid"	Oct. 24†	7....
No. 2—"Patch Mah Britches"	Dec. 19†	7....
No. 3—"Spark Plug"	Apr. 12,'36†	6½..
No. 4—Major Google	May 24,'36†	6½..
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½..
Caught in the Act Andy Clyde	Mar. 5,'36†	18....
Champ's a Chump, The (All Star)	June 20,'36†	18....
Disorder in the Court (3 Stooges)	May 30,'36†	17....
Double Trouble Andy Clyde		.....
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19....
His Marriage Mixup Harry Langdon	Oct. 31†	18....
Honeymoon Bridge Leon Errol	Oct. 3†	19....
Hot Paprika Andy Clyde	Dec. 12†	18½..
I Don't Remember Harry Langdon	Dec. 26†	18½..
Just Speeding	Jan. 23,'36†	18....
Midnight Blunders (All Star)	Apr. 21,'36†	17....
Mister Smarty Andy Clyde	July 15,'36†	18....
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18....
Oh My Nerves (All Star)	Oct. 17†	17....
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18....
Peppery Salt, The Andy Clyde	May 15,'36†	18....
Share the Wealth Andy Clyde	Mar. 19,'36†	17½..
Three Little Beers (3 Stooges)	Nov. 28†	17....
Unrelated Relations (All Star)	Jan. 9,'36†	18....
Whoops, I'M an Indian (3 Stooges)		.....
Yoo Hoo Hollywood (All Star)	Nov. 14†	18....
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½..
Dr. Bluebird	Feb. 5,'36†	8....
Football Bugs	Apr. 29,'36†	7....
Glee Worms	June 24,'36†	7....
Monkey Love	Sept. 12†	8....
Untrained Seal, The	July 26,'36†	7....
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7....
10. Kannibal Kapers	Dec. 27†	7....
11. Bird Stuffer, The	Feb. 1,'36†	7....
12. "Lil Ainjil"	Mar. 19,'36†	6....
13. Peace Conference (re-issue)	Apr. 10,'36†	7....
14. Highway Snobbery		.....
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11....
Golfing Rhythm	May 15,'36†	10....
Hunters' Paradise	Nov. 30†	11....
Ice Cut-Ups	Feb. 6,'36†	10....
Jump, Horse, Jump	Sept. 27†	11....
Speed Mad	Apr. 17,'36†	10....
Sport Magic	June 13,'36†	9½..
Stop, Look and Guess	Mar. 9,'36†	10....
Thrills with Daredevils	Mar. 19,'36†	10....
Touring the Sport World	July 11,'36.	10....
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7....
Playing Politics	July 8,'36†	.....
Scrappy's Boy Scouts	Jan. 2,'36†	7....
Scrappy's Camera Troubles	June 5,'36†	7....
Scrappy's Pony	Mar. 16,'36†	7....
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10....
No. 3—	Nov. 8†	10....
No. 4—	Dec. 6†	10....
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 28,'36†	10½..
No. 8—	Mar. 27,'36†	10....
No. 9—	Apr. 24,'36†	9½..
No. 10—	May 29,'36†	10....
No. 11—	June 26,'36†	10....
No. 12—	July 17,'36.	10....
STARS OF TOMORROW		
No. 2—	Sept. 7†	11....
No. 3—	Nov. 27†	11....
No. 4—	Nov. 16†	10....
No. 5—	Jan. 15,'36†	11....
No. 6—	Jan. 17,'36†	10....
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½..
No. 2—	Sept. 29†	10½..
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 28†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11....
No. 9—	Feb. 25,'36†	10½..
No. 10—	Mar. 26,'36†	10½..

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36.	9....
No. 2—		10....
No. 3—		8....
No. 4—		8....
No. 5—		9....
No. 6—		10....
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18....
Fresh from the Fleet	Apr. 24,'36†	18....
He's a Prince	Oct. 18†	18....
Just Another Murder	Oct. 4†	17....
Mixed Policies	Jan. 17,'36†	20....
Sleepless Hollow	May 8,'36†	16....
Where Is Wall Street	Apr. 10,'36†	19....
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20....
Flicker Fever	Sept. 26†	20....
Knockout Drops	Dec. 6†	19....
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21....
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Dec. 20†	18....
Rhythm of Paree	Sept. 27†	21....
Thanks, Mr. Cupid	Jan. 24,'36†	18....
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36.	11....
College Capers	Sept. 27†	12....
Easy Pickin's	Dec. 27†	10....
Going Native	Aug. 28,'36.	11....
Hillbilly Love	Oct. 11†	11....
Queen's Birthday, The	Aug. 14,'36.	10....
Ring Goes 'Round, The	Aug. 21,'36.	10....
Rodeo Day	Sept. 13†	11....
Seeing Nellie Home	Dec. 20†	11....
Sorority Blues	Dec. 6†	11....
Spooks	Apr. 17,'36†	9....
Way Out West	Oct. 25†	11....
STAR PERSONALITY COMEDIES		
Giv'Im Air	Feb. 14,'36†	18....
Gold Bricks	Mar. 20,'36†	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Penny Wise	Sept. 6†	16....
Three on a Limb	Jan. 3,'36†	19....
Timid Young Man, The	Oct. 25†	20....
Triple Trouble	Apr. 3,'36†	16....
White Hope, The	Mar. 27,'36†	19....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6....
Alpine Yodeler	Feb. 2,'36†	6....
Barnyard Amateurs	Mar. 6,'36†	6....
Busy Bee, The	May 29,'36†	6....
Circus Days	Sept. 6†	6....
Farmer Al Falfa in the Hot Spell	July 10,'36†	6....
Farmer Al Falfa and the Runt	May 15,'36†	6....
Feud, The	Jan. 10,'36†	6....
Foiled Again	Oct. 4†	6....
Football	Oct. 18†	6....
Hey Diddle Diddle	Sept. 20†	6....
Home Town Olympics	Feb. 7,'36†	6....
June Bride, A	Nov. 1†	6....
Kiko and the Honey Bears	Aug. 21,'36†	6....
Kiko the Kangaroo	July 31,'36†	6....
Mayflower, The	Dec. 27†	6....
19th Hole Club, The	Jan. 24,'36†	6....
Off to China	Mar. 20,'36†	6....
Puddy the Pup and the Gypsies	July 24,'36†	6....
Rolling Stones	May 1,'36†	6....
Sailor's Home, The	June 12,'36†	6....
Southern Horse-pitality	Nov. 29†	6....
Tough Egg, A	June 26,'36†	6....
Western Trail, The	Apr. 3,'36†	6....
Wolf in Cheap Clothing, A	Apr. 17,'36†	6....
Ye Olde Toy Shop	Dec. 13†	6....
TREASURE CHEST		
Animal Cunning	May 1,'36†	10....
Clever Critters	Sept. 20†	8....
Fast Friends	June 5,'36†	9....
Feminine Form	Aug. 7,'36.	10....
Fisherman's Luck	Jan. 31,'36†	9....
Gangsters of the Deep	Nov. 1†	8....
Hold That Line	Oct. 11†	7....
Game of Jai-Alai, The	Dec. 27†	9....
Manhattan Tapestry	Jan. 31,'36†	10....
Seeing Eye, The	Jan. 17,'36†	10....
Ski-Scrapers	May 24	8....
Sunday Sports in Mexico	Nov. 8†	10....
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19....
Kiss the Bride	Sept. 13†	21....
One Big Happy Family	Nov. 15†	21....
Rail Birds	May 22,'36†	18....
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36.	2 rls.
Blue Blazes	Aug. 21,'36.	2 rls.
Boy, Oh Boy	Aug. 14,'36.	2 rls.
Happy Heels	Aug. 1,'36.	18....
It Happened All Right	May 15,'36†	19....
Parked in Paree	Aug. 28,'36.	2 rls.
Peaceful Relations	June 19,'36†	18....
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20....
Love in a Hurry	May 17	16....
Love in September	Mar. 6,'36†	21....
Way Up Thar	Nov. 8†	18....

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar.25,'36†	1 rl..
Irish Melody	Mar. 9,'36†	8....
Italian Caprice	Dec. 1†	8....
Liebestraum	Apr. 20,'36†	1 rl..
Mediterranean Songs	Nov. 1†	7....
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl..
No. 3—	Dec. 30†	1 rl..
No. 4—	Jan. 20,'36†	1 rl..
No. 5—	Feb. 20,'36†	1 rl..
No. 6—	Mar. 20,'36†	1 rl..
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Old Faithful Speaks	Nov. 15†	.....
Deep Sea Harvest	Jan. 15,'36†	1 rl..
Ride Along Dude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 10†	1 rl..
Realm of Ghosts	Mar. 1,'36†	.....

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9....
Carillon Makers	Aug. 15,'36†	12....
Golden Harbor	Mar. 16,'36†	10....
It's a Bird	Jan. 20,'36†	17....
Life of Theodore Roosevelt	Feb. 1,'36†	19....
Tough Breaks	Mar. 1,'36†	18....
Spanish Interlude, A	Sept.15,'36†	26....
Sport of Flying	Aug. 11,'36†	9....
Symphony of the Seasons	Jan. 27,'36†	9....
Young Explorer	Mar. 2,'36†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9....
No. 2—	Mar. 6,'36†	9....
No. 3—	Apr. 11,'36†	9....
No. 4—	May 4,'36†	9....
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6....
2. Nomads of the South Seas	Feb. 17,'36†	6....
3. Nomads of the Past	Mar. 3,'36†	6....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
After the Storm		.....
Boyhood		8....
Couldn't Live Without You		.....
Old Prospector, The		8....
Sea Dreams		8....
Early in the Mornin'		8....
NOVELTIES		
Cities of the Past		.....
Nero		8....
Every Dog Has Its Day		9....
Hobo Hero		9....
PORT O' CALL		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		.....
Last Resort		9....
Love's Memorial		.....
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Isle of June		.....
Dream Harbor		8....
Maori		8....
Melody Isle		.....
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Life Hesitates at 40	Jan. 18,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Neighborhood House	May 9,'36†	.....
Nurse to You	Oct. 5†	20....
On the Wrong Trek	Apr. 18,'36†	19....
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CRIME DOESN'T PAY		
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
No. 6—Perfect Setup	Feb. 1,'36†	21....
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan in Cherry Blossom Time	Mar. 21,'36†	9....
Modern Tokyo	Dec. 28†	9....
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
St. Helena and Its Man of Destiny	May 16,'36†	8....
Victoria and Vancouver	Jan. 25,'36†	9....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING		
(Happy Harmonies)		
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†10	
19—Early Bird and the Worm, The	Feb. 8,'36†.9	
20—Old Mill Pond, The	Mar. 7,'36†.8	
21—Two Little Pups	Apr. 4,'36†.8	
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†10	
How to Train a Dog	July 4,'36†.8	
Important News	Feb. 29,'36†10	
Jonker Diamond	Mar. 28,'36†10	
Let's Dance	Jan. 4,'36†.8	
Little Boy Blue	May 23,'36†11	
Master Will Shakespeare	June 13,'36†10	
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†.8	
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†10	
Aquatic Artistry	Apr. 11,'36†.9	
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Polo	May 9,'36†.8	
Table Tennis	Feb. 15,'36†10	
Racing Canines	Mar. 14,'36†10	
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
OUR GANG		
Arbor Day	May 2,'36†18	
Divot Diggers	Feb. 8,'36†15	
Follies of 1936	Nov. 30†	18
Little Sinner	Oct. 26†	18
Lucky Corner, The	Mar. 14,'36†16	
Pinch Singer	Jan. 4,'36†18	
Second Childhood	Apr. 11,'36†19	
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36†20	
At Sea Ashore	Apr. 4,'36†20	
Hill Billies	Apr. 4,'36†18	
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†20	
Top Flat	Dec. 21†	20
SPECIAL		
Audioscopiks		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36†.7	
Betty Boop and the Little King	Jan. 31,'36†.7	
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†.7	
Song a Day, A	May 22,'36†.7	
We Did It	Apr. 24,'36†.6	
You're Not Built That Way	July 17,'36†.1 rl	
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36†.8	
Greedy Humpty Dumpty	July 10,'36†.1 rl	
Little Stranger	Mar. 13,'36†.8	
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36.9	
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls. Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm. Hal Kemp and Orchestra	Apr. 10,'36†10	
Cavalcade of Music, The	Oct. 4†	8
Lucky Starlets. Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee -Virginia Weidler	May 22,'36†10	
Magic of Music, The. Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies. Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†11	
Moscow Moods. Yasha Bunchuk and Orch.	Jan. 17,'36†11	
Movie Melodies on Parade. Andre Kostelanetz-Mary Eastman	Feb. 7,'36†11	
Musical Fashions. Ina Ray Hutton and Her Melodears	July 3,'36†.1 rl	
Music in the Morgan Manner. Russ Morgan and Orch.	June 12,'36†	
Parade of the Maestros. Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Play, Don. Don Bestor and Orch.	July 31,'36†	
Radio Rhapsody. Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The. Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†.9	
Yankee Doodle Rhapsody. Ferde Grofe and His Orchestra	May 1,'36†11	
PARAMOUNT PICTORIAL NEW SERIES		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†10	
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†.7	
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†11	
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†.9	
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†10	
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36†	
No. 13—	July 17,'36†.1 rl	
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†.9	
Collie, The	Feb. 21,'36†10	
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†.9	
Fashions in Love	July 24,'36†.1 rl	
Here Comes the Zoo	Mar. 13,'36†.9	
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 2)	Jan. 31,'36†10	
Poodle, The	May 22,'36†10	
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†10	
Shorty at Coney Island	Jan. 10,'36†10	
Shorty at the Seashore	July 10,'36†.1 rl	
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†.8	
Brotherly Love	Mar. 6,'36†.7	
Clean Shaven Man, A	Feb. 7,'36†.7	
I-Ski Love-Ski You-Ski	Apr. 3,'36†.6	
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†.1 rl	
Sinbad the Sailor (Special)	Jan. 31,'36†.2 rls	
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitaliky	Jan. 3,'36†.7	
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†11	
No. 4	Mar. 27,'36†11	
No. 5	May 29,'36†	
No. 6	July 17,'36†.1 rl	
SCREEN SONGS		
Hills of Old Wyomin', The. The Westerners	July 24,'36†.1 rl	
I Don't Want to Make History. V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze. Jack Denny and Orchestra	Mar. 27,'36†.7	
It's Easy to Remember. Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon. Abe Lyman and Orchestra	Sept. 20†	8
No Other One. Hal Kemp and Orchestra	Jan. 24,'36†.8	
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†10	
No. 21—Finer Points	Feb. 14,'36†10	
No. 22—Winged Champions	Mar. 13,'36†10	
No. 23—Sun Chasers	Apr. 10,'36†10	
No. 24—Catching Trouble	May 8,'36†10	
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†.5	
No. 22	Feb. 31,'36†.5½	
No. 23	Apr. 3,'36†.5	
No. 24	May 29,'36†.5	
No. 25	July 10,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†10	
Etiquette	Nov. 29,'36†.9	
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†11	
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†10½	
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†19	
No. 4—Wedtime Story, A	Mar. 20,'36†21	
No. 5—Bad Medicine	May 22,'36†15	
No. 6—Sleepy Time	July 24,'36†	
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10,'36†	
Gasoloons	Jan. 3,'36†15½	
Happy tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†18	
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†15½	
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†.9	
No. 2	June 5,'36†	
No. 3	July 3,'36†	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†18½	
No. 2	Feb. 17,'36†24	
No. 3	Mar. 13,'36†21	
No. 4	Apr. 17,'36†21	
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†17	
Radio Barred	Feb. 7,'36†15½	
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†17	
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†19	
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†.7½	
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†.7	
Neptune Nonsense	Apr. 17,'36†.8	
Toonerville Trolley	Jan. 17,'36†.7	
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	
SMART SET		
All Business	Feb. 14,'36†18½	
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†16½	
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†21	
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†11	
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†.9	
Winter Sport	Mar. 13,'36†10	
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†.9	
Winged Pageantry	Feb. 14,'36†10	
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†21	
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†18½	
Listen to Freezin'	July 31,'36†	
Wholesailing Along	May 29,'36†17	
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†11	
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†11	
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Venice of the North	May 15,'36	

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY		
(General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†10	
Filming Feminine Headliners	Dec. 27†	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†10	
Irish Pastoral	Aug. 7,'36	
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	8
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera		9
40. Through the Mirror	June 18,'36†	9
101. Moving Day		9
102. Mickey's Rival		9
SILLY SYMPHONIES		
28. Who Killed Cock Robin?	June 26†	10
29. Music Land	Oct. 10†	8½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	8
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	8½
34. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	
No. 27	Aug. 21,'36	
No. 28	Sept. 28,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time (Jean Sergent-Jack Fulton)	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) (Ray Perkins)	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Garden Party	Sept. 2,'36	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
Musical Airways	Sept. 30,'36	1 rl.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 20,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Kiddie Revue	Sept. 21,'36	
Monkey Wretches	Nov. 11†	1 rl.
Music Hath Charms	Sept. 7,'36	
Quail Hunt, The	Oct. 7	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 17—Novelty	Jan. 13,'36†	9
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	
No. 26—Novelty	Aug. 24,'36	
No. 27—Novelty	Sept. 14,'36	
No. 28—Novelty	Oct. 12,'36	
UNIVERSAL COMEDIES		
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard (Jane and Katherine Lee)	Feb. 15,'36†	11
Vitaphone Casino (Buster West-Radio Rubes)		10
Vitaphone Celebrities (Remington Singers)	Jan. 25,'36†	11
Vitaphone Entertainers (Sylvia Froos)	June 27,'36†	1 rl.
Vitaphone Headliners (Nick Lucas-Four Mullen Sisters)	Dec. 14†	10
Vitaphone Highlight (Eddie Peabody)	Apr. 4,'36†	10
Vitaphone Hippodrome (Molly Picon-Johnny Lee)	May 2,'36†	11
Vitaphone Spotlight (Conville-Dale)	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers (Four Trojans-Aunt Jemima)	Jan. 4,'36†	10
Vitaphone Varieté (Louis Prima and Orch.)	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. VOMEDIES		
Vodka Boatmen (Yacht Club Boys)	Oct. 5†	20
Lonesome Trailer (El Brendel)	Oct. 26†	20
Officer's Mess, The (Shemp Howard)	Nov. 9†	2 rls.
Double Exposure (Bob Hope)	Nov. 23†	21
Lucky Swede, The (El Brendel)	Dec. 21†	21
While the Cat's Away (Shemp Howard)	Jan. 4,'36†	20
They're Off (Yacht Club Boys)	Jan. 18,'36†	21
Slide, Nellie, Slide (Herman Bing-Paula Stone)	Feb. 1,'36†	21
Shop Talk (Bob Hope)	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete (Shemp Howard-Robert Norton)	Mar. 14,'36†	21
Calling All Tars (Bob Hope)	Mar. 28,'36†	21
Slum Fun (Johnny Berkes-Charles O'Donnell)	Apr. 11,'36†	21
Dough-Nuts (Yacht Club Boys)	Apr. 25,'36†	2 rls.
Absorbing Junior (Shemp Howard-Johnny Berkes)	May 9,'36†	21
Joe Palooka in Here's Howe (Shemp Howard-Robert Norton)	June 6,'36†	21
Wife of the Party, The (Ken Murray)	June 20,'36†	22
Good Old Plumbertime, The (Johnny Berkes)	July 11,'36†	2 rls.
The Oily Bird (Ken Murray)	July 25,'36†	2 rls.
Joe Palooka in Punch and Beauty (Shemp Howard-Robert Norton)	Aug. 15,'36	
BROADWAY BREVITIES		
Dublin in Brass (Morton Downey)	Sept. 7†	20
Oh, Evaline (Hal LeRoy-Eleanore Whitney)	Sept. 14†	20
Doorman's Opera (Charlotte Arren-Johnny Broderick)	Sept. 28†	20
Tickets Please (Georgie Price)	Oct. 12†	21
Regular Kids (Meglin Kids)	Oct. 18†	20
Check Your Sombrero (Armida-Tito Coral)	Nov. 2†	21
Rooftops of Manhattan (Deane Janis-Gil Lamb)	Nov. 16†	21
Trouble In Toyland (Gus Edwards' Stars of the Future)	Nov. 30†	20
Okay, Jose (El Brendel)	Dec. 7†	21
Katz' Pajamas (Fift D'Orsay)	Dec. 14†	21

VITAPHONE

Title	Rel. Date	Min.
Broadway Ballyhoo (Owen, Hunt and Parco)	Dec. 28†	21
Carnival Days (Henry Armetta-Felix Knight)	Jan. 11,'36†	21
Double or Nothing (Phil Harris-Leah Ray)	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines (Bernice Claire)	Feb. 8,'36†	22
King of the Islands (Winifred Shaw-Warren Hymer)	Feb. 22,'36†	21
Stars Can't Be Wrong, The (Carolyn Marsh-Harris Twins)	Feb. 29,'36†	21
Wash Your Step (Hal LeRoy-Preisser Sisters)	Mar. 7,'36†	21
Paris in New York (Irene Bordoni)	Mar. 21,'36†	22
Black Network, The (Nina Mae McKinney-Nicholas Bros.)	Apr. 4,'36†	22
College Dads (Leon Janney)	Apr. 11,'36†	21
Double Crossky, The (Olga Baclanova)	Apr. 18,'36†	21
I'm Much Obliged (Vera Van-George Dobbs)	May 2,'36†	21
Maid for a Day (Grace Hayes)	May 23,'36†	20
City's Slicker, The (Dawn O'Day-Radio Rubes)	May 30,'36†	2 rls.
Romance in the Air (Wini Shaw-Phil Regan)	May 16,'36†	
Changing of the Guard (Sybil Jason)	June 6,'36†	20
Rhythmitis (Hal LeRoy-Toby Wing)	June 13,'36†	2 rls.
Song of a Nation, The (Donald Woods-Claire Dodd)	July 4,'36†	20
When You're Single (Cross and Dunn)	July 18,'36†	2 rls.
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36†	7
No. 23—Porky's Moving Day	Aug. 1,'36	
MELODY MASTERS		
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
Nick Lucas and His Troubadours	Aug. 15,'36	
MERRIE MELODIES (In Color)		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders From You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 23—When I Yoo Hoo	June 27,'36†	
No. 24—I Love to Singa	July 18,'36†	1 rl.
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	
OUR OWN UNITED STATES		
No. 1—Curious Industries (Harry Von Zell)	Sept. 7†	11
No. 2—Playground (James Wallington)	Oct. 5†	11
No. 3—Camera Hunting (Paul Douglas)	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Nutville (Radio Ramblers)	Sept. 7†	10
All American Drawback (Edgar Bergen)	Oct. 5†	10
'Wee' Men (Singer's Midgets)	Nov. 2†	10
Seein' Stars (Easy Aces)	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class (Charles Ahearn)	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness (Radio Ramblers)	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan (Herman Brix)	June 10 (each)	2 rls.
MASCOT		
Fighting Marines, The (Grant Withers-George Lewis) (Exploitation: July 25,'36, p. 81.)	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa 3530 (Clyde Beatty (15 episodes))		
Robinson Crusoe (Mala)		
Undersea Kingdom 3581 (Ray Corrigan-Lois Wilde)		
Vigilantes Are Coming, The 3582 (Robert Livingston-Kay Hughes)		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The (15 episodes)	Aug. 1,'36	
Clutching Hand, The (Jack Mulhall-Wm. Farnum) (also feature version)	Apr. 18,'36† (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls.
Custer's Last Stand (Rex Lease-Lona Andre (also feature version))	Jan. 2,'36† (1st episode, 5 rls., followed by 14 two-reel episodes.)	
UNIVERSAL		
Ace Drummond (John King-Jean Rogers)	Oct. 19,'36	
Adventures of Frank Merriwell (Don Briggs-Jean Rogers)	Jan. 13,'36†	
Flash Gordon (Buster Crabbe-Jean Rogers (13 episodes))	Apr. 6,'36†	
Phantom Rider (Buck Jones-Maria Shelton (15 episodes))	July 6,'36†	
Rustlers of Red Dog (John Mack Brown)	Jan. 21† (each)	20

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Dangerous THRILLS!

Flashing across the screen for the first time — the amazing story of men who dive into death for a fortune — twenty shark-filled fathoms below!

REPUBLIC'S Down to the SEA

With RUSSELL HARDIE • BEN LYON • ANN RUTHERFORD
IRVING PICHEL • FRITZ LEIBER

Produced by Nat Levine

Directed by Lewis D. Collins • Supervised by Armand Schaefer

Screen Play by Wellyn Totman, Robert Lee Johnson • Original Story by Eustace L. Adams, Wellyn Totman, William A. Ullman, Jr.

MOTION PICTURE DAILY
HOLLYWOOD PREVIEW

"Down to the Sea"
(Republic)

HOLLYWOOD, June 30.—Against the fresh and interesting background of sponge fishing, this picture tells a dramatic, romantic love story, cleared to a thrilling action plot in which the quality of suspense has been deftly and ... both educational and entertaining. The yarn is ba... of conflict in business and love. Much of the ... surface of the ocean off the Florida keys ... sponges. This is an exploitation asset ... sponge gathering, makes possible ...

... story is acceptable, real entertainment and ... worth of picture are confined to the drama of sponge fishing ... Hardie. In telling the story Lyon, Hardie, Miss Rutherford, Pichel ... and Leiber give convincing performances. Meager comedy contrast is in hands of Vince Barnett and Vic Potel. The story is an original by Eustace L. Adams, Wellyn Totman and William A. Ulman with screen play by Totman and R. L. Johnson. Lewis D. Collins directed. Production Code Seal, No. 2,283. Running time, 60 minutes. "G."

Hollywood REPORTER

"DOWN TO THE SEA" GRIPPING:

MOTION PICTURE HERALD

DOWN TO THE SEA
(Republic)
Drama

Being produced on extensive scope, this production is a romance tinged drama of hardy men who risk their lives in a hazardous occupation. Localled in the Florida Keys, it is a story of sponge fishermen, the commercial conflict between the deep sea divers and the hookers, the weaker ones who work in shallow waters, and the romantic conflict that ... girl and a representative of ... ntially a thrill action story, ... ements in dialogue, situation ... like that quality vivid and ... so is being produced in a manner so ... be plenty of potentially unique ... angles with which to sell ... based ... by ... Lewis D. ... story ... in the hands ... ers. The three principal ... the drama and all the ... ussell Hardie, Ann Rutherford ... on. The next most important ... Irving Pichel, Fritz Leiber and ... Barnett. The supporting group includes ...

Unusual Subject Makes Strong Fare
"DOWN TO THE SEA"
(Republic)

Producer ..... Nat Levine
Direction ..... Lewis D. Collins
Story: Eustace L. Adams, Wellyn Totman and William A. Ulman Jr.
Screenplay: Wellyn Totman and Robert Lee Johnson.
Photography ..... Harry Neumann
Supervision ..... Armand Schaefer
Cast: Russell Hardie, Ben Lyon, Ann Rutherford, Irving Pichel, Fritz Leiber, Vince Barnett, Maurice Murphy, Nigel de Brulier, Paul ... Casi, Vic ... Karl H... Frank ... John Pi...

The ... e fishers ... arpon ... supply authentic ... ings ... ... excellent melodrama ... terial ... which ... ly interweaves interes ... information with strong emotion ... appeal. The novel subject is intelligently and engrossingly presented and the picture, despite modest ... draw, will yield a creditable showing on any double bill and make a good build-up on word-of-mouth.

The vigorous story of conflict between the sponge fishers who work from large boats in deep water with divers and the "hookers" who fish along shore from small boats, is shrewdly built to the theme of sacrifice and centers about the professional careers of two friends who love the same girl. All of the characters are members of the Greek ... ny and their unfamiliar occupati... gives opportunity for many help... variants to the old triangle drama.

An engaging episode is the ann... ceremony of diving for the Gol... Cross, thrown into the water by ... priest at the celebration ... which seeks blessing on th... their hazardous ... much else in the pic... many remarkable underwa... was filmed in ...

The story idea suggested ... liam A. Ulman Jr. is dev... Eustace L. Adams, Wellyn ... and Robert Lee Johnson into ...

Los Angeles Times

"DOWN TO THE SEA" PREVIEW REVEALS INTERESTING ...

"Down to the Sea," film mel... drama of the sponge divers a... the Florida coast, was previe... last night at the Forum The... with Russell Hardie, ... Leiber, ... Ruth... erford.

DAILY VARIETY

Down to the Sea

Republic production and release supervised by Armand Schaefer. Directed by Lewis D. Collins. Screen play by Wellyn Totman and Robert Lee Johnson. Original story by Eustace L. Adams, Wellyn Totman and William A. Ullman Jr. Musical scoring by Arthur ... Musical supervision by ... Photographed by Harry ... Russell ... Ben Lyon, ... Murphy, Nigel De Brau... Francisco ... Vic Potel, ... Mike ...

Down to the Sea ... moderately entertaining ... drama and ... ing for novelty of ... which should please the ... family trade and may ... fresh ... ... ter in the duels ... hit ... ... crucial action ... ... exploitation possibilities ... beyond the average B picture ... while more careful development of ... and more adept casting of ... important roles would have ... possibilities of the subject ... absorbingly, competent playing ... majority, excellent use of ... and portrayal of life in ... community at ... audience appeal ... Hardie and ... warring ... boastful ... power ... sponge ... Coast ... of the ...

INDEPENDENT EXHIBITORS FILM BULLETIN

DOWN TO THE SEA

BOXOFFICE RATING
ADVENTURE ... A novel ... Exciting ... shers ... capably

GET THE PRESS-BOOK!



SHOWMEN'S TRADE REVIEW

Down to the Sea ... 67 mins.
Drama
Entertaining ... Sponge Fishermen ... Florida Coast; Fine Story

"Plenty of unique showmanship angles"
M.P. Herald

REPUBLIC PICTURES


"Take it from an Old Timer. We've got another Paramount hit for you..."
FRANCIS LEDERER and ANN SOTHERN
"MY AMERICAN WIFE"
with FRED STONE • BILLIE BURKE
Ernest Cossart • Grant Mitchell • A Paramount Picture
Directed by Harold Young
Paramount Pictures
TURN TO PAGES 59-62

MOTION PICTURE HERALD

HITLER DICTATES U. S. NEWSREELS' OLYMPICS COVERAGE

WARNERS AND ASCAP SETTLE MUSIC FIGHT

FILM FESTIVAL TO LAUNCH NEW SEASON

THE BOX OFFICE CHAMPIONS OF SIX MONTHS

VOL. 124, NO. 6

AUGUST [illegible]

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"I love SUZY"!



"BEATRICE FAIRFAX! WHAT SHALL LEO DO?"

He's nuts about that gal "SUZY" but he just got an eyeful in the projection room of a new cutie "HIS BROTHER'S WIFE" and is she a KNOCKOUT! OH BOY! WAIT AND SEE!

"SUZY" IS A D-A-R-L-I-N-G!

Imagine! It even beat "San Francisco" in Detroit and Washington!

And it's flirting with "Frisco" (very close) in:

Springfield, Indianapolis, Richmond, Syracuse, New Haven, Houston, Worcester, Norfolk, Cleveland, Baltimore, Kansas City, Providence, Hartford, Rochester, Louisville, New Orleans, Memphis, Nashville, Reading, Milwaukee, Omaha, Bridgeport, Los Angeles, Tulsa, Dallas, Denver, Philadelphia.

•

HOLD "SUZY"!

(Squeeze every dime with **EXTRA TIME!**)



PERSONAL FROM LEO

TO M-G-M SALESMEN NOW SELLING '36-'37 LINE-UP!

Dear Boys: Tell my exhibitor pals they ain't seen nothin' yet! "'FRISCO" Wow! "SUZY" Ooh-la-la! And next: "HIS BROTHER'S WIFE" (Barbara Stanwyck, Robert Taylor). Then comes "GORGEOUS HUSSY" (Joan Crawford, Robert Taylor, Lionel Barrymore, etc.) They're sensational HITS! Summer, Winter, Spring or Fall — this season — next season — or any season — you know who does the ROARING on the screen—and at the BOX-OFFICE!

(Signed) LEO HIS MARK

"THE GREEN PASTURES" HOLDS

at Radio City Music Hall in New York

"THE GREEN PASTURES" HOLDS O

at the Boyd Theatre in Philadelphia

"THE GREEN PASTURES" HOLDS O

at the Par. & Fenway Theatres in Boston

"THE GREEN PASTURES" HOLDS OV

at the Uptown Theatre in Toronto

"THE GREEN PASTURES" HOLDS OVE

at the Hippodrome Theatre in Cleveland

"THE GREEN PASTURES" HOLDS OVER

at the Rialto Theatre in Dallas

"THE GREEN PASTURES" HOLDS OVE

at the Warner Theatre in Milwaukee

"THE GREEN PASTURES" HOLDS OVER

at the Ritz Theatre in Albany

"THE GREEN PASTURES" HOLDS OVER

at the State Theatre in Spokane

"THE GREEN PASTURES" HOLDS OVER

at the Warner Theatre in Pittsburgh

"THE GREEN PASTURES" HOLDS OVER

at the Broadway Theatre in Charlotte

A FABLE BY MARC CONNELLY—DIRECTED BY MARC CONNELLY AND WM. KEIGHLEY

OVER

VER

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ER

R

UCED TO ANY SIZE-THE BIGGEST ATTRACTION IN THE

UNTRY TODAY BELONGS TO WARNER BROS.!

AND

"ANTHONY ADVERSE"

IS NEXT!

FROM COAST TO COAST! EVERY REPORT FLASHES... a Smash!

GRAUMAN'S CHINESE AND LOEW'S STATE, LOS ANGELES
(DAY and DATE)

New house records loom as sensational business threatens marks of biggest hits ever played!

APOLLO, ATLANTIC CITY

Biggest opening day of season! Second day tops it by 17%! First three days bigger than entire week's business of "Under Two Flags"! Held over for two more weeks on Boardwalk!

— and other record-wrecking runs . . . at the

MAJESTIC, DALLAS . . . .
MAIN ST., KANSAS CITY
HIPPODROME, CLEVELAND
NEW, BALTIMORE . . . .
STRAND, LOUISVILLE . . . .

and everywhere else it's opened!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Warner **BAXTER** · *Myrna* **LOY**

in

To Mary—with Love

with

IAN HUNTER
CLAIRE TREVOR
JEAN DIXON

Directed by John Cromwell

Associate Producer
Kenneth Macgowan

Screen Play by Richard Sherman and Howard Ellis Smith

From the story by Richard Sherman

DARRYL F. ZANUCK
In Charge of Production

MOTION PICTURE HERALD

Vol. 124, No. 6 August 8, 1936

HELL BENT *for* CULTURE

MOTION PICTURE promotion is these days running hot on the trail of box office attention through cultural status. "Photoplay studies" are issuing at a great rate and the educational institutions of the land are being invited to discover and appreciate the large injections of ready-made erudition that can be had by the young on observing the projection of this and that imposing drama.

So far the results have been considerable and important for the box office, although not exactly colossal. What the results have been or are going to be educationally we shall perhaps have to wait a generation to discover.

Meanwhile this is not to be taken as any lack of appreciation of the potentialities of the motion picture as a medium in education, at such time as the motion picture may be utilized by educators. That is another activity, apparently still remote and as far from the theatrical business as Miss Sally Rand is from Dr. Nicholas Murray Butler.

IT is safe to assume that the musty, dusty halls of education have not suffered any loss of institutional values through the breezes of the cinema, and not a few educators have felt and evidenced a certain enlivenment by their contact with this most vividly active business of the great world outside their cloistered walls—the motion picture of the millions.

Meanwhile it would appear that a certain caution about this merry new publicity chase might well be exercised. After all, this is the show business, purveying entertainment above all else and mostly regardless of all else. History, fact and research are used where they help to produce the end result of the customer satisfied with his emotional pabulum.

But the most faithful of novels, plays and pictures have about as much bearing on fact and human forces as the operatic version of "Wilhelm Tell" has upon the history of Austria. Repeated and continued emphasis on the great educational values of the screen's amusement offerings are in peril of becoming in time invitations to unhappy, unhelpful check-ups on the fact. When the educators get over the fun and thrill of their new contact there may be a period of analytical consideration, an audit of the screen alongside the dry texts, the records. That is not a day to invite.

The situation is not one of special concern to the producer, but it is likely to mean a deal to the sellers and purveyors. And the condition presented is not peculiar to motion picture selling, either. Just for instance there is one cigarette campaign which promises second wind, better digestion and relief from everything but falling hair to the smoker. That will not justify the motion picture in heading toward a box office promise of a degree of M.A. *cum laude* with every loge seat.

THE motion picture got itself into a considerable mess of moral issues not so long ago by following the patterns and colors of box office pabulum made for the sophisticated metropolitan minority audiences of the stage. It was basically an error of being misled in the name of kudos and precedent. The educational alley has as many perils.

The motion picture's job is to be first class entertainment—not more, not less.

When the motion picture does that job its position is perfect.

When the artists get to playing with history it is ever twisted and warped by what may well be called the propaganda of heart's desire. The story always gets better than the facts. We get Parson Weems' silly fiction of Washington and the cherry tree. We get General Pershing telling "Lafayette, we come." We get Christopher Columbus doing parlour tricks with a soft boiled egg. Also we have such a traditional ridiculousness as making Niccolo Machiavelli, who was in truth a mere yes man and clerk to a Duke of Florence, into a symbol of world intrigue. Niccolo wrote much, but did nothing. The same technique gives us as a great figure of history one Samuel Pepys, who in truth rated in the reign of Charles II in about the ratio of a script holder on a DeMille set.

History is a science. The motion picture is the amusement business.

▽ ▽ ▽

CONNECTICUT NOTES: Silvermine frogs, we find after years of observation, will and do pursue and eat goldfish, fantails preferred.—Mr. Martin Quigley's water-rimmed Islandhearth again produced the first Golden Bantam corn.—Mr. Colvin Brown of Mulberry Ledge is breeding White Leghorns.—Mr. Maurice McKenzie of Long Ridge has gone in seriously for Sutton's hybrid Gaillardias this year. Every year it is something.—Mr. and Mrs. Burton Davis, alias Lawrence Saunders, have a serious attack of Leontopodium, alias edelweiss, in their rock garden. It will be in Burton's next script.—The George Byes have quit trying to make two blades of grass grow where none grew before and are substituting Vinca Minor.—Mr. Jack Pegler is moving all the stones on his New Canaan real estate again.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Newsreel Muzzle

Chancellor Hitler has decreed that American newsreels covering the Olympic games must advertise Germany. American newsreel coverage of the international event is barred except under stringent regulations supervised by Miss Leni Riefenstahl, appointed by Der Führer to complete control. American companies must employ German cameramen, wearing the official Nazi Olympic uniform, and use of German equipment is specified. All footage not used in newsreel issues is the property of Germany for propaganda films, a long feature and a score of short subjects being planned.

Details and the text of the contract start on page 13.

ASCAP-Warner

End to the seven months estrangement which witnessed Warner-controlled music publishing units, withdrawn from the American Society of Authors, Composers and Publishers, entrenched in opposition to the society was written by the organization's board of directors on August 3rd when, by unanimous vote, the six companies were restored to membership. Suits brought for infringement of copyright were to be dropped and 36,000 musical works, restricted during the period of strife, made available at once to society licensees.

Details, past and present, are published on page 22.

"Dodsworth"

Sinclair Lewis, lately in the headlines lamenting that his novel, "It Can't Happen Here," couldn't happen here, is again in the foreground of Hollywood conversation as the Samuel Goldwyn production of his "Dodsworth" goes forward with Walter Huston portraying on the screen the name character he created on the Broadway stage. William Wyler is director of a cast including well knowns and unknowns.

Gus McCarthy's pictorial preview of the picture is presented on pages 16 *and* 17.

Movie Festival

Novel promotional ideas will be put to work in St. Louis by Fanchon and Marco, Loew's and Ansull Brothers Circuit, working together, to make 3,000,000 persons in that vicinity "motion picture conscious" in an elaborate "movie festival" to be staged in September, as "the greatest exploitation stunt in history."

Details of the campaign appear on page 18.

Earning Prospects

Wall Street this week rated the motion picture's earning prospects for the fall as the best in years, because of a series of good pictures and the fact that the public is again spending money on amusements. Financial attention was directed at the same time to a study of the Fox Film financial condition. Also, a minority stockholders' suit against Fox for an appraisal of the stock was dismissed; Miles Detroit Theatre Company, Detroit, listed its stock holdings with the Securities and Exchange Commission in Washington; Arthur Loew's stock acquisitions were reported by the commission, the while Metropolitan Playhouses in New York reported a net loss of $45,283.

For details, see the story starting on page 63.

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Otterson Settlement

The expected court battle over the contract held by John E. Otterson with Paramount Pictures, Inc., failed to materialize when it was announced this week that a settlement between the former president and the company had been made. The announcement came in the form of an official statement from the board of directors of the corporation following a meeting held late last week.

Other matters taken up at the meeting, such as the election of Henry Herzbrun to a vice-presidency of the parent corporation and the merger of that organization with Paramount Productions, Inc., are included in the story found on page 67.

Return to Glory

Return to the glory that was the Hollywood premiere in pre-depression years was hailed by pleased professionals and plain people on the evening of July 29th when "Anthony Adverse" opened at the Carthay Circle theatre, Los Angeles, under circumstances glitteringly indicative that the "good old days" are here again. Attendance records were broken at a paid price of $5.50 per seat.

An account of the premiere and a report of the significance read into it by observers is published on page 55.

Jack Cohn vs Aylesworth

There is no possibility of a general working agreement between the radio and the motion picture whereby stars, built up and supported by the film industry, can be lent to broadcasting companies for entertainment via the air waves, Jack Cohn, vice-president of Columbia Pictures, declared this week, in answer to M. H. Aylesworth, of RKO and NBC. In an article in the Herald of July 18th Mr. Aylesworth had proposed such an understanding between the two industries as a benefit to both.

Mr. Cohn's strong feeling on the matter is expressed on page 61.

Cuba Reconsiders

Following trade protest to the State Department of the United States which brought about action by the American Embassy in Cuba, the Cuban cabinet has reconsidered its plan to estalish in New York a censorship headquarters for the inspection, at $10 a reel, of American made films exported to that country. Major distributors had withheld product since July 1st.

Details are on page 24.

16mm. Expansion

Rapid expansion of the 16mm. non-theatrical field is foreshadowed by the report that Warner Brothers will follow several other companies in the narrow width production and will make its film library available to manufacturers of 16mm. sound equipment. The report brought a formal protest from Harry Vinnicoff, president of the Independent Theatre Owners of Southern California, who declared that the ITO and other exhibitor organizations throughout the country are preparing to combat possible competition from the narrow width product. Progress in the field has been stimulated by partial success in the efforts being made by the Society of Motion Picture Engineers to obtain uniform international standards for the 16 mm. film.

Recent developments in the field are related on page 68.

Filming Spain's War

Disregarding strict photographic censorship restrictions imposed by both sides, American newsreel cameraman are in Spain filming the battle between the rebels and the loyalists. They are working, of course, under cover, but, nevertheless, their experiences are as thrilling as if they were openly riding the armored tanks of either side.

Cables from the revolt-torn country describe the coverage by American cameramen of Spain's tragedy. See page 57.

Schenck-GB

Principals on both sides of the Atlantic emphatically denied reports gaining currency this week to the effect that the tri-party transaction aligning Metro-Goldwyn-Mayer, Twentieth Century-Fox and Gaumont-British production and distribution interests had been delayed or abandoned as a result of Parliamentary and financial attitude toward details. Recurrently mentioned, both in denials and persisting reports, was the matter of British control of the company.

Aspects of the situation are reviewed on page 26.

British Protection

Out of the myriad discussions and suggestions precipitated in England by the Gaumont British-MGM-Twentieth Century-Fox deal one heard frequently is the prediction that a more stringent Films Act will result, for protection of nationals' employment, in the interest of home control of film companies, and to guide quota operation.

Developments in these and other directions in the British market appear on page 76.

Double Bill Prescription

Hollywood producers are taking the first step toward gradual elimination of the double feature evil of which the public has grown "sick and tired," according to Ralph Cokain, advertising manager of three independent theatres in Marion, Ind. In the increased length of better grade features he sees hope for the exhibitor who wants to drop the plan but can not find a way out. If pictures are made longer and at the same time so filled with entertainment value that they will not tire the patrons, he predicts a natural death for the depression-born practice.

Mr. Cokain's views on the matter are quoted on page 44.

Uruguay Looks Up

Business in Montevideo is the best in years, and the conditions in the premier city of Uruguay are reflected throughout the Republic, writes Paul Bono to MOTION PICTURE HERALD. Sellouts are no longer rare at the first-run theatres and the subsequent-runs are proportionately happier. The improvement is attributed to the increased importation of high-class American productions.

These and other developments in the South American country are traced in the article on page 98.

Federal Tax to Stay

Continuation of present federal amusement levies is indicated in reports from Washington that Treasury officials will ask Congress to reenact present sales and nuisance taxes which produce about $425,000,000 annually. Ohio exhibitors have been warned that exemption of food from the state retail sales tax levy may mean a resumption of a 10 per cent admission tax which was repealed last year. Theatre owners in New Orleans and in Nova Scotia received boons in the form of amusement tax reductions.

Details of the tax situation developments are given on page 20.

Production Upturn

Production gained volume and velocity last week as Hollywood completed work on 12 pictures and started 13. Three of the 13 were placed in work by RKO-Radio, striking a pace expected to be maintained for several months. They are "The Big Game," "Winterset" and "We Are About to Die." Seven studios accounted for the dozen completed films.

Gus McCarthy's report of the production situation, naming titles, casts and directors of pictures finished and started, appears on page 31.

"Seeing" Sound

A young woman evidencing an articulate knowledge of art and mathematics and a young man with apparently promising ability in motion picture photography are producing what they claim is a new form of art, using the facilities of the screen for expression. Described in simple words, the experiment results in "seeing sound." The latest of their reels, called "Synchromy No. 2" and based on the music of Wagner's "Evening Star," was on the program with "Mary of Scotland" last weekend at the Radio City Music Hall in New York.

The ideas of the young experimenters and how they appear in the finished product are detailed on page 62.

Anti-Trust Suit

The trial of independents against majors in Kansas City, in the matter of Rolsky vs. Fox Midwest and large distributors, ended this week when both sides rested and prepared for summations in midweek.

Testimony in the trial, and other important developments involving trade practices, appear on pages 71 and 74.

Admission Prices

Motion picture theatre owners are beginning to discuss the advisability of increasing their admission prices and to seek means of solving the problem offered them by federal taxation, which is aided by local imposts in many situations. In Cleveland, this week, the Cleveland Motion Picture Exhibitors' Association called a special meeting to discuss the matter. In New York, prominent theatre executives also presented their views on the subject.

For details, see the story on page 70.

Italy Invites Films

While no change is expected immediately in restriction on importation of films into Italy, indications are that the ban is to be lifted with respect to pictures from this country, Germany, Austria and Hungary when plans of companies representing them to produce in Italy materialize.

A thorough survey of the Italian trade scene is presented on page 45.

Consolidation

Stuart Doyle, head of Greater Union Theatres of Australia, in New York this week revealed that while in London he had completed a deal with British financiers for $2,500,000 which he will use in a consolidation of all his Australian theatrical interests.

Details of the interview with Mr. Doyle are given on page 20.

This Week in Pictures



LAUNCH OPERATIONS. Schulberg Pictures gets underway at the Prudential Studios. Shown at opening are: B. P. Schulberg, company head; Adolph Zukor, chairman of Paramount; Cary Grant and Joan Bennett, leads, and Richard Wallace, director, of "Wedding Present," the first picture; William LeBaron, production manager; Ralph A. Kohn, vice president; and George Bagnall, Paramount studio head.



OFF TO FILM TALKS. Milton Blackstone (below), head of the Blackstone Company, advertising representatives for Walter Wanger and other producers, enplaning at New York for the Coast to confer on coming product.



STAR OF NEW SERIES. Fred Scott (left), singing Western star, whose first picture, "Romance Rides the Range," is nearing completion by De Luxe Pictures for Spectrum Pictures.



PRE-VIEWERS. Of a new star's first effort. Shown arriving at Grauman's Chinese are Darryl Zanuck, production head of 20th Century-Fox, and Mrs. Zanuck, to see Simone Simon, French importation, in "Girls' Dormitory," 20th Century - Fox production.



DISCUSS 1936-37 PROGRAM. Nat Levine, head of Republic Pictures, meeting with sales executives at the Republic studio in North Hollywood, on the company's schedule of 72 pictures for 1936-37. Left to right: J. J. Milstein, general sales manager; Levine, Edward Schnitzler, Eastern sales manager; and Grover C. Parsons, Western sales manager.

NAMED ADVISOR. A recent camera study of Mary Garden, long one of the great names of American Opera, who has joined MGM's musical staff, to advise on musicals and train young singers.



VOICE WINS CONTRACT. Deanna Durbin (right), 13-year-old Los Angeles school girl, whom Universal has signed for singing roles. Her first assignment is "Top of the Town," in which music will have important part.





AN EDITOR PRESENTS. Maurice D. ("Red") Kann, editor of Motion Picture Daily, presenting, while in England, to Jessie Matthews, GB star, a bronze of her by Lillian Alperson, wife of E. L. Alperson, head of Grand National. Others shown at the GB ceremony are Sonnie Hale, director, and Michael Balcon, production manager.



ARTISTS OF A NEWER DAY, one well may call them, observing in this jolly group in proverbially jolly old England, Alexander Korda, who is directing "Rembrandt" for London Films, and Charles Laughton, who has the title role; and also those other artists, Rene Clair, who directed "The Ghost Goes West," and Robert Sherwood, American playwright.



SYMBOL OF HIS SUCCESS. To Cecil B. DeMille, in this manner, a miniature bathtub, from Daniel Frohman, the stage producer, as the latter appeared on DeMille's radio program. Witnesses thereof are Rita LaRoy and Inez Seabury, member of DeMille's "The Plainsman" cast.



CHOOSING BY PAIRS. That is to say, selecting dancers for the Warner musical, "Stage Struck." Chief Selector, Busby Berkeley, Warner dance director. Assistant Selector (for this vital moment), Frank McHugh. And down in front, Cinematographer Al Roberts.



SIGNING THE PAPERS. Which bring Douglas MacLean into the Grand National fold for a series of productions. At MacLean's right are Edward L. Alperson, president of Grand National, in whose office these doings took place; and Philip N. Krasne, Grand National counsel.



TICKETS BY THE FOOT. To take William J. Heinemann, Universal sales executive, on a 36-day air tour embracing every key city in the United States and Canada. He is shown at Newark Airport, with the plane stewardess aiding in proper photographic notice of his start.



BONNIE. Was Margaret MacLaren, soprano (left), in gown worn by Katharine Hepburn in "Mary of Scotland" at Jones Beach, L. I., songfest.



GRAND WELCOME. For Bob Burns, featured in Paramount's "Rhythm on the Range," in Little Rock, Ark., at premiere of the picture at the Pulaski theatre. Left to right, Harvey C. Couch, RFC chairman; Senator Joe T. Robinson, Burns, his bazooka, and Mayor R. E. Overman.

HITLER MAKES U. S. OLYMPIC FILMS ADVERTISE GERMANY

Bars Coverage Except Under Stringent Regulations Supervised by Actress; Must Use German Camera Staffs

by JAMES P. CUNNINGHAM

Adolph Hitler decrees that American newsreels must advertise Germany at the Olympic Games, and on his terms. All else is *streng verboten.*

Der Fuehrer has laid down an absolute dictatorship over U. S. reels at the Olympics, forbidding them to photograph the world-owned sports property except under the most stringent regulations, and then only with the consent and under the close supervision of his friend, Miss Leni Riefenstahl, pretty German motion picture actress, to whom he has given complete control over all filming at the great Reich stadium, and who designates the subjects to be filmed.

Chancellor Hitler took steps to make certain that there would be full compliance by the American companies when he compelled them to sign a contract of strong contents governing their coverage of the event. It prescribes the when and where and how American newsreels may make a pictorial record of the games and the Americans participating therein. Miss Riefenstahl is the contractor.

Mr. Hitler's action was pre-determined before the opening of the games last Saturday, and had no bearing whatsoever on the refusal of the United States Olympic entrants to salute him as he stood in his state box reviewing the long athletic procession winding around the red and green paths of the stadium.

The American newsreels even were forbidden to film the dazzling scene of color and splendor at last Saturday's opening of this eleventh and greatest of the Olympics, the while 110,000 spectators heard a choir of 1,000, all in white, and an orchestra of a half-dozen German military bands render Wagner's "Hymn of Praise."

The American newsreels as such are barred from filming any of the games directly, but may do so only through Actress Riefenstahl. Then they must place all of the exposed positive and negative film which they arrange for at the disposal of Miss Riefenstahl, for Mr. Hitler, without any cost to the Nazis. In addition, the newsreels are obliged to furnish to Hitler, at minimum cost, one "lavender" print, which is substantially a negative, as well as one black-and-white print of each Olympic newsreel subject which they release in American theatres, or elsewhere in the world. All such material, according to the contract, must be delivered to Hitler's agents "directly and in first class condition" by August 25th, at the latest.

Mr. Hitler took from the International Olympic Committeemen—representing the

(Continued on following page, column 1)

Text of Hitler's Film Contract Controlling All Actions of U.S. Newsreels at Olympics

A translation from the German, done in Berlin, of the contract which Adolph Hitler prescribed for the control of American newsreels at the Olympic Games in Germany, shows the extent to which Der Fuehrer has imposed a dictatorship that virtually bans the reels from directly filming this international event, except through the pretty, blonde German film actress, Miss Leni Riefenstahl. In addition to the contract, which the American newsreels must sign with Miss Riefenstahl, and the text of which appears below, there is a set of "working rules" which are even more stringent:

AGREEMENT

Between

the Olympiade-Film G.m.b.H. represented by Miss Leni Riefenstahl, hereafter called "G.m.b.H." of Berlin Neukoelln, Harzerstrasse 39

and

"Firma"

the following contract referring to the coverage of events of the Olympic Summer Games is made.

I.

This agreement includes all events as mentioned in the official time-schedule of the Organization Committee for the 11th Olympic Games, as well as all shots which may be taken in connection with these games from 8 a.m. of August 1st, 1936. This refers especially to shots taken (e.g.) of the official festival in the Berlin "Lustgarten" at 12 o'c; the run of the torch-bearer on this date; the drive of the Leader (Mr. Hitler) and the Olympic Committee through the triumphal-road, etc. Further this agreement includes all shots taken in the Olympic Village before and during the games and all shots taken of the training work of Olympic contestants.

This agreement does not include, however, the torch run from Athens up to the gates of Berlin; furthermore it does not include any governmental or other official receptions on occasion of the games, e.g. art events, sail-flying contests, the meeting of the international youth associations in their tent camp, etc.

II.

The Minister for Popular Enlightenment and Propaganda has put Miss Leni Riefenstahl, manager of the Olympiade-Film G.m.b.H., in charge of the management of the German news reel companies in the same manner as this was done before on occasion of the turning of the Party-Day-Film "Triumph des Willens."

At the same time the reel companies are held to put the total of their positive and negative material—with the exception of the cut original negative of the censored newsreels—at the disposal of the "G.m.b.H." without pay. In addition hereto the reel companies are obliged to furnish at cost price one lavender print as well as one black and white print of each newsreel released in the theatres.

Furthermore the reel companies have to deliver to the "G.m.b.H." at cost price a first-class lavender print of all footage delivered to foreign countries.

The reel companies are obliged to treat the negative as carefully as possible to draw a black and white print from the complete negative (i.e. from all shots taken by them) and to do the cutting on the positive print. The cost for this positive print as well as any additional expenses arising from the cutting job on the positive print are being borne by the "G.m.b.H.". This does not include Emelka News Reel Company, because it is their habit to do the cutting on the positive print.

The total of the material as mentioned herein has to be delivered directly and in first class condition to the "G.m.b.H." until August 25, 1936 at the latest.

III.

The "G.m.b.H." has been appointed by the Olympic Committee as the Central Organization for all filming made during the Olympic Games. Therefore "G.m.b.H." grants to all film companies cooperating at the Olympic Summer Games the necessary letters of authority; assign the requested operation space (as far as possible) and hold the reel companies to keep strictly to the orders issued by them (G.m.b.H.)

"G.m.b.H." will furnish the reel companies with the fixed program schedules as soon as they themselves get hold of such information from the Olympic Committee and will, instead and on behalf of the Olympic Committee, give all information necessary for the taking of pictures to the reel companies.

In order to guarantee a concordant cooperation between the reel companies and "G.m.b.H." the following details must be submitted:

a) The names and number of cameramen and their help, number and details of the motor cars and sound cars used;

b) Their requests regarding the individual sporting events. "G.m.b.H." will try their utmost to fulfill all requests, provided that the consent of the Olympic Committee can be obtained. In case that the alloted space does not suffice for the activities of all reel companies, and, provided that these companies do not come to an agreement between themselves, the Manager of the "G.m.b.H.", Miss Leni Riefenstahl will act as arbiter.

c) The reel companies are also held to assign a representative who has to attend the direction conferences. These conferences will be held as necessity arises, but surely once a day, and the reel companies are bound to act strictly in accordance with any decisions taken at these conferences, as to avoid differences with the Olympic Committee, The "G.m.b.H." asks that express attention be paid to the fact that the Olympic Committee is entitled to expell any cameraman or operator regardless whether he be a member

(Continued on following page, column 2)

SURPLUS FOOTAGE HELD BY GERMANY

(Continued from preceding page)

sports countries of the world—all authority on American and other newsreel coverage, and, through his newsreel "contract," forbade any agency other than that which he placed in the hands of Miss Riefenstahl from giving any information for the taking of pictures to the newsreel companies.

Must Use German Cameramen

The American newsreels cannot use their own cameramen, but must employ German nationals from Miss Riefenstahl, or cameramen approved by her. But the American companies cannot designate how these cameramen are to work for them. Miss Riefenstahl has full control of assigning "space."

"In order to guarantee a concordant cooperation" between the newsreels and Miss Riefenstahl, the newsreels are compelled to submit to the actress the names and number of all members of the newsreel staffs working on the event, and even the number and details of motor cars used.

The newsreels must submit to Miss Riefenstahl "their requests regarding the individual sporting events" which they desire to have photographed. The contract says that Miss Riefenstahl will try to the "utmost to fulfill all requests." In case the alloted space does not suffice for the activities of all newsreel companies, "and, provided that these companies do not come to an agreement between themselves," then Miss Riefenstahl will act as "arbiter."

Bound by "Conferences"

Each newsreel is compelled by the contract to assign a representative to attend daily conferences with Miss Riefenstahl, "and the reel companies are bound to act strictly in accordance with any decisions taken at these conferences." The contract reminds the signers that "the Olympic Committee is entitled to expel any cameraman or operator . . . from further activity if he does not comply strictly with the orders."

The American newsreel managements cannot even be certain that their staffs will not be conscripted by the Hitlerites, for a clause buried midway in the contract provides that "the newsreel companies, if so requested, have to put at the disposal of 'G.m.b.H.' (the Riefenstahl agency) any of their cameramen who are not busy."

One of the clauses in the document which especially irks some of the American newsreel companies is that which forbids them from using, "themselves or through the medium of third parties," any of the Olympic film which they acquire in any medium other than their regular newsreel issues. The newsreels, for example, cannot themselves, nor may their parent companies or affiliates, make an Olympic Games short subject or feature or other film. The contract says: "The newsreel firm is under no condition allowed to use or have used any of their shots in such a manner that by compilation of several newsreels or sequences thereof another film is obtained; the only permitted use of their coverage is to compile the usual newsreels which are screened together with program pictures.

If any American newsreel later violates any of these clauses, the Nazi Government may in some forceful manner express its disapproval to the German branches of the American newsreel found guilty of the violation, according to conclusions drawn in New York by American newsreel representatives, who do not, therefore, expect that there will be any violations of Mr. Hitler's decree.

In order further to assure his obtaining full rights to all of the Olympic films for use in a propaganda feature, Mr. Hitler's contract provides that the Reifenstahl agency shall "reserve to themselves *all* copyrights" for all of the film taken by all of the American newsreels.

He further stipulates that no more than 2,624 feet (800 metres) may be taken out of Germany per week, covering the dozens of events staged every day.

The newsreels are bound to "force any foreign parties handling these reels to comply strictly with all conditions" of the contract, and Mr. Hitler will hold the newsreels accountable for any violations by such "foreign parties."

Any film acquired by the American newsreels which is not sent out of Berlin by them automatically becomes the property of the Nazis on and after September 15th.

Mr. Hitler's contractual regulations apply to all events as mentioned in the official time-schedule of the International Olympics Committee, as well as all shots which may be taken in connection with these games, effective from eight o'clock on the morning of August 1st, the opening day. "This refers especially," the contract explains, to shots taken of the official festival in the Berlin stadium at noon of the opening day, the run of the torch-bearer on that date, the triumphal ride of Fuehrer Hitler and the International Olympic Committee through the stadium and the flag-draped arches. Further, "this agreement includes all shots taken in the Olympic Village before and during the games and all shots taken of the training work of Olympic contestants." Obviously, then, the American newsreels are prohibited even from making motion pictures of the American teams in training, in their bungalows or elsewhere as they stroll through the Olympic Village, unless they adhere strictly to Mr. Hitler's dictates.

The agreement admits that Mr. Hitler could not control the filming of the historic Olympic torch run from Athens up to the gates of Berlin, last Saturday, but his contract does "reserve the right" to request delivery to him of any films taken of this event by the American reels, even though

(Continued on following page)

Text of Hitler's Contract with Newsreels

(Continued from preceding page)

of "G.m.b.H." or another company—from further activity if he does not comply strictly with the orders issued by the Olympic Committee.

d) Furthermore the reel companies have, if so requested, to put at the disposal of "G.m.b.H." any of their cameramen who are not busy on work for the Olympic Reels.

IV

"G.m.b.H." is not allowed to use any of the newsreel shots for purposes other than that in the Olympiade-Film.

On the other hand the reel companies are bound to use any of their prints—be it by themselves or through the medium of third parties—only and exclusively for projection of the usual newsreels. The "Firma" is under no condition allowed to use or have used any of their shots in such a manner that by compilation of several newsreels or sequences thereof another film is obtained; the only permitted use of their coverage is to compile the usual newsreels which are screened together with program pictures. It is not allowed to use any Olympic newsreel shots for the compilation of program pictures, educationals, etc. "G.m.b.H." reserve to themselves all copyrights for the total Olympic coverage of the reel companies and grant solely permission that this coverage is used for the usual projection (screening) within the usual newsreel.

The length of these newsreel films to be screened in Germany, is not to exceed 250 metres and "Firma" is only allowed to compile newsreels within a four-day period, respectively twice a week. "Firma" is, however, at liberty to subdivide the allowed weekly total quantity of 500 metres into smaller portions than 250 metres. The length of newsreels exported to foreign countries is not to exceed 400 metres or 800 metres per week.

These quantities refer only to films covering events as stipulated in No. I of this contract.

"Firma" is expressly bound to force any foreign parties handling these reels—especially those parties handling the lavender prints abroad—to comply strictly with all conditions as specified under No. IV.

V

Concerning all events connected with the Olympic Games and not included in this contract (such as the torch race run from Athens up to the gates of Berlin, international youth meetings, etc.) the following is ordered:

a) "G.m.b.H." reserve to themselves the right to request delivery of certain films of these events. In the case of such a request, the conditions for its use are equal to those specified under No. II of this agreement.

b) To such shots No. III of this contract cannot be applied. If necessary the reel companies have to obtain themselves all required identification papers, letters of authority, etc., etc.

c) No. IV of this agreement refers to such shots only, if "G.m.b.H." should request delivery of same.

VI

The original negative of the cut (finished) newsreels which the company does not need any more (provided same has not been delivered to foreign countries) has to be submitted to "G.m.b.H." until September 15, 1936, at the latest. "G.m.b.H." will pay for it to "Firma" the cost price of the dupe negative which has to be kept in the records of "Firma."

CAMERAMEN USE GERMAN UNIFORMS

(*Continued from preceding page*)

held and photographed outside the borders of Germany.

Herr Hitler, in addition, has had Miss Riefenstahl devise a set of "working rules" which apparently are not available to the public, but which, nevertheless, are being enforced as strenuously as the contract itself.

These provide that every cameraman filming the Olympic Games must wear the official Hitler-prescribed Nazi Olympic uniform. With German cameramen doing the shooting, the American newsreels find themselves in the position of being represented by Hitler-controlled subjects, wearing the Hitler uniform. If there are any concessions made, and an American representative is permitted to handle the camera for an American reel, the "working rules" provide that, "regardless of nationality," the cameraman must wear the Nazi uniform.

Each cameraman must be accompanied by a German agent who will act as an individual censor on the spot, whether the subjects are photographed in action or are staged.

A second censorship of the American newsreels' subjects follows when the reel turns over a print to the government.

Too, the American companies must use German sound equipment. If they insist on bringing in American equipment they are compelled by Mr. Hitler's decree to leave the equipment in Germany for a whole year at the disposal of the Nazi Government.

Motor cars and other transportation media required by any American newsreel staff must be engaged through or from Miss Riefenstahl.

Admittedly for Propaganda Reels

One of the admitted reasons for Hitler's self-acquired control of the coverage of the Olympic Games by American and other foreign newsreels at Berlin is to use the film thus photographed not only in a huge propaganda motion picture, but, subsequently in a series of short subjects, to use in developing sports and athletic prowess in Germany. Repeatedly, Miss Riefenstahl warns that the Americans cannot make such use of any of the film which their newsreels might acquire, but that the Nazis alone have that right.

Miss Riefenstahl, in an interview with a Berlin reporter for Universal Service, disclosed that her plans call for the taking of 1,500,000 feet of film during the fortnight's Olympics.

Feature and 20 Shorts

Aside from the main Olympic film, which will be a full length feature and take 18 months to cut and assemble, Miss Riefenstahl said that she expected to make some 20 special shorter films, each of which will constitute a complete record of the more important Olympic sporting events.

The sport films in short form "are being made in answer to a demand from sport bodies the world over, especially in Germany and Japan and some of the other countries where certain forms of sports need development," Universal Service reported in the New York *American* of William Randolph Hearst, Jr.

The Hitler cinematographic expedition at the Olympics is taking full advantage of the latest advancements in motion picture science. In the Olympic Stadium three special towers at advantageous points as well as a dozen special "trenches" have been built for the use of camera operators. One photographer is shooting all of the games from a balloon overhead. All the latest gadgets of the industry are being employed, including a special track at the finish of the rowing races at Grunau, which will enable the cameramen to keep abreast of the rowers for the last 100 yards.

Strangely, Mr. Hitler's own camera division slighted the native photographic manufacturers, with their worldwide reputation, by placing an order for cameras with Bell and Howell Company in Chicago for equipment for use in the Olympic Games.

To complete a last-minute rush order from the official German government photographers, Bell and Howell on July 24th shipped from New York two portable 35 mm. "Eyemo" motion picture cameras on the fast steamer Europa. The shipment reached Berlin just in time for the Olympics' opening.

Bell and Howell had shipped two "Eyemos" on July 8th by steamship, and on July 14th a shipment of "Eyemo" lenses was sent by air on the Zeppelin Hindenburg.

Some of the newsreel managements in New York denied the existence of any Hitler control over their Olympic Game coverage, while others refused absolutely to discuss the situation in any form. This silence might be understandable in view of the observation of one newsreel executive that "any violation of the agreement, or any public protest against Hitler's tactics at the Olympics might be felt later by our distribution department at its Berlin branch."

The strong hand of the Nazis in American motion picture matters was seen quite perceptibly last month when Germany's blunt edict pertaining to films "detrimental to German prestige" and players appearing in them was applied directly to American product at the source in Hollywood, by German Consul Georg Gyssling, in Los Angeles.

Consul Gyssling and the Nazi Government were charged with interference in the production and distribution of American films by Alfred T. Mannon, independent producer for Malvina Pictures Corporation of "I Was a Captive of Nazi Germany," featuring the author, Isobel Lillian Steele, whose experiences in Germany in 1934 the picture purports to depict.

According to Mr. Mannon, Dr. Gyssling addressed to Miss Steele and other members of the cast in Hollywood, during the production of the picture, a letter on the stationery of the German Consulate directing attention to the text of the Nazi edict, which was quoted on a sheet accompanying the letter and in which the players were warned of reprisals in Germany for those participating in pictures "the tendency or effect of which is detrimental to German prestige."

Decree Aimed at U. S. Films

One of Germany's latest decrees aimed at American films comes from Dr. Paul Joseph Goebbels, Reich Minister of Propaganda and Public Enlightenment, and is regarded in American distribution quarters as a possible weapon with which the German censorship restrictions, already more than onerous, may force American films out of Germany entirely. The decree permits the barring of any picture, otherwise unobjectionable, if the company which produced it or the actors concerned in it have at some previous time, in some previous film, acted in such a way as to "injure the prestige of Germany." The first example of what Mr. Hitler has in mind was presented when his consul, Mr. Gyssling, wrote to Miss Steele and the others in Hollywood warning them on the Mannon picture.

American distributors in Germany have since June been feeling the full force of the Nazi attitude, the majority of films submitted by them to the Minister of Propaganda in past weeks having been prohibited from showing in Germany.

Irving Berlin Songs Barred

Newspaper dispatches from Berlin indicate that pretexts for banning Hollywood films are many. For example, a motion picture may be prohibited because a Jewish writer or a Jewish director participated in its making. As an illustration, no motion picture with Irving Berlin's songs ever appears in the Reich, it is understood.

One large American distributing branch in Berlin is said to be in further difficulties because it refuses to dismiss the non-Aryans in its employ in that country.

Mr. Hitler the other day condescended to allow the showing of motion pictures found unobjectionable by his agents, under severe restrictions. He granted permission to the Jewish Culture Union at Berlin to open a "ghetto" motion picture theatre where films barred to the "Aryan" public may be exhibited.

Distributors of American origin now operating on large scales in Germany are Paramount, Metro-Goldwyn-Mayer and Twentieth Century-Fox.

"WIDER LATITUDE," BUT NOT MUCH

Motion Picture Daily *reported on Wednesday from Berlin that American newsreels shooting the Olympic Games were benefiting from "a new decision changing the restrictive regulations" imposed by Adolph Hitler on the American reels. It appears, however, that the revision in the stringent regulations extend no further than the permission granted American companies to export from Berlin a few feet more of the film than originally allowed.*

First Olympic Games newsreel material was scheduled to arrive at newsreel headquarters in New York Friday.

"DODSWORTH" TYPICAL OF









HUSTON

A HERALD PICTORIAL PREVIEW IN ADVANCE STILLS

by GUS McCARTHY
in Hollywood

THE gleefully grinning gentleman on the opposite page is Sinclair Lewis, the author whose "It Couldn't Happen Here" couldn't happen here and whose "Dodsworth" is now in the process of happening here—that is to say in Hollywood—under the experienced auspices of Samuel Goldwyn, who will distribute his picturization of Mr. Lewis' generously circulated novel through United Artists with Walter Huston bringing to screen the character portrait he created on the Broadway stage.

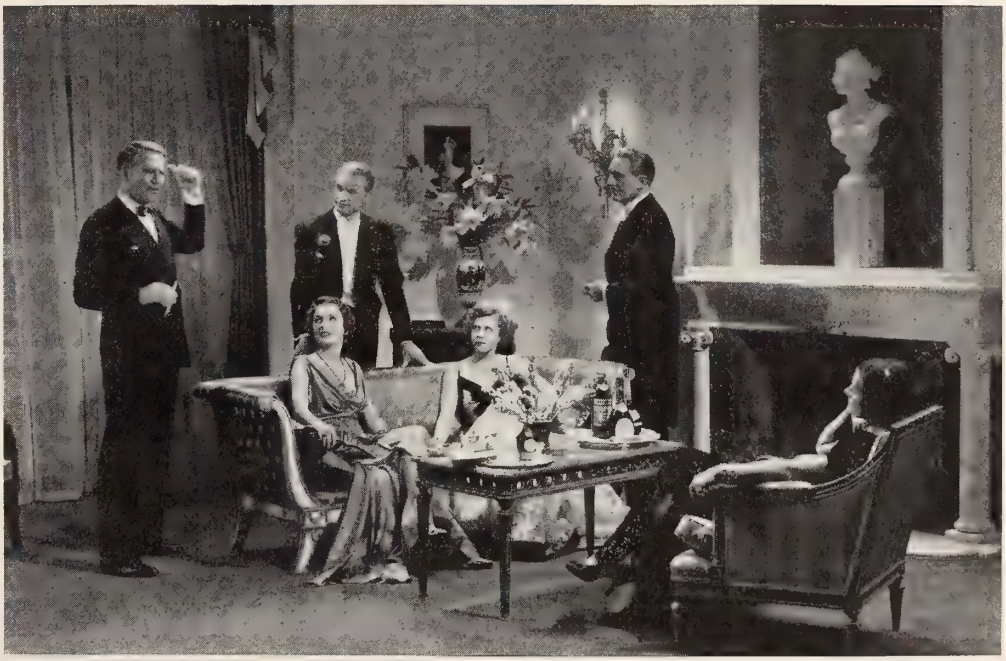
What the wider world of the cinema will make of the Lewis-Huston composition cannot be known, of course, until much later, but it is axiomatic that Mr. Goldwyn's influence will be discernible in the finished product. Mr. Goldwyn's production creed has one inflexible tenet: Experiment judiciously and cautiously, use judgment and common sense, take no flyers and make no leaps in the dark, but always experiment. And examination of his record, highlighted by "Stella Dallas," "Arrowsmith" and "These Three," reveals that past experiments have not been without profit.

In the case of "Dodsworth" the producer is not departing from policy, although he is refraining from whatever temptation may be his to alter a story that gave excellent account of itself as book and play. Instructions to Sidney Howard, who prepared it for the screen, were to let well enough alone but to bear in mind the requirements peculiar to the filmic form. Consequently, no such radical change as that which marked the production of "These Three" is to be wrought.

Major experimental operations have pertained to cast selection. Choice of Walter Huston for the name role was a natural, but employment of Mme. Maria Ouspenskaya from the stage cast was venturesome in view of her lack of screen experience. There were those who said he was experimenting, too, in assigning the feminine lead to Ruth Chatterton, not recently seen in notably successful roles, but her performance in the lately previewed "Girl's Dormitory" upsets that idea. Contrariwise, he gave the important part of "the other man" to Gregory Gaye, a young Russian actor of whom next to nothing is known, completing his cast, the while, with Paul Lukas and other dependables of corresponding stature.

Advance stills reproduced herewith are indicative of the manner in which, under direction of William Wyler, these players are putting Mr. Lewis' printer's ink people, places and plot on film.







ST. LOUIS DRIVE IN SEPTEMBER TO MAKE 3,000,000 "FILM CONSCIOUS"

Harry Arthur, Loew's and Ansull Brothers Enlist All Civic Units in Week's Celebration Starting September 7th

Independent and affiliated theatre interests in St. Louis this week effected a plan tor the common good of their box offices by which "the biggest exploitation stunt in the history of this country" will be staged in the Mound City in September to draw the lasting attention of 3,000,000 persons in that area to the motion picture.

Harry C. Arthur, Jr., of Fanchon and Marco, whose exhibition strength in St. Louis recently was increased considerably by acquisition of theatres from Warner Brothers in settlement of its anti-trust suit, is sponsoring the celebration with Loew's and the Ansull Brothers of St. Louis.

They have combined "to make this affair definitely draw the attention of every individual in the section to the fact that our business is entertainment," explained Mr. Arthur. "Through the various media that we have in mind it will be almost impossible for even one person in this section not to become theatre conscious. Cooperation is promised by the merchants all over the city. The Chamber of Commerce and all transportation lines are working with us 100 per cent. Newspapers and all the surrounding country weeklies are putting out special sections for this event."

The festival will commence on September 7th and continue through September 12th. Some of the projects already lined up include dancing on the streets of both sections of St. Louis: The Grand Avenue section and downtown. All department stores are giving the celebration space in their regular advertisements as well as participating in the special festival sections of 20 pages in each of the three meetropolitan papers. There will be goodwill cartoons and stories placed in advance and during the celebration.

Broadcasters Cooperate

Spot announcements have been obtained on all radio stations guaranteed to reach a listener total of 3,000,000 persons. Street car lines have donated the use of their cars for two hours each night of the celebration at no cost to the festival. All taxicabs will carry appropriate advertising. It is expected that this phase of the campaign will draw to the theatre districts at least 300,000 persons each night.

All streets will be bannered with festival signs and the sidewalks will be sprayed for dancing. Every department store in town will keep its windows illuminated nightly to add to the spectacle. Special tieups have have been made with the Hollywood studios for special displays in each store. Stars from each Hollywood major company will be brought to St. Louis to participate. All hotels are cooperating in the project and are giving special attention to the theatre during the period. The Mayor and every city official are cooperating. All highways leading into St. Louis will be bannered and arrows pointing to the section where the celebration will be held will direct out-of-town visitors.

General Outdoor Company, through the cooperation of Loew's, is donating billboards to help publicize the festival. Most of the theatres are being renovated. New marquees, new fronts, new lighting equipment and other additions are being made to help convince St. Louis that "here is a new movie era," continued Mr. Arthur.

Civic Units Participate

All empty store windows are to be decorated with appropriate festival copy heralding the event. The Mayor and the Chamber of Commerce are issuing special bulletins calling attention to the festival. All schools and colleges in the vicinity are cooperating

The civic committee, headed by Tom Dysart, president of the Chamber of Commerce, and the showman's committee, headed by "Chick" Evans, of Loew's Theatres, are holding daily meetings to make further plans for the affair.

"Conservative estimates allow us to believe that more than 300,000 people will attend the affair in both of the entertainment centers and past performances lead us to believe that many thousands of these people will definitely become 'movie conscious' and new friends for the picture industry will be made," declared Mr. Arthur, who added:

"It is very seldom that all movies in one city feel happy enough in a project to unreservedly lend their utmost assistance in putting a goodwill project over. In St. Louis we are fortunate to have the cooperation of every social organization, civic society, the municipal government, all of whom are working hand in hand. We are optimistic about the whole thing and we believe that this campaign to make St. Louis entertainment conscious will revolutionize the entire amusement business in this section."

Not mentioned by any of the principals, but seen as a possibility, is the aim to regain the goodwill lost by the St. Louis exhibition industry as a result of the widely-publicized inside-the-trade testimony in the Fanchon and Marco anti-trust suit earlier this year against Warner Brothers, Paramount and RKO.

Arthur Extending Circuit

The idea of a "movie festival" of the kind advocated by the St. Louis circuits is not new. Some dozen years back, the entire industry, through the Motion Picture Producers and Distributors of America, staged "Greater Movie Seasons" simultaneously in all of the principal centers of the country.

And while Fanchon and Marco's staff was working this week with Loew's and the Ansulls to complete arrangements for the festival, Mr. Arthur was busily engaged in extending the scope of his circuit in St. Louis. Arrangements whereby F. and M. will operate the 22 neighborhood theatres in the St. Louis Amusement Company under a 10-year management deal with Central Properties Corporation are expected to be announced shortly, according to Broadway reports. Mr. Arthur returned over the weekend from the Mound City after conferring with the bondholders committee of Central Properties.

By virtue of the recent deal with Warners, F. and M. owns 42 per cent of the stock in St. Louis Amusement Company. Several weeks ago Mr. Arthur, his Washington attorney, Ernest L. Wilkinson, and Lambert Walther, St. Louis counsel for F. and M., conferred with Clarence M. Turley and Joseph Grand, representing the bondholders' committee for Central Properties, in New York on the deal which was tentatively set at the time.

Management Plan Dropped

F. and M., which intended to bid for the neighborhood circuit at a public auction in St. Louis, has withdrawn the plan for the management contract. Leto Hill, supervisor for the 22 theatres, will continue in that post under the new arrangement. Two houses are closed.

Two St. Louis neighborhood houses will be built by F. and M. and local real estate operators will construct five others. In most situations, the new structures will replace obsolete buildings. The Ambassador is now being remodeled without interruption of shows. New quarters are being added to the Fox, where Mr. Arthur will make his offices. William Raynor is now managing the Fox.

The Missouri, Fox, Ambassador, St. Louis and Orpheum will be first run F. and M. houses while the Shubert-Rialto and Hi-Pointe will be second runs. The Guild Cinema will play foreign pictures and revivals. The Orpheum, Fox and Ambassador are the only first run F. and M. theatres now open.

POPE LAUDS QUALITY OF AMERICAN FILMS

American films have improved in moral quality as a result of action taken by American bishops, Pope Pius told Bishop Joseph Schrembs of Cleveland in a private audience in the summer residence at Castel Gandolfo, Italy, this week. The Holy Father congratulated his visitor and colleagues in the United States. "American bishops paved the way for this improvement. They have been pioneers in this cause," he said.

Street Dancing Will Launch Citywide Party; Arthur Extending Scope of Circuit; Operators Plan Set

Stars Invited to Festival

Wallace Beery, Clark Gable, Joan Crawford, William Powell, Ginger Rogers, Jean Harlow, Evelyn Knapp and other stars who formerly lived in Kansas City will be invited to attend the ceremonies marking the opening of the new municipal auditorium in that city during the Fall Festival, September 26th to October 3rd.

MAGNIFICENT

(HOLLYWOOD REPORTER)

STAR-STUDDED

(SHOWMEN'S TRADE REVIEW)

HUMAN AND HEART-TOUCHING

(M. P. HERALD)

TRULY GREAT

(DAILY VARIETY)

BOX-OFFICE DRAMA

(FILM DAILY)



HOYTS-GREATER UNION GROUPS TO REORGANIZE

Stuart Doyle Arranges English Financing to Form New Circuit to Include Various Interests

Upon his arrival in New York from London late last week, it was revealed that Stuart Doyle, head of Greater Union Theatres of Australia, had completed a deal with British financiers for $2,500,000 with which he will consolidate all his Australian theatrical interests into a separate corporation of his own. This does not mean a breakup of General Theatres Corporation of Australia, of which Mr. Doyle is the co-director with Sydney Munro of Hoyt's, the former explained. "It is an independent financial condition which means my own holdings will be more firmly consolidated," Mr. Doyle said.

The British financing obtained by Mr. Doyle is said to be a straight stock flotation proposition, with the bankers subscribing on the condition that Mr. Doyle consolidate all his various Australian holdings and companies into one unit. There will be a 25-year debenture arrangement at a low rate of interest, with the Doyle company getting $500,000 for developments.

The breakup of Hoyt's and Greater Union has been rumored for some time, but Mr. Doyle revealed that no action will be taken in this direction, if any at all, until after conferences which are scheduled to take place upon his arrival next month in Australia. The present operating set-up of General Theatres still has another year to run, Mr. Doyle said.

Mr. Doyle is president of Greater Union Theatres, operating about 185 houses, Cinesound Productions, Cinesound Newsreel, Associated Distributors and British Empire Films. All of these companies would be combined under the new set-up. He also heads National Theatre Supply and Consolidated Broadcasting Corporation, but it is believed these would be outside the merger.

Fox Agreement Continues

Upon his arrival in New York, Mr. Doyle revealed that the five-year operating agreement by which General Theatres operates a combination of 200 Hoyts-Twentieth Century-Fox and Union Theatres houses in Australia is expected to be extended for another five years.

Negotiations looking toward the renewal of the arrangement will not be discussed during Mr. Doyle's stay in Manhattan, he said, but will be taken up with Walter J. Hutchinson, foreign head for Twentieth-Century-Fox, aboard the Monterey, which sails for Australia from Los Angeles August 19 and on which both will be aboard.

The Australian executive has taken a 99-year lease on a site in Piccadilly in London's West End, where he proposes to erect a theatre to serve as an outlet for his Australia produced pictures, he reported.

The primary reason for his visit to New York, Mr. Doyle said, is to "shake hands" with friends and to set the American distribution of "Thoroughbreds," which Cinesound Studios made in Australia with Helen Twelvetrees as the star. Wardour Films have signed for the English rights and the rights to India and the Continent have still to be disposed of.

Mrs. Doyle, who has been accompanying her husband, has been under a doctor's care since they left London, but is reported now to be in better health. They are scheduled to leave for Hollywood next week.

Australian Business Fair

"Conditions have vastly improved in Australia and the country is fairly out of the depression," Mr. Doyle commented. Theatre business is very fair, he said, and while the scale of admissions has not reached pre-depression days, the volume of patronage has come back to normal. Prices at the theatres are gradually being increased, but have some way still to go to reach the pre-depression scale. "It's easy to knock them down, but it's mighty difficult to raise admissions," Mr. Doyle said.

"We are not planning to expand or develop the theatre situation," the managing director of General Theatres asserted. "Theatre development has reached its saturation point," he said, adding that many of the structures in Australia are comparable to the finest theatres in America.

Amusement Levy Renewal Indicated

Reports from Washington this week indicated that Administration fiscal authorities plan to seek Congressional approval for a continuance of the sales and nuisance taxes which are now producing about $425,000,000 annually. Amusement levies fall into the classification of nuisance taxes. Originally imposed in 1932 and renewed twice, the taxes are scheduled to expire next June. Treasury officials are said to have decided that the reenactment of the entire list of taxes is essential.

Admission tax developments were reported from two states during the week. J. P. Wood, secretary of the Ohio Independent Theatre Owners, warned members of that group of the possibility of the reinstatement of the former 10 per cent straight admission tax in Ohio to make up part of the $12,000,000 loss in state revenue which will result from proposed exemption of food from the retail sales tax. The 10 per cent levy was repealed about a year ago and exhibitors since have been paying three per cent on grosses to conform to the retail sales tax.

In New Orleans, La., the former tax of two per cent on admissions starting at 10 cents has been cut to 10 per cent on admissions over 15 cents.

Premier J. Macdonald of the Province of Nova Scotia has declared a reduction of approximately 50 per cent in amusement levies, effective at once. The reduction was decided upon as a result of continued complaints from exhibitors and theatre patrons.

FINE NEWSREEL FOR KING ATTACK CAPTION

The iron hand of overseas government control of newsreel affairs was seen last week in London, where King's Bench division court fined Gaumont British newsreel $250 and costs on a charge of contempt of court for supplying newsreel pictures of the recent alleged attempt on the life of King Edward which contained the caption—"Attempt on King's Life"—and a commentary stating that the revolver had been aimed.

The charge also included the supplying of a poster stating that assassination had been attempted.

J. H. Hutchinson and Hendon Central Cinemas, held for showing the film and poster, were not fined after an apology, but were ordered to pay costs.

In the Gaumont case letters of apology were read from Mark Ostrer and David Ostrer and evidence was submitted showing that the caption and poster had been withdrawn from 26 theatres after a protest from solicitors for the accused man, but a letter to Hendon Cinema miscarried.

In similar cases against the London Evening News *and the* Daily Express *the editors and proprietors of each paper were ordered to pay $2,500 and costs.*

Johnston Contract At Republic Ends

W. Ray Johnston's contract as president of Republic Pictures, an outgrowth of Monogram, has been terminated according to a story appearing Thursday in *Motion Picture Daily*. The move leaves Mr. Johnston free to pursue other plans which by persistent report, provide for a re-entry into the industry of his former company under its former name.

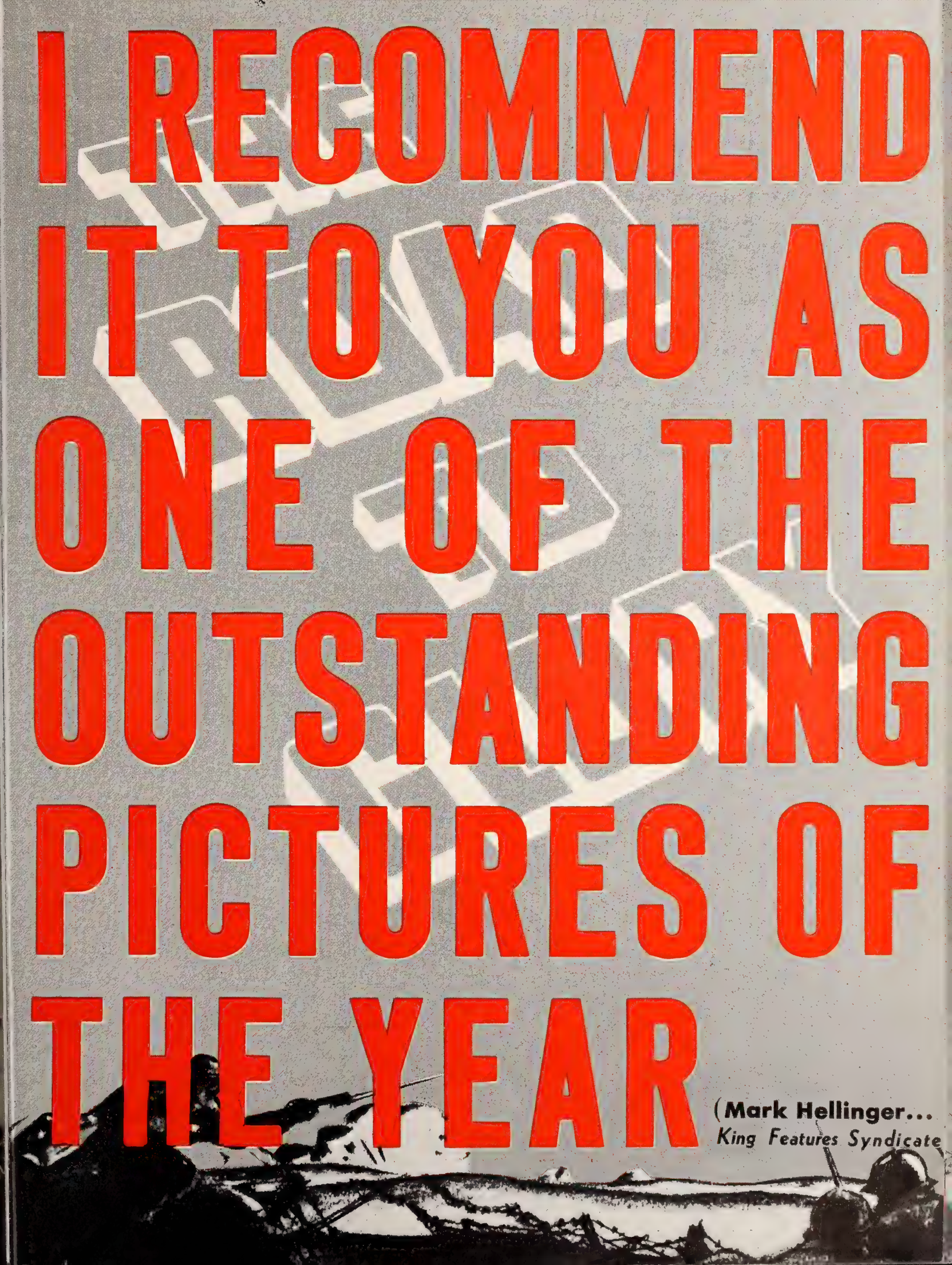
His contract, which had until December 23, 1936, to run, has been settled following discussions with Herbert J. Yates, president of Consolidated Film Industries, Inc., and chief financial factor in Republic. For several months Mr. Johnston's sphere of active duty as head of Republic has been curtailed. For that length of time it has been more or less taken for granted in the New York trade that severance of his relations with the company was merely a matter of time plus discussions leading to an amicable settlement now reached.

Theatre Permit Denied

Supreme Court Justice Louis A. Valente in New York this week denied the application by Robert W. Goelet to compel License Commissioner Moss to approve the location of a motion picture theatre in a building to be erected by Mr. Goelet at 61 East 53 St., Manhattan.

I RECOMMEND IT TO YOU AS ONE OF THE OUTSTANDING PICTURES OF THE YEAR

(**Mark Hellinger...**
King Features Syndicate



WARNER-ASCAP MUSIC BATTLE CLOSES WITH REAFFILIATION

Seven Months Estrangement Comes to Close with Six Warner - Controlled Music Companies Back in Fold

Infringement Suits Started by Warners Dropped; Vote to Reinstate Unanimous; "In the Public Interest"

You can play "The Star Spangled Banner" again.

And again a Warner Brothers executive can get a Warner song played for him by request in a Broadway night club or elsewhere.

Because:

Directors of the American Society of Composers, Authors and Publishers voted on Monday of this week to readmit to full membership the six Warner-controlled music publishing houses absent from the rolls since January 1, 1936.

Warner executives announced the dropping of some 200 suits for copyright infringements aggregating an imponderable sum of money.

Something like 150 licenses granted independent radio stations by the Warner affiliates were found to contain wording facilitating their ready translation to ASCAP licenses.

With the realignment of Warner and ASCAP interests is brought to becoming close a struggle as weirdly amusing, despite the box car figures and far flung, not to say boomeranging, consequences involved, as any that ever enlivened a Keystone comedy or the motion picture industry. Time after time, as the complexities of the controversy revealed themselves throughout the seven months of assiduously publicized policing of the air waves, the whole serious business threatened to vanish in a gust of diaphragmatic laughter. It was a serious business, nevertheless. What happened was this:

Warners Withdraw January 1

On November 26, 1935, the Warner-owned Music Publishers Holding company announced withdrawal of its six subsidiaries from membership in the American Society of Composers, Authors and Publishers, effective January 1, which would be the day into the early hours of which all the jazz bands in the country would toot, at first hand and by radio, the glad tidings of a New Year. The companies represented were and are M. Whitmark & Sons, Remick Music company, T. B. Harms company, New World Music company, Victoria Publishing company and Harms, Inc.

Together, between and among them, and all under Warner dominion, these companies owned or controlled copyrights of some 36,000 musical works, popular, not so popular, classic, standard and, as the musicians say, incidental. Prior to their withdrawal from membership in ASCAP a license granted by that organization entitled the licensee to play, perform or otherwise make audible use of any and/or all of these compositions, arrangements, in short, tunes. Subsequent to the date specified, that day when all the world was presumably waiting for the sunrise and perhaps a pick-me-up, none of these works might be played, etc., and/or, etc., without permission (*i.e. license*) of the Music Publishers Holding company (*i.e. Warner Brothers*) and a lot of orchestra leaders, with their theme songs shot from under them, rolled over in bed and declined to get up all day. New Years morning was never a favorite among band leaders anyway.

Warners Announce Policy

Warner Brothers started the New Year with a bang, in fact a series of bangs, by notifying the musicianly world that licenses could be obtained entitling obtainers to the use of their music, professedly the best, and that non-obtainers would be proceeded against, legally, in the manner long previously established as practicable by ASCAP in many a strife torn court room.

ASCAP's announcements of even date were a little curt and not especially revelatory. Reserve was the treble and dignity the bass of remarks authorized by brusque, baritone E. C. Mills, general manager and dominant keynoter of the organization's policy.

Subdued, too, but firm, was the duet voiced by National Broadcasting company and Columbia Broadcasting system, enunciating in unison, harmony and with precisely emphasized beat. If music controlled by the Warner holding company could not be broadcast without a license separately come by, it would not be broadcast over Columbia and National radio stations and that would be that. That was, in fact, to be that for seven months.

Confusion Is Multiplied

Staccato was the tempo of successive announcements from the Warner sector. Not only would radio broadcasting be affected, but theatres, night clubs, even hotels, dance halls, and by inference showboats plying the good old Mississip' dear to every musician's heart, would be listened into, scouted, checked up on and, if caught in the act of purveying contraband melodies, sued, prosecuted and in all other lawful ways made to sign up or pay up or both.

Newspaper columnists, sidewalk wits and plain people thought it all suitable subject matter for jibe, joke and jest, but none of the humor in the situation was intentional. Among those who did not enjoy it in the least were a very great many persons with theoretically trained ears assigned by the big broadcasting companies to see (or hear) to it that none of the restricted music crept into broadcasts on their networks and a very great many others, similarly equipped, assigned by the Warners to the dreary business of listening for violations. Probably the total gross of radio listening in these United States reached its apex right about then.

Company Policy Explained

To quote the New York *Herald-Tribune*, which performs no musical compositions in its business and yet spent quite a bit of time in compressing the subject into a paragraph, "Net receipts of the society are divided equally between composer and publisher. Composers are classified on the commercial value of their works to ASCAP. Fifty per cent of what the publishers receive is determined by a mathematical analysis of songs used on 100,000 radio programs during the year, 20 per cent on their seniority in the society and 30 per cent on the availability of their catalogues. The melon is cut quarterly." It's as simple as that.

To the Warners, as of last year's-end is imputed the belief that the availability of its catalogue, and other things, caused it to be responsible for some 40 per cent of the income derived by ASCAP from licensees, whereas its portion of the melon had not been sliced to proportionate dimensions. Quite a lot of talking about this had been done and the Warners decided to go it alone.

During the seven months of their independent operation the Warners started suits against some 200 alleged infringers. At one time Jack Warner, caught between trains in Kansas City by an inspired reporter, was quoted as admitting that establishment of a major broadcasting system was contemplated. He was not quoted in connection with the widely circulated report that his request for a certain Warner number, made of Abe Lyman in a Broadway night club, was turned down because it was a Warner work and therefore restricted. And, to clear up the slightly dazzling introduction to this record, there was nothing very serious about the banning of "The Star Spangled Banner," although it is a fact that a Warner-controlled arrangement of the anthem was among the restricted numbers.

Reinstatement Follows Conferences

Readmittance of Warner-controlled publishers to membership in ASCAP was upon petition for reinstatement which followed conferences between ASCAP's general manager and his counsel, Charles Schwartz, and Max Dreyfus, of the ASCAP board, and Warners' attorneys, Joseph Hazen and A. M. Wallenberg. Seniority, theoretically forfeited by the Warner companies on withdrawal, was restored by common consent of interested parties.

Official announcement released by ASCAP on August 4th, in which the directors are mentioned as unanimous in their vote to reinstate the Warner-controlled companies, includes the assertion that "Both the Society and the Warner Brothers felt that there was a great public interest involved, as during the period of the withdrawal the works of such famous American composers as Jerome Kern, Sigmund Romberg, Otto Harbach, George Gershwin, Victor Herbert, Oscar Hammerstein, Vincent Youmans and many others were not heard on the air. Upon the reinstatement of these memberships the thousands of compositions of these and other allied composers will now be available for the use of the broadcasting stations holding the license of ASCAP."

THIS IS A FILM NO ONE SHOULD MISS

(Liberty MAGAZINE)



CUBAN CABINET CANCELS NEW YORK CENSORSHIP

Action Follows Dual Protests of American and Cuban Trade Interests; Fee Was Asked

Late last week the Cuban cabinet met in Havana and voted discontinuance of the New York office established for the purpose of censoring at the source, and at $10 a reel, American made motion pictures exported to Cuba.

Action by the Cuban cabinet followed official protest from the U. S. Embassy, which followed, in turn, protests to the State Department of the United States from American distributors, who had withheld film shipments to Cuba since July 1st.

Establishment of the New York censorship headquarters at 1775 Broadway under direction of Roberto Hernandez had marked a double departure from practice. Prior thereto American made pictures were shipped to Cuba and submitted to the Havana censor board, which levied no fee for its operations. Under the new scheme, American producers were required to submit their product to the New York headquarters, where they would have come under the inspection of Senor Hernandez at a flat rate of $10 per reel.

Propaganda Film Planned

Inquiry evoked from Senor Hernandez the information that monies paid into his office by the film companies for this service would be used to pay the expenses of operating the office and that any surplusage accruing would be used to produce propaganda films for the Cuban government.

Senor Hernandez explained that the primary purpose of establishing the New York headquarters was to supply the Cuban censorship to American companies more conveniently. The companies did not consider this convenience, if any, as worth the price asked for it, and did consider the whole affair as constituting a precedent capable of sprouting many, various and altogether unnecessary ultimate results.

Protests Are Filed

Formal protest to the State Department followed immediately.

Concurrently, the Cuban Film Board of Trade filed a protest to the government in Havana, asserting that the continuing lack of American product would affect the livelihood of 6,000 Cuban families.

Meanwhile, major distributors did not submit product to the New York censorship office nor directly to the Havana board, which Senor Hernandez had said would be abolished or reconstituted under his direction.

Fees Sustained Office

While official action on the protest hung fire, Senor Hernandez returned to Cuba after hearing that abolition of the fee for censoring films in New York was under contemplation. It was pointed out at that time that, since the office had been so constituted as to require the payment of fees to finance its operation, abolition of this feature would be tantamount to abandonment of the project.

Action of the Cuban cabinet restoring former practice was announced in dispatches early this week. Resumption of exports to Cuba is expected to follow immediately upon receipt of the decree in this country.

Standard Changed For Print Leaders

Studios and commercial release printing laboratories this week received sample prints from the Research Council of the Academy of Motion Picture Arts and Sciences of the new Academy standard print leader which has been revised to meet the requirements of the 2000-foot reels.

The specifications have been changed to include the written out figures "six" and "nine" in the appropriate footage frames to avoid the confusion which sometimes occurs when the projectionist views these figures inverted through the projector. In addition, the wrap-around protective leader, blank film attached to the beginning and end of each reel to protect the film, has been increased from six to eight feet in place of the former four to six feet, to provide sufficient protection for the increased diameter reels.

Exhibitors Demand Stars Quit Radio

The Independent Theatre Owners of Southern California and Arizona has sent to producers, studio personnel, exhibitor organizations and newspapers throughout the country copies of a resolution demanding an end to the practice of permitting stars and directors to appear on radio programs. The resolution was passed at a meeting of the group at Los Angeles.

The Connecticut Motion Picture Theatre Owners, with headquarters at New Haven, recently passed and sent to producing companies' home offices similar. resolutions The communication from the coast I.T.O. points out that the star name power has been built through the box-office and each radio appearance decreases the star's popularity, thus proving a detriment to exhibitors and producers alike.

Congo Film Record

The Denis-Roosevelt African expedition returned to New York this week from Africa, bringing some 100,000 feet of film shot in the Belgian Congo. Members of the party included Armand Denis, and his wife, Leila Roosevelt; Leroy G. Phelps, chief cameraman; John W. Romspert and Bernard van Dael.

RKO to Drop All Theatres In Dominion

RKO is about to withdraw from theatre operations in Canada under terms of a deal, pending but nearing consummation, which will turn over its properties in five major Dominion cities to Famous Players Canadian Corporation. The arrangement ends a pool between the two theatre companies, but, as part of the consideration, involves a long-term franchise on Radio Pictures' product over in the Famous Players chain. Various members of the old Orpheum, Keith and Albee circuits, the theatres which are about to change hands, are located in St. John, Montreal, Ottawa, Vancouver and Winnipeg.

Meanwhile, contracts for the pooling of the RKO Orpheum and A. H. Blank's Paramount, Des Moines and Strand in Des Moines have been signed by Nate J. Blumberg for RKO and Mr. Blank for his circuit. Under the arrangement, Mr. Blank will operate with RKO assisting in the buying and booking.

Federal Judge Bondy in New York this week signed an order permitting Radio Corporation of America to be represented in all of the reorganization proceedings of RKO in view of the $9,000,000 claim of Rockefeller Center. This claim is being disputed by other creditors of RKO.

William J. Donovan, as attorney for Irving Trust Company, trustee for RKO, has filed a claim for $85,000 for services and $2,300 for expenses in his report submitted to the United States district court. August 11 has been set as the date for a decision by the court.

Sheldon and Barnes Win "Lynton" Profits

In a statement Tuesday awarding legal victory to Edward Sheldon and Margaret Ayer Barnes, playwrights, in their suit against Metro-Goldwyn-Mayer charging plagiarism, Federal Judge Knox in New York ordered the defendants to deliver to the writers all profits of the motion picture "Letty Lynton," the plot of which, the plaintiffs claimed, was taken from their "Dishonored Lady."

The plaintiffs were also awarded all costs of the suit.

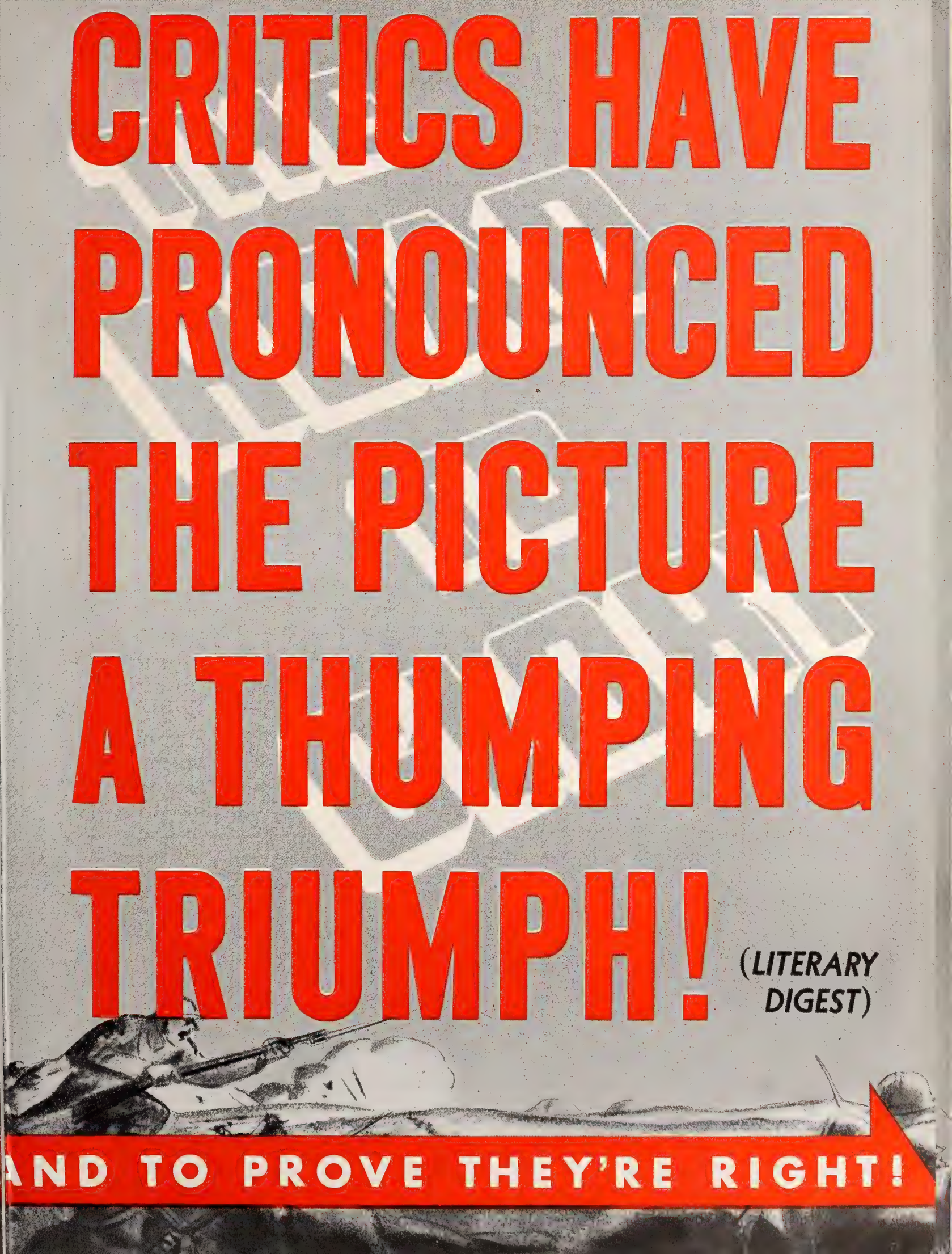
Goldwyn Cancels Cantor Contract

Samuel Goldwyn revealed in Hollywood Tuesday that he had given Eddie Cantor a release from his contract. Asserting that Mr. Goldwyn had delayed starting a picture starring him and thereby costing him money for writers, etc., who were not working but nevertheless had to be paid by the comedian, Mr. Cantor recently announced he intended to ask for his release in court.

The termination of the seven-year Cantor-Goldwyn agreement is expected to be followed quickly by a deal between the comedian and Twentieth Century-Fox, Mr. Cantor is scheduled to confer with William Goetz this week.

CRITICS HAVE PRONOUNCED THE PICTURE A THUMPING TRIUMPH!

(LITERARY DIGEST)



AND TO PROVE THEY'RE RIGHT!

PRINCIPALS DENY SCHENCK-GB TRANSACTION HAS STRUCK SNAG

London Hears Governmental and Financial Opinion of Deal Has Brought Merger Machinery to Full Stop

Principals on both sides of the Atlantic this week denied persistent reports that the tri-party transaction linking Metro-Goldwyn-Mayer, Twentieth Century-Fox and Gaumont-British has been abandoned on account of governmental disapproval, foreboding financial attitude or other causes suggested by pressmen in England and the United States. Nevertheless, certain scheduled events didn't transpire and others, unscheduled, did.

Events:

Isidore Ostrer, in London, disappointed press representatives who had been promised a statement on July 30th, intimating it would be forthcoming later.

David Ostrer contradicted an announcement made in New York by Isidore Ostrer and Joseph M. Schenck to the effect that amalgamation of the three companies' distribution machinery in England would be begun immediately, declaring such a step had been neither planned nor discussed.

Walter Runciman, president of the Film Board of Trade, declined in response to further interrogation in the British House of Commons to add to previous utterances.

Joseph M. Schenck returned to New York from Hollywood by plane in keeping with his announced intention of sailing for England on Wednesday to participate in final details of the transaction.

While New York executives gave scant ear to reports indicating that progress toward consummation of the negotiations had come to a full stop, and while Joseph Schenck was pointing out to inquirers on this side that legal counsel is in England and much paper work must be done preparatory to the actual signing of documents, financial services in New York were ticking out a London dispatch reading as follows:

"Isidore Ostrer, chairman of Gaumont-British, stated that the American deal which the company is negotiating has not yet been closed, but he was hopeful it would be concluded next week. Ostrer definitely emphasized that, in any case, Gaumont-British will remain an entirely British-controlled company."

Control Dominant Question

It was the "control" aspect of the transaction that animated inquiry in the House of Commons by Member E. Sorenson as to the government's intentions with respect to "the danger to the British film industry in the Schenck-Ostrer combination." Film Board of Trade President Runciman's refusal to reply to the inquiry was interpreted in London film circles as indicative of governmental action, past or pending. Member Sorenson's question was the tenth thus far addressed to President Runciman, whose only direct reply has been to the effect that reply could not be made until complete details of the transaction had been made available to the Board of Trade.

President Runciman's sustained silence was recalled by London pressmen assembled by appointment to receive from Isidore Ostrer a statement clarifying the status of the transaction. Set for 3:15 o'clock, the press session had been cancelled by Mr. Ostrer at lunch time, but telegraphed notices of the cancellation had been received by only a few and, when the gentlemen of the press plied Publicity Director A. E. Newbould with questions, in Mr. Ostrer's absence, he conveyed to them Mr. Ostrer's assurances that Gaumont-British would continue to be British-controlled.

Ostrer Reiterates Assurances

On the following day, while rumors of the two-plus-two variety spread, Mr. Ostrer uttered the single succinct sentence, "The rumor that the deal is off is completely untrue." He did not embellish the negation with positive information.

Most persistent among the interpretations given currency in British trade and financial quarters was the assumption that the transaction had grounded on the probable difficulty entailed in reconciling with the stoutly reiterated assertion relative to perpetuation of British control the widely shared conviction that this assertion is being made as "window dressing" and that actual control will change hands, ultimately if not at once.

Parallel to this trend of popular opinion runs the theory that agitation in the House of Commons, unsatisfied as yet by public statement of governmental attitude, may be counted upon to have its direct reflection in the City (London's Wall Street) and that adverse sentiment in that sector might seriously affect the stock flotation contemplated in connection with the new holding company designed to replace Metropolitan and Bradford Trust in the final corporate structure.

Abutting on these considerations is the well remembered clause in the Gaumont-British articles of association stipulating that the company shall continue under perpetual British control. Questions as to whether this clause has been or can be negated by subsequent action have not been answered.

The stipulation was made prior and preparatory to the purchase of the 49 per cent interest in the Metropolis and Bradford Trust by William Fox on behalf of the then Fox Film Corporation. The Bradford Trust, as reported previously, controls 57 per cent of Gaumont-British. Rumors have long persisted that the two per cent set aside and held by Lord Lee as the balance of power between the Fox and Ostrer interests were later purchased by the Ostrers.

Whether or not such a shift is or would be possible without calling a general meeting of stockholders also appears to be a moot point, but many in the British trade believe such steps could be and may have been taken. These argue that any word of such action, seeping through the secrecy that enshrouds the whole situation, would be a potentially troublesome factor as advertising actual or possible intention of rearranging the Gaumont-British status for a sale at some time of the dominant interest in Metropolis and Bradford and, therefore, in Gaumont-British.

Other Angles Scrutinized

Onlookers also speculated on the possible significance of news that Sidney R. Kent, president of Twentieth Century-Fox, will arrive in England shortly on what is described as a combination business and health trip. Simultaneously it became known that Jeffrey Bernerd, English representative for Gaumont-British in the United States, had cancelled his announced intention of returning to England this week and will stay on in New York indefinitely. It was recalled that Mr. Kent, in his last trip to England, was reported seeking to interest Lord Portal in a purchase of the Twentieth Century-Fox interest in Gaumont-British.

Terms of the tri-party transaction as originally announced specify that MGM shall acquire by purchase from Twentieth Century-Fox one-half of that company's 49 per cent interest in the Metropolis and Bradford Trust, the holding company now owning 57 per cent of Gaumont-British. By a subsequent operation, a new holding company is to be formed, supplanting the Metropolis and Bradford Trust, with the two American companies and the Ostrer interests equally represented in ownership of the 49 per cent interest in Gaumont-British held by the new company, and with the remaining 51 per cent held by the public. Reports gained currency, following the official statement, that the Ostrer interests ultimately will withdraw, leaving the American companies owning about 35 per cent and the public holding 65 per cent.

FILM SEEN BENEFIT FOR REPUBLICANS

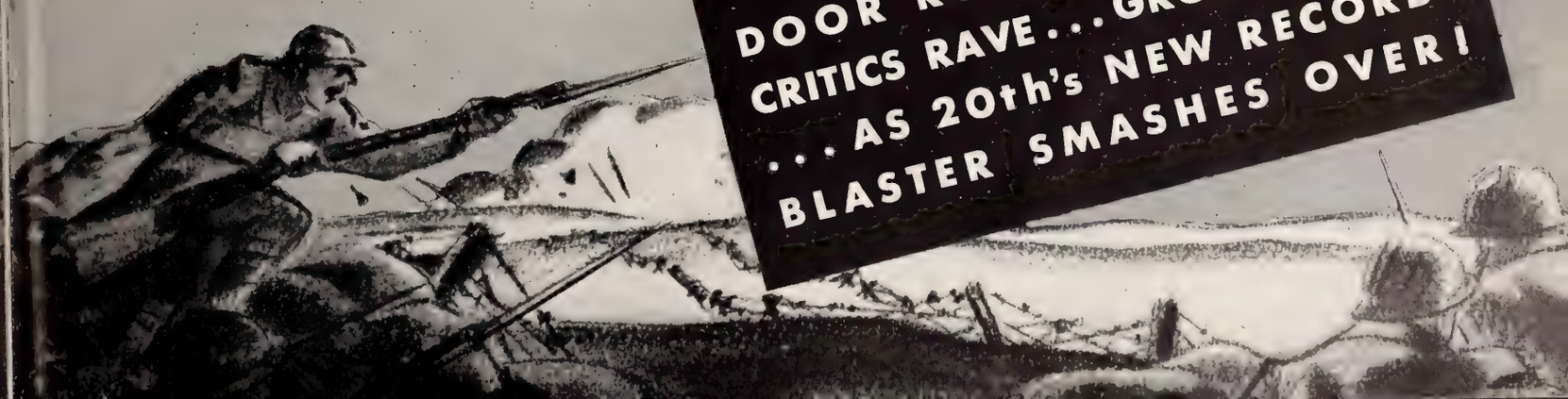
Harlan J. Bushfield, Republican State Chairman for South Dakota, has criticized the Resettlement Administration for circulating a motion picture depicting the effects of drought and dust storms in the Plains states and predicted that it would place South Dakota in the Republican column next November.

"The picture in one savage blow ruthlessly destroyed all that South Dakotans have built up in a generation by picturing the state as a wasteland. If there was any doubt about it before, 'The Plow That Broke the Plains' has made South Dakota definitely Republican," he said.

Isidore Ostrer Withholds a Statement Promised Press; David Ostrer Contradicts Distribution Announcement

NEW YORK STORMS RIVOLI AT FIRST SENSATIONAL RUN!

CROWDS JAMMED TO THE DOOR ROAR APPROVAL... CRITICS RAVE... GROSSES SOAR ...AS 20th's NEW RECORD-BLASTER SMASHES OVER!



WITH THE YEAR'S GREATEST CA

OF THE GREAT WAR BEGINS ITS



THE ROAD

HEART-STARVED FIGHTING MEN

ST...THE GREAT LOVE DRAMA

MARCH TO BOX-OFFICE GLORY!

Fired with the inspired acting of its mighty stars... jolting in its emotional fury...the strangest drama ever lived is delivered to you by the hit-makers who are setting the pace for the industry!

FREDRIC MARCH • WARNER BAXTER

LIONEL BARRYMORE



TO GLORY

...AND A GIRL WITH LOVE TO GIVE—TO ONE!

JUNE LANG • GREGORY RATOFF

Directed by Howard Hawks

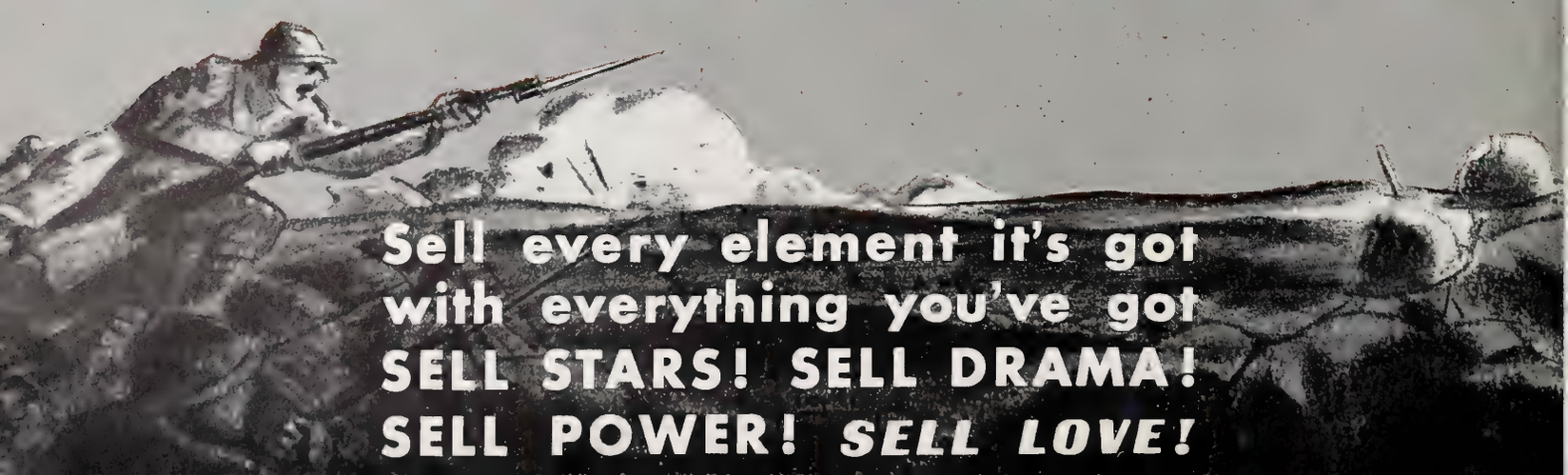
Associate Producer Nunnally Johnson

Screen play by Joel Sayre and William Faulkner

20th CENTURY FOX

DARRYL F. ZANUCK
In Charge of Production

STAR-GREAT!... EMOTION-MIGHTY! UNLIMITED IN SHOWMANSHIP POSSIBILITIES!



Sell every element it's got
with everything you've got
SELL STARS! SELL DRAMA!
SELL POWER! *SELL LOVE!*

THE HOLLYWOOD SCENE

As to Juveniles

What with the upsurge of juvenile talent and the long dormant condition of the children's story market, competition for stories is keen among the producers piloting the fortunes of the young stars in what promises to be their biggest season. The feeling is general that, powerful as may be the appeal of the child player, a lot of box office virtue resides in a story that has proved itself in published form.

Warners, for instance, are giving Billy Mauch Booth Tarkington's well established "Penrod and Sam" for his introduction as a full-fledged star. Mark Twain's "The Prince and the Pauper" will be his second picture. Sol Lesser's next production starring Bobby Breen will be the standard "Toinette's Phillip."

Against the current, David O. Selznick is proceeding with the production of "Tom Sawyer" without, thus far, having named a stellar player to portray the role.

The case of Shirley Temple is cited by her admirers as the exception required to prove the rule. A number of her vehicles have been fabricated out of whole cloth, while others, such as "Captain January" and "The Littlest Rebel," have had a rich background of success as plain reading material. Practical showmen feel a little surer of themselves, though, when the posting of the title means a certain very definite thing to the public.

Production Gains

Production turnover mounted to unusual figures during the last week in July as thirteen pictures were started and twelve finished.

Swinging into the pace that will mark its activities for the next several months, Radio started three films. In the work is "The Big Game," a football picture, which will feature June Travis, Philip Houston, Bruce Cabot, Andy Devine, James Gleson, John Arledge, Guinn Williams, Tyler Brooke, Murray Kinnell, Eddie Nugent and a large group of gridiron notables. George Nichols, Jr., is directing.

"Winterset" started with Burgess Meredith, Margo and Eduardo Gianelli in the featured roles. Al Santall is directing. The third Radio picture, "We Who Are About To Die," will present Ann Dvorak, John Beal, Preston Foster, Lyle Talbot, Ray Mayer and Florence Rice. Christy Cabanne is directing.

As executives completed plans for more expensive production, Republic also started three pictures. In "Bulldog Edition" Regis Toomey, Ray Walker, Evalyn Knapp, Betty Compson, William Newell, Ruth Gillette, Cy Kendall, Matty Fain and Oscar Apfel will be seen. Charles Lamont is directing.

The cast for "Three Mesquiteers" includes Robert Livingston, Ray Corrigan, Syd Taylor, Kay Hughes, Al Bridges, Nina Quartero, Duke Yorke and J. P. McGowan, with Ray Taylor directing.

"Dangerous Trails" features John Mack Brown, Suzan Kaaren, Ted Adams, Frank Darien, Lloyd Ingraham, Dick Moorehead, Ed Cassidy and Margaret Mann, Albert Ray directing.

Two pictures started at Twentieth Century-Fox. Jane Withers is starred in "Can This Be Dixie." Her support includes Slim Summerville, Claude Gillingwater, Sarah Haden, Arnold Cook, James Burke, Robert Warwich, Ferdinand Munier, William Benedict and Otis Harlan. George Mrashall is directing.

"15 Maiden Lane, which Allan Dwan is directing, will present Claire Trevor with Cesar Romero, Douglas Fowley, Aileen Lane, Lester Matthews, Robert McWade, Richard Tucker and Russell Hicks.

Bringing Greta Garbo back to the screen, MGM started "Camille," the supporting cast listing Robert Taylor, Lionel Barrymore, Lenore Ulric, John Bryan, Russell Hardie and Barry Norton. George Cukor is directing the production.

Hal Roach started "General Spanky" on location in Sacramento. Spanky MacFarland is starred with Phillips Holmes, Rosina Lawrence, Ralph Morgan, James Burtis, Irving Pichel, Hobart Bosworth, Buckwheat, Louise Beavers and Robert Middlemass. Fred Newmeyer is directing the picture.

With Edmund Lowe, Gloria Stuart and Reginald Owen as principals, Universal started "Rich and Reckless." Harry Beaumont is directing.

Warners began work on "The Making of O'Malley." The cast includes Pat O'Brien, Humphrey Bogart, Sybil Jason, Ann Sheridan, Donald Crisp and Freider Inescort.

At Paramount work started on "The Turning Point." Paul Kelly, Marsha Hunt, Kent Taylor, Robert Cummings and Bernardine Hayes are currently included in the cast, with James Hogan directing.

Seven studios accounted for the twelve finished pictures. Five had groups of two and Warners and Pickford-Lasky each contributed one.

Universal wound up "Casey Of The Coast Guard." It will present Joan Wayne, Nan Grey, Fuzzy Knight, William Bakewell, Ethan Laidlaw, Russell Hicks and Harry Worth. Frank Strayer directed.

"Ace Drummond" also finished. Co-directed by Cliff Smith and Forde Beebe, the cast includes John King, Jean Rogers, Guy Bates Post, William Hall, Diana Gibson, Russell Wilson, Noah Beery, Jr., Lon Chaney, Jr., House Peters, Jr., and Frederic Vogeding.

Columbia finished "A Man Without Fear" and "The Man Who Lived Twice." In the first picture, Jack Holt, Louise Henry, Douglas Dumbrille, Gene Morgan, George McKay, John McGuire, Guinn Williams, Tom London and Pat Flaherty will be seen. Erle Kenton directed it. The second picture will present Ralph Bellamy, Marian Marsh, Isabel Jewell, Ward Bond, Willard Robertson, Kathryn Ward, Betty Farrington, Ann Doran, Mary Lou Dix, Bruce Mitchell and Nana Bryant. Harry Lachman directed.

MGM finished "Old Hutch." The cast lists Wallace Beery, Elizabeth Patterson, Cecelia Parker, Eric Linden, Robert McWade, Donald Meek, Catherine and Julie Parkins, the Watson Brothers and James Burke. J. Walter Ruben directed. The second completed MGM film, "Piccadilly Jim," will present Robert Montgomery, Billie Burke, Frank Morgan, Madge Evans,

At Paramount "Three Married Men" was completed. It will present Lynne Overman, Roscoe Karns, William Frawley, Mary Brian, Gail Sheridan, Benny Bartlett, Mabel Colcord, Marjorie Gateson, and others.

"Wives Never Know," directed by Elliott Nugent, also finished at Paramount. The cast: Charlie Ruggles, Mary Boland, Adolphe Menjou, Claude Gillingwater, Vivienne Osborne, Fay Holder, Louise Beavers, Don Rowan, Nancy Lee and Porter Hall.

"Thank You Jeeves" was finished at Twentieth Century-Fox. Arthur Treacher is featured, supported by David Nevin, Virginia Fields and Lester Matthews.

"King Of The Royal Mounted" is a Sol Lesser production for this company's distribution. The cast features Robert Kent, Rosalind Keith, Alan Dinehart, Frank McGlynn, Sr., Juch Luden, Grady Sutton and Arthur Loft. Howard Bretherton directed.

Warners completed "The Case Of The Caretaker's Cat" in which Ricardo Cortez, June Travis, Jane Bryan, Craig Reynolds, Gordon Elliott, Carlyle Moore, Jr., Nedda Harrigan, Lottie Williams and Warren Hull will be seen, directed by William McGan.

The last of the completed pictures is "The Gay Desperado," Pickford-Lasky. It will present Nino Martini, Ida Lupino, Leo Carrillo, Harold Huber and many more.

Paragraphically

Everybody did everything they could think of to make the British exhibitor party happy during its stay in Hollywood and the guests expressed themselves as charmed with all they saw and did, setting a neat example for a people not commonly overzealous as to amenities.

Report that Dr. A. H. Giannini will administer the affairs of United Artists in an office well removed from studio din has set executive ears tingling and the precedent may sprout a trend.

John Leroy Johnston has resigned as Universal publicity chief after nine years of service and has been succeeded by Hubert Voight.

THE BOX OFFICE CHAMPIONS



THE GREAT ZIEGFELD
M G M

¶ Citing for distinction as the Box Office Champions for the first half of 1936, those productions which proved to be the greatest box office attractions at the nation's key theatres between January 1 and June 30. They number ten — a smaller group than usual, but as diversified in type as any semi-annual group in the past. Musicals lead with four. Pictures definitely of the straight dramatic type come next with three.

●

The Great Ziegfeld: Produced by Hunt Stromberg. Directed by Robert Z. Leonard. Story and screen play by William Anthony McGuire. Dance numbers by Seymour Felix. Special music by Walter Donaldson. Special lyrics by Harold Adamson. Ballet music by Con Conrad. Ballet lyrics by Herb Magidson. Musical direction by Arthur Lange. Orchestrations by Frank Skinner. Photographed by Oliver Marsh, Ray June, George Folsey and Merritt B. Gerstad. Cast: William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Fanny Brice, Virginia Bruce, Reginald Owen, Ray Bolger, Ernest Cossart, Joseph Cawthorne, Nat Pendleton, Harriet Hoctor.

●

Follow the Fleet: Produced by Pandro S. Berman. Directed by Mark Sandrich. Screen play, Dwight Taylor and Allan Scott. Founded on play "Shore Leave," as produced by David Belasco. Photographed by David Abel. Photographic effects by Vernon Walker. Musical director, Max Steiner. Musical numbers by Irving Berlin. Art director, Van Nest Polglase. Cast: Fred Astaire, Ginger Rogers, Randolph Scott, Harriet Hilliard, Astrid Allwyn. Released Feb. 21, 1936.

●

Rose Marie: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich, Albert Hackett and Alice Duer Miller. Based on the stage production of Arthur Hammerstein. From the play by Otto A. Harbach and Oscar Hammerstein II. Music composed by Rudolf Friml and Herbert Stothart. Musical direction by Herbert Stothart. Additional lyrics by Gus Kahn. Totem pole dance staged by Chester Hale. Photographed by William Daniels. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Film editor, Blanche Sewell. Cast: Jeanette MacDonald, Nelson Eddy, Reginald Owen, Allan Jones, James Stewart, Alan Mowbray, Gilda Gray, George Regas, Robert Greig, Una O'Connor, Lucien Littlefield, David Nivens. Released January 31, 1936.

●

Modern Times: Produced by Charles Chaplin Film Corp. Directed by Charles Chaplin, from a story by Charles Chaplin. General production manager, Alfred Reeves. Assistant production manager, Jack Wilson. Settings by Charles Hall. Music composed by Charles Chaplin. Musical director, Alfred Newman. Assistant directors, Carter de Haven and Henry Bergman. Photographers, Rollie Totheroh and Ira Morgan. Portrait photographers, Max Munn Autrey. Film editor, Charles Chaplin. Cast: Charles Chaplin, Paulette Goddard, Henry Bergman, Chester Conklin, Stanley Sandford, Hank Mann, Louis Natheux, Allen Garcia. Released February 21, 1936.

●

Mr. Deeds Goes to Town: Produced by Columbia. Directed by Frank Capra. Story by Clarence Budington Kelland. Screen play by Robert Riskin. Edited by Gene Havlick. Photographed by Joseph Walker. Special camera effects by E. Roy Davidson. Cast: Gary Cooper,



ROSE MARIE
M G M



MODERN TIMES
United Artists



MAGNIFICENT OBSESSION
Universal



STORY OF LOUIS PASTEUR
First National

FOR FIRST SIX MONTHS, 1936

Jean Arthur, George Bancroft, Lionel Stander, Douglass Dumbrille, Raymond Walburn, H. B. Warner, Margaret Matzenauer, Warren Hymer, Muriel Evans, Ruth Donnelly. Released April 12, 1936.

●

Captain Blood: Producers, Gordon Hollingshead, Harry Joe Brown. Directed by Michael Curtiz. Screen play by Casey Robinson. From the novel by Rafael Sabatini. Edited by George Amy. Photographed by Hal Mohr, Ernest Haller. Cast: Errol Flynn, Olivia de Haviland, Robert Barrat, Lionel Atwill, Ross Alexander, Forrester Harvey, Guy Kibbee, David Torrence, Maude Leslie, Frank McGlynn, Colin Kenny, Pedro De Cordoba, George Hassell, Harry Cording, Leonard Mudie, Ivan Simpson, Jessie Ralph, Gardner James, Holmes Herbert, Mary Forbes, Donald Meek, Hobart Cavanaugh, Henry Stephenson, Basil Rathbone, J. Carroll Naish, Stuart Casey, Dennis D. Auburn, E. E. Clive. Released December 28, 1935.

●

Magnificent Obsession: A John M. Stahl production. Directed by John M. Stahl. From the novel by Lloyd C. Douglas. Screen play by George O'Neil, Sarah Y. Mason and Victor Heerman. Associate producer, E. M. Asher. Photographed by John Mescall. Art director, Charles D. Ball. Cast: Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Sara Haden, Ralph Morgan, Henry Armetta, Gilbert Emery, Arthur Hoyt, Lowell Durham, Allan Davis, Crauford Kent, Edward Earle, Inez Courtney, Marian Clayton, Norma Drew, Beryl Mercer, Cora Sue Collins, Arthur Treacher, Maidel Turner, Sidney Bracy, Frank Reicher, Leonard Mudie, Walter Walker, Purnell Pratt, Lucien Littlefield, Gino Corrado, Mickey Daniels. Released January 6, 1936.

●

Showboat: Produced by Carl Laemmle, Jr. Directed by James Whale. Stage play, screen play and lyrics by Oscar Hammerstein, II. Cinematographer, John J. Mescall. Art director, Charles D. Hall. Film editors, Bernard Burton and Ted Kent. Dance numbers staged by Le Roy Prinz. Sound supervisor, Gilbert Kurland. Music by Jerome Kern. Special cinematography, John P. Fulton. Musical director, Victor Baravelle. Assistant director, Joseph A. McDonough. Sound recorders, Mike McLaughlin (music) and William Hedgecock (production). Cast: Irene Dunne, Allan Jones, Paul Robeson, Helen Westley, Sammy White, Hattie McDaniel, Patricia Barry, Marilyn Knowlden, Arthur Hohl, J. Farrell MacDonald, Charles Wilson, Charles Winninger, Helen Morgan, Queenie Smith, Donald Cook. Released May 17, 1936.

●

The Story of Louis Pasteur: Directed by Wm. Dieterle. Assistant director, Frank Shaw. Story and screen play by Sheridan Gibney and Pierre Collings. Dialogue director, Gene Lewis. Photographed by Tony Gaudio. Supervisor, Henry Blanke. Film editor, Ralph Dawson. Art director, Robert M. Haas. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Cast: Paul Muni, Josephine Hutchinson, Anita Louise, Donald Woods, Fritz Leiber. Released Feb. 22, 1936.

●

The Bride Comes Home: Directed by Wesley Ruggles. Based on story by Elisabeth Sanxay Holding. Screen play Claude Binyon. Film editor, Paul Weatherwax. Art directors, Hans Dreier and Robert Usher. Photographed by Leo Tovar. Cast: Claudette Colbert, Fred MacMurray, Robert Young, William Collier, Sr., Donald Meek, Richard Carle, Johnny Arthur, Bob McKenzie, Eddie Dunn, Jerry Mandy, A. S. Byron, Edgar Kennedy, Kate MacKenna, James Conlon, Edward Gargan. Released January 3, 1936.



FOLLOW THE FLEET
RKO Radio



MR. DEEDS GOES TO TOWN
Columbia



CAPTAIN BLOOD
First National



THE BRIDE COMES HOME
Paramount



SHOWBOAT
Universal

N. Y. U. Continues Course on Screen

An address on "New Trends in the History of the Movies" will be given by Terry Ramsaye, editor of the MOTION PICTURE HERALD, as the opening lecture in its course on "The Motion Picture: Its Artistic, Educational and Social Aspects," to be conducted by Associate Professor Frederic M. Thrasher in cooperation with the National Board of Review of Motion Pictures at the New York University School of Education in Washington Square, New York. A similar course was conducted last year.

The lecture by Mr. Ramsaye will be given on September 24th. Others to talk for the class which will meet Thursday evenings are: Russell Clark Holslag, member of the Society of Motion Picture Engineers; Harold Hendee, director of research for RKO Radio Pictures; George Antheil, composer and musical advisor to producers; John S. Martin, managing editor of the March of Time; Wilton A. Barrett, executive secretary of the National Board of Review of Motion Pictures; Jean Benoit-Levy, French director; Pare Lorentz, director, Documentary Films Section of the Resettlement Administration; Colonel Roy W. Winton, managing director of the Amateur Cinema League; Max Fleisher, creator of "Popeye the Sailor"; Louis Nizer, executive secretary of the New York Film Board of Trade; Howard S. Cullman, trustee and director, Roxy Theatres Corporation; and Iris Barry, curator of the Museum of Modern Art Film Library.

British Exhibitors Visiting Hollywood

Members of the Cinematograph Exhibitors Association, British organization, who are visiting America, arrived in Hollywood this week after a train trip from New York which included stops in Chicago and at the Grand Canyon. An elaborate program of entertainment has been arranged for the group by the Motion Picture Producers and Distributors of America.

Inspection of various studios by the group occupied Tuesday, Wednesday and Thursday. A motor coach tour of the California coast, scheduled to start on Friday, will take the visitors to Santa Barbara, Del Monte and San Francisco. They will start the return trip from that city August 12th, going directly to Chicago and then to Niagara Falls and Toronto. They expect to be back in New York on August 17th and they will sail on the *Normandie*.

Lazarus to Resume Post at Paramount

Jeff Larazus will return to Paramount as head of the story department, it was reported this week. He left the company as head of the story department some time ago in a personnel shakeup and has just returned to Hollywood from a European vacation.

The status of Glendon Allvines with the company is still undetermined.

FROM READERS

ASKS WHAT HAPPENED TO MPTOA'S POINTS

TO THE EDITOR OF THE HERALD:

What has become of the Moses, Mr. Kuykendall, that was going to show us the promised land? Substantial cancellation and the ten point program.

Evidently this is all washed up, as most of us knew it would be.

Well, the producers are asking for it, and at the next session of Congress, they will very likely get it, in a bill, that will be hard to take. From their viewpoint.

The Neely bill is gaining momentum, that I know, for I had a visit with our own representative and he advised me that it had a good chance of passing in the next session.

I don't hold with all the provisions in this bill at all.

But if the producers will not listen to reason, what they get will be on their own heads.

And frankly I think that this bill will go through flying, and nothing will stop it, not this time.—A. E. HANCOCK, Columbia Theatre, Columbia City, Ind.

ON PIES, TWO-REELERS AND LONGER FEATURES

TO THE EDITOR OF THE HERALD:

It is quite noticeable in the announcements of new short subjects product that most all of the producers are eliminating two-reel comedies from their lineups and seem to be centering their attention on one-reelers.

This week I inquired of an executive of one of the large producers as to the reason of this, and you can readily imagine my surprise when he informed me that it was hard to make good two-reel subjects of a comedy nature. He further told me that there was a demand for two-reel comedies, and I believe that he is right in that statement.

But this week I am playing here at the Capitol a Warner Brothers two-reeler entitled "Keystone Hotel." It features a cast of the old Keystone cops. Young movie patrons don't remember the good old pie throwing days with these cops. However, the comedy in question was made along the same lines, trick photography, pie throwing and all the elements that were placed into the making of the oldtime comedies.

The reaction of each and every audience that has seen this subject on our screen this week has been amazing. Young and old have laughed heartily, laughed at this comedy more than any two-reel subject we have ever presented here. And it was quite noticeable that on many of the shows, the audience applauded at the end of the comedy.

It seems to me if the producers are going to eliminate two-reelers some thought is going to have to be given as regards to putting more footage in feature pictures.

All of which leads down to my own personal thoughts, that good comedies can be made if enough thought is given to them, that the present day audiences still like pie throwing in their comedy bill of fare, and, lastly, that two-reel comedies still have a place on any theatre's program.—EARLE M. HOLDEN, Capitol Theatre, Atlanta, Ga.

WPA'S Shows Scored by Writer

An attack on the WPA theatre project which is termed "doomdoggling," is made in an article in a current magazine by Harrison Grey Fiske, the playwright. This week ended the first six months of existence for the project and an official resume of its progress has been issued.

The release, after listing as successes its production of "Murder in the Cathedral," "Triple A Plowed Under," and the Negro "Macbeth," stresses the fact that a new audience has been brought to the theatre, the patrons of the Portable Theatre Unit. This summer the unit is expected to attract over 2,000,000 people to the plays which are given in parks free of charge.

Mr. Fiske, in his article, accuses the project of being Red-colored and of being far below the standard of a commercial theatre which produced, during the last season, such plays as "Saint Joan," "Winterest," "Victoria Regina," "Pride and Prejudice," "Idiot's Delight" and "Boy Meets Girl."

Mrs. Hallie Flanagan has obtained an extension of her leave of absence as director of the Experimental Theatre at Vassar College to continue for another year as national director of the Works Progress Administration's Federal Theatre Project, it was learned this week.

Mrs. Flanagan's decision to continue as head of the WPA theatre became known following reports from Washington that President Roosevelt will soon approve a $7,000,000 allotment for the project during the coming year. The director has announced several new appointments to the staff of the project. Howard Miller, regional director in California, has been named as Mrs. Flanagan's special representative in the west; John McGee, regional director in the southeast, has been appointed special representative in the south, and William Stahl, until recently connected with the project's experimental theatre unit, has been made special representative in the east.

Exhibitors Meet Again

The second meeting of the Theatre Owners Chamber of Commerce and the Independent Theatre Owners Association committees in New York, named recently to work out details for the merging of both exhibitor organizations, was to be held Thursday at the Hotel Astor. Edward Rugoff, chairman of the T. O. C. C. group, and Bernard Barr, head of the I. T. O. A. committee, were to have the cooperating members of their organizations on hand in an effort to work out basic plans for the amalgamation.

New Lombard Contract

An amicable adjustment of the situation between Paramount and Carol Lombard and a new contract following the current pact which expires January 1 are anticipated by studio officials in Hollywood. The actress is understood to have demanded a release from her current contract or a new one at a higher figure than specified in the option clause of the present agreement. She claims she can earn more freelancing and asks $100,000 per picture.

SING SHOWMEN SING



HERE COMES



SING BABY SING





look, exhibitors, look...

LAUGHS!...TUNES!...



ADOLPHE MENJOU

He gets flighty in his nightie. A Shakespeare shouter. (nu!) Sweet Alice is this Romeo's Juliet (He hopes!)

SING

ALICE FAYE

Oh, Boy! An "amber blonde"! (Hot stuff!) And does she sing and swing! She makes you forget those "hot weather blues."

RITZ BROTHERS

Nit wits extraordinary. Three minds without a single thought! You'll wonder how they keep out of the nut house. They panicked the playboys (and girls) in the N.Y. and Hollywood night spots (*at $10 a cover!*)

STARS!... SPARKLE!...



PATSY KELLY TED HEALY

The wisecrackers who never crack a smile. A roaring riot when they start throwing gags ... and ducking!

MICHAEL WHALEN

The man girls dream about! He's really serious about his romancing-about-town. But then love's no laughing matter!



BABY SING



GREGORY RATOFF

Public Enemy No. 1 of the English language. He takes exception to every rule of grammar (and do audiences love it!)

SOMETHING NEW IN CUTIES

They'll make you sing, baby, sing! Knockouts from every angle ... but they have no angles. (You should see them throw curves!)



SONGS

with that thing-a and that swing-a.
Every one a bellring-a!

"LOVE WILL TELL"
"SING, BABY, SING"
(music and lyrics by Lew Pollack and Jack Yellen)

"YOU TURNED THE TABLES ON ME"
(music & lyrics by Louis Alter & Sidney D. Mitchell)

"WHEN DID YOU LEAVE HEAVEN?"
(music and lyrics by Richard A. Whiting and Walter Bullock)





(The grand news keeps coming on the next page ....)

AUDIENCES THANKED YOU A MILLION FOR "THANKS A MILLION"

THEY'LL SING A MILLION MORE PRAISES FOR—

SING BABY SING





with

ADOLPHE

ALICE

FAYE · MENJOU

GREGORY RATOFF · TED HEALY

PATSY KELLY · MICHAEL WHALEN

RITZ BROTHERS

Directed by Sidney Lanfield. Associate Producer B. G. De Sylva. Screen play by Milton Sperling, Jack Yellen and Harry Tugend. Original story by Milton Sperling and Jack Yellen

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

ONE MORE REASON FOR 20TH'S BEING FIRST!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

They Met in a Taxi

(Columbia)

Comedy

There's plenty of the stuff necessary to entertain and amuse audiences of average character in this. Likewise, other than personalities, there's a lot of exploitation possibility with which to sell the entertainment provided. It's not a big picture. It probably won't set any new box office records anywhere, yet if patrons are made sufficiently aware of its quality, it should prove pleasing.

With comedy as its keynote, the film is a cleverly contrived combination of fun, light drama, intrigue, mystery, suspense, romance and surprise. Making no pretenses other than to be acceptable average entertainment, the show moves speedily, and though it mainly depends upon dialogue for explanation, there is sufficient action in the various situations to provide an engaging appeal.

Mainly the premise follows the idea that when one person gets into trouble, it means trouble for many and consequent amusement for the witnesses. Mannequin Mary Trent gets into trouble when somebody steals a pearl necklace. When, fleeing the crime scene, garbed as a bride, she leaps into taxi driver Jimmy Donlon's cab, she gets him into a peck of trouble. It's worse than ever when, after being convinced the girl is on the level, Jimmy falls in love with her and decides to help her out of the mess. Summoning his pickpocket pal, Fingers, and newspaper reporter buddy Clifton to his aid, they all manage to get into more trouble, all of which is highly comic in character until Mary gets to thinking society pauper Stewart is the villain. For a while the film turns serio-dramatic as Jimmy and Mary take Stewart for a ride and Fingers and Clifton ransack his apartment for evidence. But after Jimmy wallops Stewart into unconsciousness for getting fresh with Mary, the whole menage, with a detective added for good measure, gather in Stewart's lodgings where, in a laugh-packed anticlimax to the romantic fadeout, the loot is recovered dropping from the lining of Stewart's hat.

Wisely the producer invested the story with a lot of hokum. A desirable element in any show of this character, it's the angle that gives it a fresh appeal. In that atmosphere, the picture is played with spirited enthusiasm. The work of Chester Morris and Fay Wray is consistently good. They together provide lots of laughs, but the character most likely to have audiences up on chair edges is Lionel Stander, whose dialogue and actions are amusing. Similarly Raymond Walburn and other cast members are effective in making the show's amusement really amusing. The teaser significance of the title takes on a further meaning when what happens after the first meeting is understood. That used as the initial showmanship lead, with patrons requested to exercise their own imaginations as to what occurs thereafter, should provoke considerable pre-presentation interest and it can be expected that word-of-mouth advertising will benefit follow-up exploitation.

Previewed in the Ritz Theatre, Los Angeles. Following the seriously toned "The White Angel," the audience succumbed to the gay, airy preview, several times interrupting its showing with applause, and gave the picture an ovation at the end that seemed to surprise its sponsors.

McCarthy, Hollywod.

Produced and distributed by Columbia. Producer, Howard J. Green. Directed by Alfred E. Green. Story, Octavus Roy Cohen. Screen play, Howard J. Green. Assistant director, Sam Nelson. Photographed by James Van Trees. Sound engineer, George Cooper. Film editor, Gene Milford. Art director, Stephen Goosson. Musical director, Morris Stoloff. Costumes by Lon Anthony. P. C. A. Certificate No. 2361. Running time, when seen in Hollywood, 70 minutes. Release date, September 1, 1936. General audience classification.

CAST

Jimmy Donlin	Chester Morris
Mary Trenton	Fay Wray
Clifton	Raymond Walburn
Fingers	Lionel Stander
Stewart	Henry Mollison
Andrews	Kenneth Harlan
Edna Fletcher	Ann Merrill
Policeman	Ward Bond
Specks	Frank Melton

Grand Jury

(Radio)

Melodrama

Municipal corruption, murder and the timidity of grand juries in bringing indictments against known racketeers keynote the theme of this picture, subjects common to many a newspaper's front page.

Through this theme is woven a story of the help a newspaper gives in aiding honest citizens to crusade against crime and crooked political machines, but, unfortunately, here the journal is represented by a cub reporter who is more successful as a comedian than a newshound, despite the fact he does get stories, and the plausibility of the situation is shaken quite a bit.

However, there is drama enough for those that demand it—in the murder of two innocent persons and the near murder of the two heroes, which one expects as soon as the story begins to unfold.

The comedy has been placed in the capable hands of Fred Stone and Owen Davis, Jr.

Other cast names include Lois Latimer, Moroni Olsen, who is prominent in the currently released "Mary of Scotland"; Frank M. Thomas, Guinn Williams, Harry Beresford, Russell Hicks, Harry Jans and Billy Gilbert.

As the story opens, Stone appears to be active in the city's civic affairs because he umpires the baseball games between the teams of the various municipal departments. His granddaughter, Miss Latimer, is also shown to be in love with an aspiring reporter, Davis.

Miss Latimer's father delivers a tirade against the necessity of serving on juries when he is called by the foreman of the city's grand jury, and her grandfather upbraids him for his lack of civic pride.

The grand jury is to try Williams, racketeer, for the murder of the son of one of Stone's cronies. The jury acquits the mobster and the dead boy's father takes a shot at Williams in the jury room. Davis, keeping an eye out for the regular reporter covering the court, scores a beat on the story and gets his first recognition from the city editor.

By another twist of circumstances, Davis is assigned to get a statement from the prisoner and here Stone helps him by getting to see his former pal where a newspaperman could not. Stone further plans to help the youngster, and his granddaughter at the same time, by slipping the prisoner out the rear door of the penitentiary.

The gangsters, thinking the murdered boy's father may know too much, kill him as he is walking with Stone and Davis. This sets the two after the murdering ring and throws them into situations the audience seems to expect.

In the meantime, to cover up their real activities, the gansters ally themselves with Stone by posing as a committee of righteous citizens bent on seeing justice done. Stone, with the aid of Davis, continues to blunder about seeking clues until he finally stumbles on the crooks' hideout. Coming to meet him, Davis is captured, and in trying to rescue him, Stone also is taken.

The gangsters all show themselves to the two prisoners and are about to kill them, when the police break in. Stone becomes the public hero and Davis, the reporter who made good, wins his raise so he can marry the girl of his dreams.

All through the action are interspersed bits of comedy by Stone and Davis, with Davis doing his share to amuse the audience by continual brushes with his editor, Charles Wilson.

Reviewed at the Palace theatre on Broadway, where an audience apparently seeking relief from the heat seemed to be pleased with the moderate fare offered.

Baehler, New York.

Produced and distributed by Radio. Directed by Albert S. Rogell. Associate producer, Lee Marcus. Screen play by Joseph A. Fields and Philip G. Epstein. Story by James Edward Grant and Thomas Lennon. Photographed by Joseph August. Art director, Van Nest Polglase. Gowns by Edward M. Stevenson. Recorded by George D. Ellis. Edited by Jack Hively. Release date, August 7,1936. Running time, 61 minutes. P. C. A. certificate No. 2,369. General audience classification.

CAST

Commodore Taylor	Fred Stone
Steve O'Donnell	Owen Davis, Jr.
Edith Taylor	Louise Latimer
Bodyguard	Moroni Olsen
John Taylor	Frank M. Thomas
Joe Britt	Guinn Williams
Charles Evans	Harry Beresford
Hanify	Russell Hicks
Sullivan	Harry Jans
Walters	Robert Emmett Keane
Chief Brady	Robert Middlemass
Martha	Margaret Armstrong
Editor	Charles Wilson
Otto	Billy Gilbert
District Attorney	Robert Fiske
Barnes	Billy Arnold
Whalen	Harvey Clark
Stroble	Thomas E. Jackson
Officer Burke	Edward Gargan

Yours for the Asking

(Paramount)

Comedy Romance

Showmen who like to sell their merchandise will find plenty in this to occupy their attention. A lively, fast moving comedy romance, it possesses the qualities that please average audiences. Well mounted, capably acted, it concentrates on comedy in action, situations and dialogue. Names presented are fairly good for selling purposes, but the story itself seems to be the thing on which to concentrate.

George Raft, characteristically, is a suave but hardboiled gambling house operator. Doing business with the ordinary run of folk, he has ambitions to crack the big money folk. Taking a trip to Florida in the winter season, he runs across an impoverished socialite, Dolores Costollo Barrymore, and makes a deal with her whereby they will use her mansion for headquarters and she will serve as a lure to attract the moneyed crowd. At the same time, he gets

(Continued on page 42)

PREVIEWED . . . REVIEWED . .

TRADEVIEWS by W.R. WILKERSON

•UNTIL yesterday preview cards have never meant anything to this reporter and, we feel certain, have never given the producer a true index to the value of a picture. If the cards were great, the producer flourished them before every news hawk, heralding that picture as a production achievement. If the cards were bad and a news hawk happened to know they were bad, the producer invariably replied, "They don't mean a thing," replied, "They don't mean a thing."

But we saw a set of preview cards yesterday that meant a lot to us, not on the quality of the picture or the value of the opinions of that preview mob which always grab the cards as it leaves the theater, but an audience reaction to a new star and the interest of an audience to a new personality. The star and the personality was Simone Simon.

•

After seeing a good part of "Girls' Dormitory" the other day we sat down at this desk to report the creation of a new box office bet. We had to yell into the next office for the proper spelling of Simone Simon and we should know how to spell the name. Accordingly our first interest in looking over about 120 preview cards was the fact that on NOT ONE of those cards was the name Simone Simon misspelled, indicating that preview audiences are up on their spelling in their knowledge of this little French girl.

Our next interest was to find a reaction to the Simon accent. Most of the fans reporting their reactions suggested "Don't permit her to lose her accent"—"Don't let her go Garbo and try to talk English"—"Her accent is her greatest charm," etc., etc., etc.

•

We then became interested in the general raves for this girl, raves above the picture, above the rest of the cast that spotted such names as Ruth Chatterton and Herbert Marshall.

All indicating the rapidity with which an audience can spot something new, something good, something out of the ordinary. That's a tip how quickly the fans build a star, how easy it is for a company to jump a player into a money attraction, IF it has the right player. Also indicating how hungry ticket buyers are for new faces, new personalities.

TRADEVIEWS by W.R. WILKERSON

•ALONG the thoughts of new personalities and boxoffice draws, we believe Zanuck will have the top new bet for this year in Simone Simon. This little French girl,is getting a development with Zanuck that will zoom her to the absolute top in two, maybe three pictures. We have seen a lot of her footage in "Girls' Dormitory" and the girl is great; she will definitely become an important boxoffice attraction.

•

Simon has everything required of a star. She is good to look at in both face and figure, and has a distinctive personality unlike any other person on the screen; she can act and has just enough temperament to make her intriguing. She has a decided accent, but that reacts to her favor.

So watch Simone Simon and watch her handling by Zanuck, who has always been rated as top developer of male talent, but has been given the finger in discussions on the discovery and advancement of feminine players, a reputation born of Zanuck's story mind rather than lack of ability in handling women. His yarns, for the most part, have been virile vehicles for men, with the girls just playing feminine leads. He knows he has a great possibility in Simone; he knows he has to develop several feminine names for his Century-Fox banner. And he will.

"Simone Simon . . . Everything desirable in a young screen star. With an impish naivete that is refreshing and ability way above the average and looks that are compelling, she should reach the top in a few strides . . . Though surrounded with the toughest opposition, she comes through with all honors."

—Daily Variety

GIVEN A GLORIOUS OVATION!

Hollywood went wild! An unprecedented preview crowd jammed and jostled into Sid Grauman's Chinese Theatre . . . and came out acclaiming a brilliant new star, a box-office triumph, another entertainment sensation from Twentieth!

"Notable for the magnificent playing of its co-stars, Herbert Marshall and Ruth Chatterton, and the American debut of Simone Simon. She gives a performance unprecedented in Hollywood productions. Fresh, bright and alive, her face mirrors expressions with an ease that transcends acting. She is sure of popular success and your special efforts now will bring gratifying results for both this and subsequent releases. Exhibitors have been crying for new screen personalities and here is one made to order."

—Hollywood Reporter

"Sensational direction plus Simone Simon are highlights of this box office natural. The story is packed with romance—excellent comedy—fine suspense. Splendid performances throughout."

—Showmen's Trade Review

"A distinctive and attractive personality . . . She demonstrates a flair for both drama and comedy... a favorable beginning for Miss Simone's American screen career."

—Motion Picture Herald

"The new phenomenon of the screen . . . Simone evokes a tremendous appeal which will make audiences wish to see her again . . . Quaint, plaintive, subtly enchanting, she shines out in a bright debut."

—Los Angeles Times

HERBERT MARSHALL · RUTH CHATTERTON

in

GIRLS' DORMITORY

Introducing the star discovery of 1936..!

SIMONE SIMON

(Pronounced See-MOAN—See-MOAN)

CONSTANCE COLLIER • J. EDWARD BROMBERG

DIXIE DUNBAR • JOHN QUALEN

SHIRLEY DEANE

DIRECTED BY IRVING CUMMINGS

Associate Producer Raymond Griffith

DARRYL F. ZANUCK in Charge of Production

Screen play by Gene Markey. From a play by Ladislaus Fodor.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

romantically wrapped up in the girl and goes highbrow.

To his henchmen pals of other days, James Gleason, Edgar Kennedy and Lynne Overman, this is something not to be desired. A resourceful trio, they decide to give Raft a dose of medicine that will bring him to his senses. They hire Reginald Owen and Ida Lupino to appear as English nobility and take Raft for a sleighride. Also they hope that when he awakens to the trimming they give him, he will consider Dolores of the same ilk, and all can return to the happiness of the pre-high hat days. Owen and Lupino go to work on Raft, but just when the hook is well baited, Costello contrives to reveal them as a couple of confidence workers. Raft escapes their trap to save his money, and, much to the consternation of his trio of would be saviors, marries Miss Costello.

Always light and lively amusement, telling an improbable but none the less possible story, the picture stacks up as one that exhibitors can have a lot of fun with in exploiting.

Previewed in the studio projecting room.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Lewis E. Gensler. Directed by Alexander Hall. Assistant director, James Dugan. From story by William R. Lipman and William H. Wright. Screen play by Eve Greene, Harlan Ware and Philip MacDonald. Sound, Harry Lindgren. Film editor, James Smith. Art directors, Hans Dreier and Roland Anderson. Photographed by Theodor Sparkuhl. Musical director, Boris Morros. Costumes by Travis Banton. Interior decorations, A. E. Freudeman. P. C. A. Certificate No. 2320. Running time, when seen in Hollywood, 68 minutes. Release date, July 24, 1936. General audience classification.

CAST

Johnny Lamb ..... George Raft
Lucille Sutton ..... Dolores Costello Barrymore
Gert Malloy ..... Ida Lupino
Dictionary McKinny and Col. Evelyn Carstairs—
Reginald Owen
Saratoga ..... James Gleason
Bicarbonate ..... Edgar Kennedy
Honeysuckle ..... Lynne Overman
Perry Barnes ..... Richard "Skeets" Gallagher
Mr. Crenshaw ..... Walter Walker
Slick Doran ..... Robert Gleckler
Benedict ..... Richard Powell

I Was a Captive of Nazi Germany

(Malvina)

Political Preachment

It would appear that one Isobel Lillian Steele, Canada-born American girl, music student and one-time foreign correspondent of a magazine entitled "Germany and You," was arrested by the German government in September, 1934, on suspicion of espionage, was detained successively in two jails and deported in December of the same year following long-range intervention by Senator William E. Borah of Idaho.

It further appears that the said Isobel Lillian Steele wrote up her experiences and decided they constituted material for a motion picture, which was produced in due season by Malvina Pictures corporation under direction of Alfred T. Mannon.

Wherefore, actually, "I Was a Captive of Nazi Germany" opened at the Globe theatre, 46th street and Broadway, New York, on August 1st, for what was advertised as its world premiere, with the marquee shouting "amazing" and "astounded" to passersby accustomed to strong adjectives and, on occasion, strong entertainment. The adjectives turned out to be the stronger in this instance.

The picture which Mr. Mannon managed to construct is a queer admixture of personally conducted interview with Miss Steele, stock shots of post-war Germany, newspaper headlines and, finally, staged reenactment of incidents underwritten as factual by Miss Steele or Mr. Mannon or both. For a long while before the acting begins an unnamed narrator visible in silhouette recites history, introduces Miss Steele, then asks her questions which she answers by way of leaving no one in the dark as to how she feels about Herr Hitler. Frequently during the staged portion of the picture the narrator intrudes, making everything clear to the just possibly puzzled audience, and he's talking again when the picture closes with a shot of the Statue of Liberty. The flag is omitted.

Import of his many words, which are interspersed with scenes in which Miss Steele acts the part of Miss Steele in company with unnamed and unknown players, is that Herr Hitler's treatment of everybody is pretty bad but his treatment of the Jews is much worse. It is possible to get the impression that the narrator likes to have a bit of help from his audience and on Monday afternoon he got it. As German script scribbled on a cell wall was interpreted by the narrator as a warning to Der Fuehrer that for every individual he imprisoned a hundred others were at liberty and opposed to him, abrupt applause, not necessarily planted, broke out, followed by a gutteral "Heil Hitler" en solo. Then the picture slouched along in silence to its star-spangled finish.

As to the showman's problem in exploiting the picture, there isn't any. The situation is quite the reverse. The problem is not to find the exploitation angles but to find the picture. Factual or not, and intentionally or otherwise, the film is a gaudy, underdone and ineffective attack on the Hitler government, as which it compares unfavorably with most temperate utterances of the daily press and nightly radio on the same subject.

Reviewed at the Globe theatre, New York, on August 3rd, which was a warm day.

Weaver, New York.

Produced and distributed by Malvina Pictures Corporation. Directed by Alfred T. Mannon. Story by Isobel Lillian Steele. No. P. C. A. certificate. Release date, August 1. Running time, 73 minutes. General audience classification.

CAST

Isobel Lillian Steele.....Isobel Lillian Steele
Other cast names unbilled by agreement with players.

Desert Gold

(Paramount)

Adventure Romance

A Zane Grey story of the old West, this picture concentrates in theme on the struggle of the Indian to preserve the last remnants of the lands of his ancestors from the invading white man. Buster Crabbe as Moya, the young and educated chief of an ancient and dying tribe, injects a new note into the familiar plot of love pitted against greed in a fight for a fabulous gold mine. The colorful figure of the young Indian chief as portrayed by Crabbe is the keynote for the campaign.

A well-screened gun battle, in which the defenders of the mine use dynamite when their ammunition gives out, and a charge on horseback by the Indians, who in this case are the rescuers, are the high spots of the picture which provide groundwork for build-up. Monte Blue, veteran Western villain, as Kasedon, deserves a strong play.

The film opens with a ceremonial in which the tribe is initiating Moya as chieftain. The sages of the tribe warn him to guard the hidden gold mine which is their last treasure. Back in the settlement Chet Kasedon makes overtures to Moya, but the Indian refuses to disclose the site. The promoter sets his outlaws on the Indian chief, who is captured and taken to the mountains for torture. Meanwhile the stage coach is bringing to the settlement Dick Gale, a young mining engineer imported by Kasedon, and his greenhorn friend, Fordyce Mortimer, out to "see the West." Other passengers are Jane Belding and her father, Doc Belding. Dick incurs the wrath of Jane by his remarks about her father's professional ability. Arrived in the town, Dick is surprised to learn that Jane is engaged to Kasedon.

Chet orders Dick to find the mine. Out on a prospecting trip the engineer stumbles on the camp where Kasedon's outlaws are trying to extract the secret of the mine from Moya. That night Dick slips back and rescues the Indian, who, in return, makes him a partner in the gold venture since the tribe now needs technical help in mining the ore. Dick and Fordyce take samples of the quartz to the assayer, who betrays the pair to Kasedon. Kasedon's wedding to Jane is set for that night. Just as the ceremony is beginning Dick eludes the guards Chet has set over him, kidnaps Jane in a Lochinvar gesture and carries her off to the mine. Chet and his outlaws ride out to seize the mine from the Indians and their new found friends. They surprise the group and a desperate battle begins.

Lifted above the more ordinary western by the Zane Grey name and by the unusual treatment of the Indian angle, the picture is interesting and exciting. As a study in history it may be improbable but as adventure, it rates.

Seen at Loew's Ziegfeld, subsequent run, where the action picture was favorably received by the neighborhood audience.

Ivers, New York.

Produced and distributed by Paramount. Produced by Harold Hurley. Supervised by William T. Lackey. Directed by James Hogan. Screen play by Stuart Anthony and Robert Yost from a novel by Zane Grey. Art direction by Hans Dreier and Dave Garber. Edited by Chandler House. Photographed by George Clemens, A. S. C. P. C. A. Certificate No. 1931. Running time, 57 minutes. General audience classification.

CAST

Moya ..... Larry "Buster" Crabbe
Fordyce Mortimer ..... Robert Cummings
Jane Belding ..... Marsha Hunt
Dick Gale ..... Tom Keene
Glen Kasedon ..... Glenn Erikson
Chetley Kasedon ..... Monte Blue
Doc Belding ..... Raymond Hatton
Ladd ..... Walter Miller
Lash ..... Frank Mayo
Sentry ..... Phillip Morris

Trapped by Television

(Columbia)

Comedy-Drama

Television, currently a topic of newspapers, table talk and official utterance on both sides of the Atlantic, is the principal subject of this comedy drama, which has to do with the successful invention of a receiving and sending apparatus on the basis of what the dialogue describes as a "new theory." The apparatus represented as constituting the device is equipped with enough gadgets to make what transpires appear plausible and the story permits the invention to work out its own and the inventor's salvation.

Probably the general interest in television suggests exploitation in that vein as the basic promotional factor. With this technique the title and the action of the story are in accord. In pattern the picture is of the comedy-to-drama type, ending in a melodramatic sequence of considerable vigor.

The plot presents the case of Fred Dennis, impoverished inventor of a television machine, befriended by one Rocky, bill collector, and ultimately by Bobby Blake, girl promoter, who sets out to exploit the invention and falls in love with the inventor. A broadcasting company on the verge of bankruptcy is the sought customer. Three of its employees who have engineered a coup to sell the company's own television formulae to the company by criminal methods seek to frustrate Dennis' plans. Successful demonstration of the Dennis apparatus combines with a fist fight in which the crooks demolish the sending machine, but are televisioned (if that's the word) in the act of doing so. They are apprehended, the apparatus is purchased, and Dennis marries the girl.

Reviewed at the RKO 81st Street theatre, New York, on a quiet afternoon, at the first show, as shown to a filling house which gave no tangible evidence of reaction for or against.

Weaver, New York.

Produced and distributed by Columbia. Directed by Del Lord. Story by Sherman Lowe and Al Martin. Screen play by Lee Loeb and Harold Buchman. Edited by James Sweeney. Protography by Allen G. Seigler. Special camera effects by E. Roy Davidson. P. C. A. Certificate 2115. Release date, June 15, 1936. Running time, 64 minutes. General audience classification.

CAST

Bobby ..... Mary Astor
Fred Dennis ..... Lyle Talbot
Rocky ..... Nat Pendleton
Mae ..... Joyce Compton
Curtis ..... Thurston Hall
Thornton ..... Henry Mollison
Turner ..... Wyrley Birch
Standish ..... Robert Strange
Griffin ..... Marc Lawrence

Gypsy Melody

(British Artistic - Wardour)

Romantic Musical Comedy

The Tzigani Band of Alfred Rode is deservedly featured in this romantic comedy and Lupe Velez supplies the feminine charm. The picture is plentifully supplied with comedy, and though Jerry Verno as Madame Beatrice, modiste, seems to force the laughs at first, the comedy works up into real laugh-making. The continuity is good, the story entertaining and the music excellent, especially the 2nd Hungarian Rhapsody played by Rode's Tziganis. This is the high spot of the film. Fred Duprez as the American impresario gives an outstanding performance.

Lupe Velez sings and dances well and is excellently cast as the Gypsy girl in love with Rode, who, as Captain of the Guard in Ruritania, is imprisoned after wounding the referee in a duel. Escaping, he is then driven away from a Gypsy camp, which he had joined, on his wanderings, by the chief, who is in love with Lupe. He takes charge of a Biergarten Orchestra and is engaged by an American impresario. The scenes which follow in a London hotel where the orchestra is engaged provide the comedy high spots of the film and a chance for Lupe's temperamental outburst.

Unexpectedly returning to Ruritania when the airplane in which they are traveling to the Continent makes a forced landing, the Captain of the Guard is welcomed back to his country because of his success abroad, and marries his Gypsy sweetheart with impressive Gypsy ceremonials.

The recording in the earlier portion of the film was noticeably bad and the earlier dialogue fell flat. The music is delightful and unusual throughout.

Night trade show at Piccadilly Theatre, London. The house loudly applauded the Tzigani Band numbers, especially the 2nd Hungarian Rhapsody, which was the high spot of the picture. Comedy got over very well.

HOPE WILLIAMS, London

Produced by British Artistic Films and Alfred Rode. Distributed by Associated British Pictures. Director, Edmond T. Greville. Production manager, Leon Hepner. Supervised by Emil Edwin Reinert. Photograph, Claude Friese-Greene. Art director, John Francis Mead. Recording, Cecil Thornton. Lyrics, Bruce Sievier. Dialogue, Irving LeRoy and Dan Wellden. Film editor, George Grace. Running time, 70 minutes. Adult audience classification.

CAST

Mila	Lupe Velez
Captain Eric Danilo	Alfred Rode
Madame Beatrice	Jerry Verno
Herbert P. Melon	Fred Duprez
Grand duke	Wyn Weaver
Grand duchess	Margaret Yarde
Court Chamberlain	Raymond Lovell
Marco	Monti de Lyle
Hotel manager	Louis Darnley
Biergarten manager	Hector Abbass
Doctor Ipstein	G. de Joncourt

And Alfred Rode's Tzigane Orchestra.

Calling the Tune

(Phoenix-ABFD, London)

Musical Melodrama

This subject at least has an original story background. Its action covers twenty years' progress in gramophone technique and quite a lot of the incident is placed in the recording studios, which are illustrated as they were in the days when a German Band from the street was good enough for a popular number, down through the days of the first Melba recording to the perfection of electrical recording and the promise of television.

Incidental to this survey is the introduction of such famous entertainers as Sir Cedric Hardwicke, George Robey, the Philharmonic String Quartet, the English Singers, and Sir Henry Wood conducting the Queen's Hall Orchestra.

In this aspect of the subject lies the best chance of putting it over. The story is not too convincing. Its opening shows Stephen Harbord, inventor of a new record-pressing process, tricked out of his formula by a crooked employee, Finlay, in collusion with Bob Gordon, principal of a gramophone company; at the same time Gordon squeezes out his more scrupulous partner, John Mallory.

Twenty years later his son, Peter Mallory, is in a relatively unimportant position in the company, in which Gordon and Finlay are supreme. Harbord has invented an electrical recording system, superior to one on which Peter has been working. Peter, in love with Gordon's daughter, Margaret, antagonizes her by his attentions to Julia, Harbord's daughter, but they are reconciled after Finlay, attempting to wreck the Harbord factory, is killed in an explosion and his dying confession is recorded by television.

The acting is very uneven, the work of the juveniles contrasting badly with that of Sam Livesey and Eliot Makeham as Gordon and Harbord.

Trade shown at the Cambridge Theatre, afternoon. Due to the artificialities of the story and the somewhat stilted acting there was a deal of laughter in unscheduled places. The Robey and Hardwicke items and the orchestral and other musical contributions got, and deserved, applause.

ALLAN, London.

Produced by Hugh Percival for Phoenix Films. Distributed in Eigland by Associated British Film Distributors. Original story by Basil Mason. Directed by Reginald Denham. Camera, Frank Weihmayr. Art director, R. Holmes-Paul. Running time, 70 mins. "G."

CAST

Bob Gordon	Sam Livesay
Margaret Gordon	Sally Grey
Stephen Harbord	Eliot Makeham
Julia Harbord	Adele Dixon
John Mallory	Lewis Casson
Peter Mallory	Clifford Evans
Dick Finlay	Donald Wolfit
Bramwell	Ronald Simpson
Jenkins	Robert Wilton, Jr.
Stubbins	H. F. Maltby

"Personalities": Sir Henry J. Wood and the Queen's Hall Orchestra; Sir Cedric Hardwicke; George Robey; Philharmonic String Quartette; Charles Penrose; Reginald Forsythe; English Singers Quartette.

Accused

(Criterion - United Artists)

Backstage Melodrama

Combined in the plot of this British production are two elements sometimes supposed to guarantee popular appeal. It is a backstage story and it climaxes in one of the "big" court scenes in which the heroine is saved at the last minute from a conviction for murder.

Additionally for exploitation are the facts that French court procedure is, nominally, pictured and that the acquittal is obtained by "reconstruction of the crime." This procedure has a recognized place in French law.

With an American director in Thornton Freeland and two American leads in Dolores Del Rio and Douglas Fairbanks, Jr., the subject has further values for the use of showmen who do not think the subject's crudities of detail and the weakness of its dialogue disqualify it for use.

In Paris, Tony Seymour and his Spanish wife Gaby obtain a dancing engagement in a new musical show to be put on by Yvette Delange, stage star with a temperament and a liking for young men. She pursues Tony and arouses the angry jealousy of Gaby. On the night of the dress rehearsal she insults Gaby during her dance and after an angry scene Tony and Gaby walk off the stage.

Persuaded by the manager, Tony agrees to go to Yvette's flat to patch up matters. She fails to appear. When Tony reaches her apartment he finds that Gaby, believing him with Yvette, has been tramping the streets for hours. At the theatre, meantime, Yvette has been found dead—stabbed with a dagger used by Gaby in her stage dance. There are witnesses to the fact that Gaby visited the star and was heard quarreling with her, and she cannot account for the hours spent in the street.

At her trial for murder a conviction seems certain, when Tony appears with a new witness, the ex-convict husband of Yvette, who admits to visiting her just before the crime. In clearing himself he proves that the night watchman who found the body has told lies; the defending counsel seizes the clue and in a verbal re-enactment of the crime accuses the watchman, who admits his guilt by hurling a knife at the lawyer, exactly as he did at the murdered woman.

Night trade show at the Palace Theatre. The extraordinary laxity of the French court proceedings caused ironical laughter and interest seemed to slacken rather often, due to this and other story crudities and to poor dialogue.

ALLAN, London.

Produced by Marcel Hellman for Criterion Film Productions and distributed by United Artists. Director, Thornton Freeland. Production manager, Cecil Dixon. Camera and lighting, Victor Arminese. Art director, Edward Carrick. Screen play, Zoe Atkins and George Barraud. Dialogue, Zoe Atkins. Additional dialogue, George Barraud. Running time, 70 minutes. Adult audience classification.

CAST

Tony Seymour	Douglas Fairbanks, Jr.
Gaby Seymour	Dolores Del Rio
Yvette Delange	Florence Desmond
Eugene Roget	Basil Sydney
President of court	Athole Stewart
Prosecuting counsel	Cecil Humphreys
Morel	Esme Percy
Alphonse	Edward Rigby
Dubec	George Moor Mariott
Guy Henry	Cyril Raymond
Ninette	Googie Withers
Henry Cappelle	Roland Culver

Stranger Than Fiction, No. 26

(Universal)

Unusual Turns

Eight more unusual bits are offered in this number. They include a street car pass that does duty for a whole family with a homing pigeon returning the pass to their home for further use, a full-sized candy kitchen in a bus, a desert forming in Big Woods, Me., a drug store for chickens only, a heating system to protect tomatoes in cold weather, a man with eyes that shift from north to south or east to west on the slightest provocation, a woman who creates designs and oranaments with tiny flowers, and a boat with windmills that supply the power to turn the propeller. Running time, 9 minutes.

Music Hath Charms

(Universal)

Average

Oswald the rabbit and his family prepare to drive off the annual invasion of the grasshoppers with hill-billy music. The grasshoppers come in great numbers and, undeterred by the music, cut quite a swath in crops, trees and in fact everything in sight, including houses and whiskers. Then Oswald, in desperation, plays jazz music on his saxophone. This not only tames the grasshoppers, but they also restore the depleted area to its former status. Running time, 8 minutes.

Screen Snapshots No. 12

(Columbia)

Interesting

An interesting camera study of the Hollywood stars during play and relaxation periods, covering such events as the inauguration of a new Diesel engine, a swimming party aboard the liner, *Santa Paula,* a new transcontinental plane and a Mayfair party at the Beverly-Wilshire Hotel. Various wellknown characters appear, including Eleanor Powell, Lionel Barrymore, Gladys Swarthout, Joan Crawford and 42 others, as well or slightly less known. Running time, 10 minutes.

Rosenbluh Heads Studios

Louis Rosenbluh, former Fox executive, has taken over operation of National Studios, Inc. A celebration to be called "Three Decades of Progress" is being planned by the photography company.

PUBLIC TIRED OF DOUBLE BILLS, SAYS SHOWMAN; LONGER FEATURES URGED

Ralph Cokain, Writing in Liberty Magazine, Blames Producers as Well as Exhibitors; Warns Against Giveaways

If Hollywood will keep on increasing the length of features, double billing will die a natural death, in the belief of Ralph Cokain, advertising manager for the three Neall and Conners independent theatres, at Marion, Ind., with his offices in the Indiana Theatre. The independents are the principal users of the double featuring policy.

Mr. Cokain, writing in Bernarr Macfadden's *Liberty* Magazine under the caption "Double-Trouble at the Movies . . . A Sympathetic Theatre Man Speaks His Uncensored Mind," takes the stand that the public is tired of double billing, that producers have taken note, and that the practice soon will disappear. He calls the practice "the greatest menace" he has ever seen to the motion picture industry and to the public.

Quoting "innumerable complaints" he has heard from patrons, he declares that he cannot blame them. "What irks me," he continues, "is that theatres continue week after week to shove such an entertainment policy down the public's throat while the poor moviegoer yells, 'Stop!'" The writer points out that there is a small minority who think they are getting more for their money simply because they sit twice as long. "However," he says, "very few can recall the time when both features on the same program were equally outstanding. One was bad."

In extenuation of this he points out that the exhibitor over a period cannot arrange double features, cannot afford to operate under such a policy, unless one of the features is cheap and mine-run.

Of the theatre manager's side of the problem Mr. Cokain explains that during the depression the exhibitor had to evolve some strategem to hold up his receipts. "At the same time," he says, "he contracted for so many pictures that in order to play them on time in accordance with his agreement with the producers he had to double on his program.

"It was a novelty at first, but the public is tiring of it. No greater proof of this is needed than the fact that not only double features are necessary to attract patronage, but bank nights, china-gift nights, sweepstakes, and other forms of giveaway inducements as well. If double features were satisfactory from the patrons' standpoint, these other schemes to get more business would never have been necessary. As it is, the poor exhibitor, along with his two features, has so many special giveaway nights that entertainment is losing out in his theatre." And patronage is decreasing as a direct result, he believes, when the public would rather have one good feature, balanced with the proper amount of short subjects.

Mr. Cokain blames the producers just as much as the theatre manager. "They know well enough that the pairing of features cuts down on their revenue," he says. "They know, too, that the added giveaway inducements are eating into their profits. Yet they add more features each season to their lineup, with the exhibitor buying so many he can't fulfill the terms of his contract unless he pairs them."

The writer draws hope from the fact that producers, in a study of their grosses, are discovering that in almost every case they have made more money from playing single features that were too good to pair with others of lesser value.

"The producers' first step is to make longer features," he continues. "It was longer pictures, pictures that in spite of their length packed an entertainment wallop in every foot, that won Academy awards, movie-magazine medals, blue ribbon awards of merit from trade papers, and box-office medals for their unusually high grosses. It is longer features that Hollywood is now turning out in the first stage of its war on 'doubles'."

Citing as an example the Metro-Goldwyn-Mayer film "The Great Ziegfeld," Mr. Cokain answers the possible contention that such a picture, running a little over three hours, is just as likely to tire the patron as two features of ordinary length. "Three things must be taken into consideration," he declares. "First, Hollywood does not intend to increase the length of pictures unless they are 'meaty' enough with entertainment to sustain the interest. Second, the public has sat through two features for so long that the producers believe one good long picture would be much more preferable than two mediocre short ones. Third, the temptation to add another feature is practically abandoned if the running time of the first feature is too long."

Mr. Cokain concludes that the double feature plan is on the way out, but cautions that "it will be a lingering death."

"I wish all the theatre managers from the Atlantic to the Pacific would join forces to stop the practice, and all do it at the same time," writes the showman. "But that won't be done. It will take time. But once it is out of the way, producers, exhibitors and the movie-going public will be happier. And I, for one, will sigh with relief when I see one of last night's patrons coming toward me. At least he won't be complaining about that gosh-awful double feature program he endured last night."

Butterfield Theatres Announce Expansion

An extensive rebuilding and expansion plan is announced for the fall and winter season by E. C. Beatty, president of the W. S. Butterfield Theatres, Inc., and the Butterfield Michigan circuit. New houses include ones in Alpena, Traverse City, Bay City and Grand Rapids and the leasing of the Whitney in Ann Arbor. New seats and equipment will be installed in most of the other theatres.

Grand National Certificates Are All Sold

Edward L. Alperson, president of Grand National Pictures, this week stated that of 400,000 shares of new stock offered to the stockholders of Grand National 384,296 shares, or 96.07 per cent have been subscribed.

Mr. Alperson also announced that Robinson, Miller and Company, on behalf of the underwriting group, state that the unsubscribed stock, amounting to 15,704 shares, will be withdrawn for private investment. No stock will be offered to the public. The company has approximately 9,000 stockholders.

Meanwhile, in Hollywood, work on lining up a production staff continues. This week it was announced that Grand National had signed Ed Finney, former advertising and publicity director of Republic Pictures, to produce eight westerns, to star Tex Ritter, radio singer, under the direction of John McCarthy. Mr. Finney is also advertising and publicity director of Grand National and will continue in these duties besides producing.

Others signed by the new organization include Russell Bell as art director. He was formerly connected with Warner Brothers and United Artists. Harry Blair will handle special publicity and Sam Kestenbaum, who recently resigned from Republic as promotion manager, has been signed in the same capacity by Mr. Finney.

Friedlander Settles With Grand National

Al Friedlander this week settled his contract as vice-president in charge of advertising, sales and distribution of First Division Exchanges, Inc., which was recently absorbed by Grand National Pictures.

Mr. Friedlander for years bought, cut, edited, retitled, publicized, exploited and sold much of the film which went through Harry Thomas's First Division states right exchanges. "Goona-Goona" was one of his specials, and besides he introduced to this market a number of British pictures through independents, then concentrating on the sale and exploitation of the original March of Time issues when *Time Magazine* was releasing its films through First Division.

"Rhythm" Holdovers Cited Despite Adverse Weather

In its first 14 key city engagements, "Rhythm on the Range," Paramount's latest Bing Crosby vehicle, is running way above average business despite terrific heat, the company reports. In many instances it is being held for additional playing time. Reports indicate the theatres are enjoying the best business since the first of the year.

EARLY LIFTING OF RESTRICTIONS ON FILM IMPORTS SEEN IN ITALY

Tentative Production Schedules Ready for Next Season Show Large Increases at All Studios with 60 Features Intended

by VITTORIO MALPASSUTI
in Rome

While no change is expected at present in the restrictions on the importation of films into Italy, in the near future it may be possible that such restriction on films coming from the United States, Germany, Austria and Hungary will be cancelled, that the exportation of money of American and German companies working here be allowed up to a certain amount, and that foreign producers will be invited to use profits for the making of Italian films in Italy.

English and French productions are not yet allowed to be imported and the German, Austrian and Hungarian, which are admitted, scarcely amount to a total of from 25 to 30 features.

In this regard the Paramount, Metro-Goldwyn-Mayer, Columbia and United Artists are making plans to produce films in Italy with Italian actors and technicians, etc. The American films and stars are leading the market. The best-sellers in America are also the best here.

A good picture is a good picture everywhere, generally speaking. American stars are the most appreciated here for superb acting and "sex appeal," but Shirley Temple is the greatest attraction all over Italy.

The greatest artistic success of the season was "A Midsummer Night's Dream" of Warner Bros.

Improving Sound

In order to increase the rental of the Italian production, the Ministry of Press and Propaganda is taking definitive steps to improve the projection installations in all wired houses and to enlarge its number all over the country. In Italy, there are 5,235 cinemas, but only 2,175 are really equipped for commercial purposes at the present; 4,395 communities of some importance are without any cinema at all, while Milan has 106, Rome 104, Turin 69, Florence 50, Naples 49, Genoa 39.

▽

The Italian Film production for 1935-36 season has been 36 features. Considering that the Italian producers are about 40, the average production quota is very low. It may be possible that for next season the Italian films will range to about 60 features. For the moment 30 are in preparation as follows:

PER LE STRADO DEL MONDO ("Along the Streets of the World"); producer, Forzano Film; manager, Jean Epstein; Italian and French versions. BERTOLDO BERTOLDINO E. CACASENNO; producer, Consorzio Autori; manager, Baldassare Negroni. LA DONNA FRA DUE MONDI ("The Woman Between Two Worlds"); producer, Astra Film; manager, Goffredo Alessandrini; Italian and German versions. A stereoscopic edition has also been made of this picture, the first instance of a complete feature treated with this system. These three pictures and BALLERINE ("Dancers") are of outstanding importance both from the financial and artistic points of view.

The shooting of another group of pictures has been completed and the synchronization will start shortly. They are: LA DANZA DELLE LANCETTE ("The Dance of the Watch Hands"); producer, B. M.; director, Mario Baffico; ANONIMA ROYLOTT ("Anonymous Roylott"); producer, Fiorda; director, Raffaelle Matarazzo; and AMAZZONI BIANCHE ("White Riders"); producer, Abror Film; director, Gennaro Righelli. This group will be released during the coming season.

A third group is at present under way which comprises, among others, a work of considerable importance, SQUADRONE BIANCO ("The White Squadron"); producer, Roma Film; director, Augusto Genina. Besides this there is now in production: SETTE GIORNI ALL'ALTRO MONDO ("Seven Days in the Other World"); producer, Etrusca Film; director, Mario Mattoli; RE DI DANARI ("Money King"); producer, Capitani Film Consorzio I. C. A. R.; director, Enrico Guazzoni.

The first group, which was started on June 15, comprises many works. They are: CAVALLERIA ("Cavalry"); producer, I. C. I.; director, Goffredo Alessandrini; a

(Continued on following page)

Four-Fifths of Italian Film Imports Are American Made

At the end of 1935/36 season the Italian film market, as shown in the table below, is still composed by four-fifths of American films.

	1934/35		1935/36	
	Italian	Foreign	Italian	Foreign
PITTALUGA	12	35	12	22
ARTISTI ASSOCIATI	2	13	4	10
UNIVERSAL (I.C.I.)	3	10	..	9
TIRRENIA	1	5	..	2
FOX	..	27	..	14
PARAMOUNT	..	24	..	23
WARNER BROS.	..	21	..	16
EJA	..	21	4	18
COLOSSEUM	..	7	1	5
MANDER	1	8	..	..
S. A. L.	..	3	..	..
METRO	..	35	1	30
FILM IMPERO	1	16	..	..
S. A. GRANDI FILMS	..	5	3	4
CAESAR FILM	2	5	..	..
LURIA FILM	1	3	..	..
MINERVA FILM	1	11	1	11
OMNIS	..	5	..	5
MONOGRAM PICTURES	..	8	..	..
EIN FILM	..	3	..	..
AUGUSTUS FILM	..	3	..	..
CONSORZIO VIS	2	..	..	..
CAPITANI FILM	2	..	3	4
SARFI	..	2	..	..
SASA FILM	..	2	..	..
S. C. I. F. R. A.	..	2	..	..
AQUILA	..	2	..	..
VARIE	4	9	5	13
TITANUS	..	..	..	3
LUX	..	..	..	6
SATURNIA FILM	..	..	..	6
LOBI FILM	..	..	2	..
	31	285	36	201

ITALIAN STUDIOS ACTIVE

(Continued from preceding page)

film of spectacular character glorifying the Italian cavalry.

ITALIA ("Italy"); temporary title; producer, Artisti Associati; director, Mario Camerini; a subject of present colonial life which will be taken partly in East Africa.

LA MASNADA DEI 13 ("The Band of 13"); producer, Forzani Film; director, Giovacchini Forzano; a thriller.

I DUE SERGENTI ("The Two Sergeants"); producer, Mander Film; director, Nunzio Malasomma; a popular type of film suitable also for foreign markets.

LOS MEMERATO ("Forgetful"); a comical film to feature Angelo Musco.

L'ANTENATO ("The Ancestor"); producer, Tiberia Film; director, Guido Brignone; taken from the wellknown play by Carlo Veneziani.

LE BANDENERE ("The Black Gang"); producer, Consorzio Tobis-Enic; director, Luigi Trenker; a great film made in two versions, Italian and German, of important historical significance.

The second group was to be started during July. It includes:

SCIPIONE L'AFRICANO ("Scipio, the African"); producer, Colombo Film; director, Carmine Gallone; the ethical and artistic importance of which it is superfluous to illustrate.

CORSARO NERO ("Black Pirate"); producer, I. C. I.; director, Amleto Palermi; taken from the novel by Emilio Salgari.

VOGLIO L'AUTOMOBILE ("I Want An Automobile"); temporary title; producer, Mercurio Film; director, Alessandro Blasetti; a sporting film.

LA DAMIGELLA DI BARD ("The Lady of Bard"); producer, I. C. I.; director, Mario Mattoli; taken from the play by Salvatore Gotta.

MADAMA BONAPARTE ("Madam Bonaparte"); to be made at Tirrenia in French version only; taken from the subject by Gino Rocca for Elsa Merlini; to be produced by Consorzio E. I. A.

To Start in August

Films to be started in August include:

LA MALIBRAN ("Malibran"); producer, Fauno Film; from the subject of Gino Rocca and E. Margadonna; ETTORE FIERAMOSCA; producer, Giulio Manenti Film; director, Alessandro Blasetti; two films, Pirandello subjects, one the very important, FU MATIA PASCAL; producer, Ala Film; director, Pierre Shenal, and DOVE ROMOLO EDIFICO, written expressly by Pirandello for Roma Film.

The schedule for September and October lists:

E'TORNATO CARNEVALE ("Carnival Returns"); producer, Astra Film; taken from the play by Giulio Cantini.

NON PIU' NOMADI ("No More Nomads"); producer, Aprilia Film; colonial subject by Corrado Sofia.

LA VITA DI LUIGI CAROLI ("The Life of Luigi Caroli"); producer, Aprilia Film; historical subject of Garibaldian times by Adele Zanchi.

MADDALENA ("Magdalene"); producer, Tiberia Film; taken from a play by Giudo Cantini.

A film of lyrical character from a subject of Raffaele Calzini, having La Scala theatre as a background to be produced by Aprilia Film.

A racing film by Mario Buzzichini.

Three films without definite title, one for Elsa Merlini by Consorzio E. I. A.; one by Vittoria Film and one for the De Filippo Brothers for which a new producing company is being formed.

Another Group in Preparation

Organization and preparation of still another group is in work, but details will be discussed before production is decided upon. In this group there will be:

SANTA CATERINA DA SIENA ("Saint Catherine of Siena"); an important film on which Giovanni Papini is now working; producer, Tiberia Film Sangraf. VILLA CONFALONIERI ("The Confalonieri Villa"); from the romance of Richard Voss, to be made in two versions, Italian and German and produced by Astra Film. LA DAMA DI PICCHE ("Queen of Spades"); from the novel by Puskin; producer, Manenti; director, Corrado d'Errico. Also CRISTOFORO COLOMBO, FRANCESCA DA RIMINI, UN PEZZO DI TERRA ("Christopher Columbus"), ("Francesca of Rimini") and ("A Piece of Earth.")

To all the above must be added another film which is exceptional and most important, a re-edition of Cabiria, undertaken by an American group and for which there are extensive preparations.

Bolognino and Springer Buyers

Laurence Bolognino and Jack W. Springer will do the buying for the Leff-Meyers circuit in New York, in which they have just purchased a half interest, it was revealed in Manhattan this week. The physical operation of the circuit, however, will be continued by Abe Leff and Louis Meyers.

Reid Retained

RKO-Radio has exercised its option on Cliff Reid, producer, and assigned him two features for early production. Reid was credited with production of "The Informer."

Midwest To Convene

The Fox Midwest Theatres annual convention will be held August 11-12 at Excelsior Springs with 90 theatres represented. Business, golf and a banquet are on the schedule.

New Serial Scheduled

Ralph Graves has been signed for the leading male role in "The Black Coin" a new 15-episode Weiss-Mintz serial which was to go into production this week.

Sparks Joins Republic

Paul Sparks has joined Republic Studios as assistant to Harold Dodds, casting director.

Powers National Theatres Buyer

William T. Powers has been named successor to E. L. Alperson as head of film buying for National Theatres, Spyros Skouras, operating head, stated last weekend. The appointment in no way affects the standing of J. J. Sullivan, F. W. C. buyer.

Mr. Powers already has assumed his new post. George Balsdon, who up to now has been exclusively handling short subject purchases, has been appointed first assistant. Milton Hossfeld, recently on the F. W. C. staff, will be permanently located in New York. During the past few months Mr. Hossfeld has been spending most of his time in the field. Miriam Detlefs also will assist in the buying. Miss Detlefs for years was New York exchange booker for First National and Warners. She has been with National for about three years.

Edward Zabel, assistant to Mr. Skouras, will act as "adviser" to Mr. Powers and his staff. He recently returned from the coast where he spent a year. His post in Los Angeles has been taken over by Larry Kent, brother of the president of Twentieth Century-Fox. Prior to his being transferred to the coast, Mr. Kent was assistant to Edward Peskay, who resigned July 1 as buyer for Skouras Theatres.

National Theatres and its subsidiaries operate more than 400 houses throughout the country. Among National subsidiaries are F. W. C., Evergreen States, Intermountain, Fox Midwest and Fox Wisconsin circuits.

Mr. Sullivan, who was compelled to return to the coast about two months ago due to illness, is back to resume negotiations on pending deals. Harry Cohen, RKO western division sales head, has been in the east since the company's convention working on final details of a deal with the circuit. The talks are expected to wind up in a few weeks, following which the National buyers will start discussing U. A. product terms.

Irving Barry, secretary to Mr. Skouras, has gone to Milwaukee on a three weeks' assignment.

O'Rourke Rejoins Exhibitor Group

Ray O'Rourke, operating the Doris theatre, Philadelphia, has been reinstated a member of the Motion Picture Theatre Owners of Eastern Pennsylvania.

Buy Oliver Supply Company

L. P. Langford, former National Theatre Supply manager in Cleveland, and Ernest Forbes, formerly of Theatre Equipment Company at Detroit, have bought control of the Oliver Supply Company, Inc., in Cleveland.

Earl Carroll To Produce

Earl Carroll, New York stage producer, has signed a long term contract with Twentieth Century-Fox as a producer and his first picture will be "The Twentieth Century Follies."

D'Arcy Signs With Warner

Alexandre D'Arcy, French film actor, has signed a long term contract with Warner Brothers.

AGAIN WE'VE ROPED A *WINNER!*

"RHYTHM ON THE RANGE"

Here's a typical bunch of the figures coming in on "RHYTHM ON THE RANGE"

NEW YORK: 30% Above Average.
LOS ANGELES: Best Opening in 1936.
SALT LAKE CITY: Best Opening in Months.
DES MOINES: Smashes "Pine" Record.*
OKLAHOMA CITY: Tops "Pine" Record.
HOUSTON: Beats "Pine" Record.
CHICAGO: Biggest in Six Months.
NEW ORLEANS: Bigger than "Pine" Record.
FORT WORTH: 35% Above Average.
HARTFORD: 48% Above Average.
MEMPHIS: 40% Above Average.

*Wire from Des Moines says: "Best opening of entire year. Finest Crosby picture to date. Expect tremendous week."



TURN PLEASE

WE'VE ROPED THES



BOB BURNS

"A natural for pictures."—*Film Daily*
"Star material."—*Hollywood Reporter*
"Headed for the electric lights."—*New York Sun*

MARTHA RAYE

"Sends audiences into gales of glee."—*New York Mirror*
"A female Joe E. Brown."—*Film Daily*
"An audience favorite from her first entrance."
—*Hollywood Reporter*

FRANCES FARMER

"She's going places."—*Hollywood Reporter*
"Lovely."—*New York Journal*
"An engaging personality."—*New York Sun*

"RHYTHM ON

E NEW STARS, TOO



BING CLICKS AS ALWAYS!

"Probably Bing's best work to date" —*Motion Picture Daily*

"Bing's best in many, many moons" —*Hollywood Reporter*

"The matchless Bingo at his best" —*N.Y. Mirror*

"Bing at his best" —*N.Y. Sun*

"Crosby fans will go nuts about it" —*N.Y. Journal*

Paramount Pictures

THE RANGE"

WE'VE ROPED THE HIT *TUNES*...





And by hits we mean hits . . . "I Can't Escape From You" and "Empty Saddles" (we quote last week's Variety cross country radio check) were already among the MOST PLAYED SONGS ON THE AIR..."I'm An Old Cowhand From The Rio Grande", "You'll Have To Swing It", "Drink It Down" and "Round Up Lullaby" are on their way. "Rhythm on the Range", without any doubt, has the strongest musical score of any picture this year.

"RHYTHM ON THE RANGE"

BING CROSBY · FRANCES FARMER · BOB BURNS

Martha Raye · A Paramount Picture · Directed by Norman Taurog

Paramount Pictures

ASIDES & INTERLUDES

by JAMES P. CUNNINGHAM

Dave Rubinoff—without his fiddle—was lunching on Broadway with an actor friend, who between fish scales was telling Rubinoff of his "sumptuous" suite at a nearby Times Square hotel. "Would you believe it," the ham exploded, "the sun hits through my window at the crack of dawn just like a spotlight."

"Yes," squelched Rubinoff, "and I suppose you get up and take a bow."

▽

One of the several scenes in "The Green Pastures" which stirred our special speculative interest in stagecraft shows Moses, acting magic-wise, turning a wand into a slimy, slithering snake. It was all done so smartly that we applauded even though it appeared to us that the scene of Moses holding the wooden wand had been cut out the while the writhing snake scene was cut in. But now we are told that there was no cut-out or cut-in. The effect was accomplished without any interruption by freezing a real snake in a high-powered refrigerator, handing him over while frozen stiff to Moses for use as a wand and then thawing him out under blazing arc-lights.

▽

The gradual development of London as a motion picture producing center has already had its effect in bringing forth at least some amusing tidbits in the vein of our own Hollywood.

One concerns the extremely dignified Shakespearean actor—and there's nothing more dignified than a Shakespearean actor in London—who, having never before appeared in motion pictures, humbled himself to ask for $60 a week to play the part of a full-blooded Indian "extra." The studio casting agent offered him $30, which the thespian declined. Walking haughtily to the exit, however, the actor evidently reconsidered the opportunity to eat, and, turning to the agent, declared, "Very well, I'll take the part for $30, but I'll act only as a halfbreed."

▽

Bitingly cynical ol' George Bernard Shaw refused, on his 80th birthday, the other afternoon, in England, to accept a present from his colleagues in the Malvern Players of the stage, on the grounds that it "would only be the presentation of some silver atrocity of no use to me or anybody else." Then, turning to Hollywood, he asserted he would direct one of his plays for the movies if they gave him $100,000. It's not the silver, but the amount that counts.

▽

Walter Greenwood reports that screen Americanisms are being assimilated even in England's Lancashire.

Lancashire children, for example, have picked up our "Sez you!" Except that they say: "Says thee!"

▽

Then there's the marquee mirth-provoker which Paul Kneeland postcards from Medford, Mass:

BRIDES ARE LIKE THAT
Always Cool and Comfortable

▽

The show business will soon be bidding for the "Camp Transparent Woman." It was brought to this country last week direct from the famous Hygiene Museum in Dresden to be exhibited first at Rockefeller Center, at the foot of our office window, and later to tour the country. This scientific machination is the result of some 20 years of laboratory research. It presents the intricate structure and functioning mechanism—transparently—of the female body, lacking only one gadget—namely, something that would stop women from talking too much.

FRUSTRATION

EDITOR, DAILY NEWS,
NEW YORK:

The rat who invented movie censorship ought to be shot. Here I am, just come of age to see some swell spicy pictures, and now there aren't any. Damn it.

SEXY-WEXY SID.

BURIED inconspicuously in newspaper obituaries the other morning was a notice of the death at Clementsport, Nova Scotia, of one Bernard Goodman, at 80 years. He gave to the motion picture the subject of the most preposterous publicity fiction ever perpetrated on the screen:—Miss Theodosia Goodman, his daughter, who was first introduced to theatricals as Theodosia DeCoppett, finally evolving in the films as Theda Bara—Theda being a rearrangement of the letters of "death," while Bara was just a mere cypher, of Arab spelled backwards.

Theda Bara became a box office hit overnight for William Fox, in January, 1915, in "A Fool There Was." Thus began the building of the great Bara screen vampiring myth.

Plotters and compounders of the Bara publicity fiction appeared mostly in the person of Al Selig, press agent, who now is with Abraham Patrick Waxman at GB Pictures. Mr. Selig in the Bara days had been a confrere of Winfield Sheehan.

Conscienceless press agents' typewriters soon began to ply the newspapers with Miss Goodman's "most amazing past," announcing that Theda Bara was the daughter of a French artist and an Arabian mistress, born on the sands of the Sahara. Thus this "deadly" Arab daughter of poor Tailor Goodman was pictured as a crystal gazing seeress of profoundly occult powers, wicked as fresh red paint and poisonous as dried spiders. Little girls read the newspaper copy and swallowed their gum with excitement, as they studied the Underwood and Underwood poses of Theda with skulls and crossbones, glass balls and all the trade marks of Oriental desert mysticism. Theda Bara of the screen, working her willowy way with men in a manner that would make Mae West appear to be the best behaved pupil at the proverbial Sunday School picnic, became the vicarious and shadowy realization of several million variously suppressed desires.

She received awed newspaper reporters in darkened parlors draped with black and red, in the tone of her sweeping gown. She was white, languid and painfully polite. The air was always heavy with turberoses and incense. But when the door closed on the last interviewer the windows went up with loud laughter.

"Give me air!" commanded Theodosia.

▽

Paramount Pictures and Kraft-Phenix Cheese have worked out a cooperative merchandising stunt on Bing Crosby's new "Rhythm on the Range." They are calling it "the biggest radio-motion picture merchandising opportunity of recent years." We hope that air listeners will not misunderstand the radio announcers when they bellow: "Buy More Cheese! See 'Rhythm on the Range.'"

Walter Wanger's blonde English-born star, Madeleine Carroll, for years had dreamed of owning a dream castle on the Mediterranean. Fulfillment came only a few months ago when she and her British husband, Captain Philip Astley, made an investment in the acquisition of an ancient estate overlooking the blue sea, proceeding therefrom to modernize the structure completely, even to the construction of a swimming pool—the addition of a modern pool to a colorful old castle dating back centuries being an exertion of the Hollywood influence. It was to be their "dream castle," a place to which they could slip away for quiet vacations. Time for the first vacation came the other day, but there will be no visit to the dream castle. It's in Spain, in the heart of the revolution.

▽

Whatever effect "The Green Pastures" may have on spectators now witnessing its presentation, religiously or otherwise, none can compare with its influence on the colored Rex Ingram while he played De Lawd during the filming at Warner Brothers' studio in California. It cost Lawd Ingram most of his studio salary.

Mr. Ingram returned to his native Harlem the other afternoon from Warners' "heaven" on the coast, and reported that he actually felt he was "De Lawd" while at the studio. "The little chillun in the picture would spend their time around me," Mr. Ingram said, and because he was De Lawd he felt he had to spend most of his salary buying ice cream cones and frozen custard for them. "I never had any money," he moaned. Although Warner Brothers in the picture had him perform miracles of all kinds and descriptions, De Lawd couldn't raise a single ice cream cone when the kids came around, without putting cash on the counter.

▽

Reminded by the eons required to complete the reading of the book, inquiries are already being received from the public regarding the advisability of carrying a suitcase, or a trunk with pajamas, toothbrush and a complete change of clothes to theatres showing Warner Brothers' "Anthony Adverse."

▽

The report by circus men and vaudeville circuits concerning a scarcity of jugglers caused the New York SUN to investigate. The editors found most of the jugglers working in city, state and national treasury departments.

▽

Carl Brisson returned to Europe from some experiences in Hollywood with one indelible impression, i.e.:

"Mae West is a grand sport—a real man's man! Over in Hollywood she likes nothing better than to sit down in my home in a comfy chair and, with a half dozen men around her, to tell a series of Stock Exchange stories."

Keeping well within margin, we hope.

▽

Gert Merriam left our "Show of Showmanship" Managers Round Table Department last Friday afternoon holiday-bent on a vacation that undoubtedly was deserved. Two days away from the office, however, with all of its exploitation intrigue, ballyhoo and exhibition merchandising and Gert hopped a United Air Liner for Cleveland to see what kind of showmen they have out there putting on the Great Lakes Exposition. In the navy a vacationing sailor goes rowing in the park.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Green Light

(Warner-Cosmopolitan)

Drama

Story character, production values which it is being given, cast selection and assignment of director unite to establish this film as one that deserves much more than passing exploitation consideration. Basically it is drama that relates unusual but not theatrically unfamiliar events in a young doctor's career. Briefly, in several well rounded chapters, it tells of a young doctor who assumes responsibility for a death on an operating table so that the reputation of a surgeon he worshiped should remain unblemished. It has a further dramatic counterpart in situations in which the younger doctor permits himself to be inoculated with a lethal virus in development of a serum to eliminate the danger of an epidemic scourge. Naturally the production has a compatible romantic counterpart, the love interest quality of which is as poignant as the drama.

With the current series of doctor pictures demonstrating that there is a public appetite for this type of entertainment, the production is adapted from a novel of the same title by Lloyd C. Douglas. The screen play is by Milton Krims, and direction is by Frank Borzage, whose screen accomplishments need no delineation.

To bring to screen realism a story to which the producers attach so much importance, an unusually worthy cast has been selected. The young doctor will be interpreted by Erroll Flynn, star of "Captain Blood" and soon to be seen in "The Charge of The Light Brigade." Flynn, Sir Cedric Hardwicke, noted English player, seen in "The Crusades," Henry O'Neill and Spring Byington are the central figures in the story's dramatic phases, while the romantic quality is entrusted to Anita Louise, currently prominent in "Anthony Adverse." In additional important parts Henry Kolker, Pierre Watkin and Myrtle Stedman will be seen.

As the picture will be released as a Cosmopolitan Production, it can be expected that it will be given the benefit of an extensive publicity and advertising campaign.

Old Hutch

(MGM)

Comedy Drama

The character of the story told in this production and the cast names form a combination open to exceptional exploitation effort. In digest the yarn narrated is about a lovable, lazy old fellow who found $100,000 and then was confronted with the problem of how to spend it without attracting too much attention to himself or causing suspicion. Eventually the problem is solved as the shiftless, irresponsible old rascal is instrumental in obtaining conviction of a bank robbing gang and really earning a reward that will permit him to spend his days fishing.

For Wallace Beery, who plays the title role, the story undoubtedly is of unusual character. As it unfolds, there is considerable about it reminiscent of the atmosphere of "Min and Bill" and "The Champ," two of his most successful appearances. Supplementing the motivating story is a contrast of youthful romance which features Eric Linden and Cecilia Parker, remembered for "Ah, Wilderness." From a publicity angle it should not be forgotten that Beery, also, was prominent in that picture in a similar shiftless role.

Besides those names, naturally the ones that will be relied upon to carry the brunt of exploitation as it pertains to personalities, the supporting cast lists several wellknown players and presents a few that are new to the screen. Among the better known performers are Elizabeth Patterson, Robert McWade (also an "Ah Wilderness" player), James Burke and Donald Meek. Newcomers are the Perkins sisters and the Watson brothers and Virginia Grey.

The production is based on a novel by Garret Smith which attained high popularity, and direction is by J. Walter Ruben, maker of "Riffraff" and "Trouble for Two."

Thank You, Jeeves

(20th Century-Fox)

Comedy

Published as magazine serials and books the P. G. Wodehouse stories detailing the hilarious adventures of Bertie Wooster and his sober visaged but whimsical "gentleman's gentleman," Jeeves, have been delighting readers for years. With this vehicle as an introductory effort 20th-Fox is planning production of several Jeeves stories with Arthur Treacher starred.

The story, located in England, was adapted by Joseph Hoffman and Harry Sauber. It is at all times nonsensical farce foolishness. Jeeves and his employer become involved in the mysterious misadventures of an attractive girl, take on an American negro saxophone jazzer for a companion, and get mixed up in a cops-and-robbers story in a haunted medieval English castle. Dialogue, situations, action and characterizations have only one objective—to be productive of the maximum amount of fun for any kind of audience.

With the exception of Willie Best, the cast is exclusively British. Treacher's appearances in over forty pictures since coming to America about three years ago have made him popular with legions of theatre goers. David Niven, who plays the part of Bertie, was seen recently in "Splendor" and Palm Springs." The girl in the case, Virginia Field, has had considerable stage experience and is under contract to 20th-Fox, though her previous screen appearance was in United Artists' in "Little Lord Fauntleroy." Other members of the all-English cast are John Graham Spacey, Lester Matthews, Colin Tapley, Ernest Stanton, Eugene Reynolds and Douglas Walton.

As particular attention was devoted to preserving a full British savor and atmosphere in the picture, Arthur Greville Collins, onetime London stage director and maker of several American pictures, including "Personal Maid's Secret" and "Unconscious," was chosen to handle the filming of the story.

Straight from the Shoulder

(Paramount)

Drama

Actually two stories are told in this picture. One concerns the great affection that existed between a widowed father and his young son and the efforts the boy made to keep his dad from remarrying. The other is a gangster atmosphered drama in which the trio, witnesses to a murder, are put on the spot by the criminals, only to have the youngster, after his father has been seriously wounded, frustrate the vicious attempt of the gangsters to wipe out all witnesses to their crime. As these two main themes are dramatically developed, a third one deals with the happy association between the youngster and an old sharp-shooting gun-maker.

The yarn is based on a story by Lucian Cary, who, as a contributor to *Saturday Evening Post,* has told many interesting stories with the old gun maker as the central figure. The screen play is by Madeleine Ruthven, and direction is by Stuart Heisler.

With but one exception, the cast is composed of familiar names. However, in spotting the players one radical change has been made: Andy Clyde, whose previous screen appearances have been exclusively confined to comedy roles, will be seen in a dramatic part. He is the gun maker who, in teaching young David Holt how to make and handle rifles, makes it possible for the lad to be the story's hero. Ralph Bellamy is featured, and a newcomer, Katherine Locke, makes her debut as the girl in the case. Onslow Stevens is the brains behind the gangster trio, which consists of Bert Hanlon, Noel Madison and Paul Fix. Other players to be seen are Purnell Pratt and Rollo Lloyd.

Don't Turn 'em Loose

(Radio)

Drama

Though the idea of this story is to demonstrate the danger of lax parole board clemencies, and the yarn is definitely gangster in character, it is, nevertheless, a human interest drama. From a practical topical consideration it is a digest of many headline situations currently prevalent. Looked at from the standpoint of dramatic entertainment, it is a "black sheep" story.

For years the criminal scion of a respectable family has perpetuated the hoax that he is a wealthy business man. A law breaker, living under a dual identity, he commands financial and political power continually enabling him to receive paroles from sympathetic pardon boards. The first smash sequenece, following much thrill action, comes as the boy's father, now a parole board chairman, is forced to recommend clemency when the son threatens to expose the situation. Climaxing the melodrama is the son's death at his father's hands as he plans to commit a payroll robbery.

The story is an original by Ferdinand Reyher, with screen play by Harry Segall. Direction is by Ben Stoloff, familiar with this type of material through his handling of such pictures as "Two in the Dark" and "Night Mayor."

Starred is Bruce Cabot, featured in "Show Them No Mercy" and "Let 'Em Have It," and the character quickly identifies the title and story atmosphere. Outstanding among the screen's portrayers of gangster roles, he is supported by an exceptional cast. Prominent among those to be seen are Lewis Stone as the boy's father and James Gleason as his detective nemesis. As the full gangster-political atmosphere of such plots is preserved, the story also entails a contrasting bit of romantic love interest between Betty Grable and John Arledge. Other players who will be seen are Grace Bradley and Maxine Jennings as gang molls; Frank M. Thomas, a crook lawyer; Louise Latimer;

(Continued on page 54)



LONG-DISTANCE FROM CALIFORNIA!

Still another M-G-M Hit Sensational at its Preview!

ROBERT MONTGOMERY
in
PICCADILLY JIM
with
FRANK MORGAN
MADGE EVANS
ERIC BLORE
BILLIE BURKE
Robert Benchley • Ralph Forbes
From the Book by P. G. Wodehouse
Produced by Harry Rapf
A Robt. Z. Leonard Production

"PICCADILLY JIM" IS GREAT!

FLASH REVIEWS FROM THE COAST!

"Whatever it takes to make a fast-moving comedy click, PICCADILLY JIM has it. From start to finish it is a polished, fast-moving, entertaining picture that is sure-fire box-office anywhere. The kind of picture that can be safely ballyhooed and then reap profit through word of mouth appreciation. Robert Montgomery was never a better playboy. The directing talent of Robert Z. Leonard is at all times in evidence. From the viewpoint of audience and theatre PICCADILLY JIM is just what the doctor ordered." **Daily (Coast) Variety**

"PICCADILLY JIM comedy hit for all type audiences. Will prove continuously hilarious entertainment for all classes and be a box-office asset everywhere. Robert Montgomery is at his best."

—Hollywood Reporter

"Hilarity is efficiently struck in PICCADILLY JIM gauged by the reactions of the audience which attended the showing. It is clever in incident and affords Robert Montgomery the chance to demonstrate that lighter ability for which his name seems synonomous in a new environment." **—Los Angeles Times**

"Comedy-romance with a real sock. A delight to exploitation-minded showmen and audiences. Sparkling, witty dialogue and intriguing action. The gay, airy yarn makes it possible for Robert Montgomery to turn in his most pleasing performance in months and also permits Cora Witherspoon, Frank Morgan, Robert Benchley, Madge Evans, Eric Blore, Billie Burke, Grant Mitchell, Tommy Bupp and Ralph Forbes to be exceptionally effective. The happy combination of story quality, and skillful individual and collective player performances gives the picture an appeal that should insure all-audience popularity. A sure box-office clicker anywhere."

—Motion Picture Daily—Hollywood Preview

"Strong popular cast in comedy hit! Should do right well at the box-office all over the country!"

—Showmen's Trade Review

(Are YOU all set to follow the M-G-M HIT PARADE into '36-37!)

IN THE STUDIO CUTTING ROOM

(Continued from page 52)

Gordon Jones; Harry Jans, Frank Jenks and Addison Randall as mobsters; Nella Walker as Stone's Wife, and in minor atmospheric parts Fern Emmett, Arthur Hoyt and Charles Richman.

Hollywood Boulevard

(Paramount)

Drama

Familiar atmospheric production scenes being incorporated herein probably will prove of more attractive exploitation value than any other elements in the picture. As it tells a dramatic story, in which, strange as it seems, comedy contrast is the result of dramatic situations, the picture takes its auditors on a comprehensive tour of Hollywood. Actually, the story is not a within-the-studio-gates yarn; rather, it is a cross section visualization of things that are particularly Hollywood where everybody wants to be a picture star and yesterday's extraordinaries are today's ordinary extras.

The story concerns a passe star who still thinks he's great if he only had a chance. When he is prevailed upon to write his memoirs, the unscrupulous publisher colors them up with a lot of lurid details (a procedure not uncommon). The articles, creating a sensation, make it seem that their author is still a hot number, and through chicanery the publisher finances a picture that again will star the oldtimer. This leads to a tragic denouement which not only menaces the veteran's scrambled domestic life, but brings danger to one dear to the publisher.

Based on a story by Faith Thomas with screen play by Marguerite Roberts, the production is being directed by Robert Florey.

John Halliday will be seen as the oldtime actor and C. Henry Gordon as the publisher. Various persons whose lives are effected, as the result of the deal made by the two men, are Marsha Hunt, Robert Cummings, Esther Dale and Frieda Inescort. Closely associated during the film's action with stars and featured players are Esther Ralston, Albert Conti, Oscar Apfel, Purnell Pratt and others. Additionally, scores of notables of other years will be seen in atmospheric roles.

The Man Who Lived Twice

(Columbia)

Drama

Supporting the literal significance of its title, this production tells a strange story. A killer, knowing that he's at his trail's end, prevails upon a medical scientist to permit him to be the object of his experiment whereby useful men can be made of useless stock. The operation successful, the scientific guinea pig emerges an eminent doctor. He knows nothing of his past, but the law, aided and abetted by a jealous moll of his gangster days, catches up with him. Tried on old charges, he is convicted, but his attorney makes a stirring appeal to the governor that the humanitarian scientist of today is a new man and that the world is more in need of his skill and ability in curing potential criminals than in his death in punishment for the earlier crimes.

The picture is based on an original story by Tom Van Cyche, who prepared the screen play in collaboration with Fred Niblo, Jr. Direction is by Harry Lachman, who in previous pictures has demonstrated a flair for handling this type of material, as the dramatic phases of "Dante's Inferno" attest.

Ralph Bellamy is presented in the dual role of criminal Slick Rawley and the remade Doctor James Blake. Isabel Jewell is the moll of the old days whose jealousy of Marian Marsh sharing the romantic contrast of the story's second phase with Bellamy, leads to her putting the law again on Bellamy's trail. Ward Bond is Slick's gunman pal, later Dr. Blake's protector. The role of the sleuth who devotes his life to tracking down Rawley is assumed by Willard Robertson.

Though the motivating idea of this story is by no means new, the manner in which it has been adapted here is unique. In substance it is the reverse of the "Dr. Jekyll and Mr. Hyde" plot premise. In itself, however, the picture seems to be of the character that makes possible the application of other than ordinary formula exploitation ideas. While the players appearing are worthy, it looks as though the story, itself, is the thing to concentrate on in building interest creating publicity.

Oh Susannah

(Republic)

Drama

While this picture is western in action and atmosphere, it is a romance tinged drama that takes Gene Autry completely out of his heretofore exclusive western player role. Factually the story is melodrama in which the life of the leading player is twice in jeopardy. Hurled from a train by a fleeing murderer who later disguises himself in his victim's clothes to effect his escape, the villain again kills and as he has been accepted as Autry, the last-named again is the objective of a manhunt. But in conjunction with his buddy of several other pictures, Smiley Burnette, and with the musical assistance of a popular coast radio singing orchestra, he does a bit of entertaining, falls in love with the girl in the case and between both contrives to trap the killer and clear his own name.

The story is an original screen play by Oliver Drake and is being directed by Joseph Kane. Musical contrast provides instrumental, solo and chorus numbers prepared by Sam Stept, Drake, Autry and Burnette.

Practically all the relevant action in the story is handled by Autry, Burnette, Frances Grant, Earle Hodgins, Donald Kirke and Boothe Howard, who is the heavy of the piece. Additional players include Clara Kimball Young, Ed Piel, Frank Marvin, Carl Stockdale, Roger Gray, Fred Burns, Lew Meehan, Snowflake and Earl Dwyer.

King of the Royal Mounted

(20th Century - Fox - Sol Lesser)

Drama and Romance

An authentic and believable Zane Grey story sufficiently including virile action and excitement to interest the thrill devotees, a better than average cast and quality of production are the basic ingredients of this production. It's a dramatic story of love and intrigue in the Northwest with a girl's hand and fortune at stake, in which the Royal Mounted policeman frustrates the plot of conspirators to deprive the heroine of what belongs to her.

Many facts recommend the picture to showmanship attention. Zane Grey's popularity as a screen writer is recognized. The story upon which this picture is based is appearing in several hundred newspapers, automatically creating a potential pre-made audience. In it Robert Kent, now being seen in "The Country Beyond" and "The Crime of Dr. Forbes," is presented in the title role. He is of a type not usually seen in action pictures and it is expected that he will be effective in stimulating feminine interest. Sharing the romantic interest with Kent is Rosalind Keith, lately seen in "It's a Great Life," and "Poppy." The part of the heavy is being played by Alan Dinehart. As this trio is the center of all action, supporting players include Frank McGlynn, Sr., Arthur Loft, Grady Sutton, Jack Luden and Artie Ortego.

Direction is by Howard Bretherton, maker of many pictures for Warner, also credited with handling the Hopalong Cassidy series. The adaptation is by Earl Snell, who has a long list of successful screen plays. In this he has introduced many unique twists to distinguish it from previous Zane Grey stories. The film is being produced by Sol Lesser. Practically all action was shot in the Mammoth Lake districts of the High Sierra Mountain Country, the scenic beauty of which duplicates the still primitive Northwest Canada.

His Brother's Wife

(MGM)

Dramatic Romance

According to authentic reports, Robert Taylor's popularity has increased amazingly, particularly with women patrons. A succession of exceptional pictures from "Broadway Melody" to "Private Number," plus his personality, has made him a top ranking favorite. Quite naturally, to most exhibitors, he stands out as this production's dominating showmanship asset. It seems that this story has been selected with a special eye towards increasing Taylor's prestige.

It is a dramatic romance. Part of it is gay and charming; the other half is serious. A young doctor and girl fall in love. His brother and parents object to their intent to marry. The father pays the boy's gambling debts on condition that he go away and forget the girl. Further to remove any obstacle that might hinder his scientific career, the brother marries the girl. Now the story turns completely dramatic. The doctor returns from South America and prevails upon his brother's wife to return there with him. There, as the brother gets a divorce, both understand their love.

With Taylor as the young doctor, the cast looks to be of unusual merit. Barbara Stanwyck is the girl and John Eldredge is the brother. Jean Hersholt will be seen as the boys' father and Joseph Calleia as a gambling czar with whom Taylor gets into financial difficulties. Other players in the cast include Samuel Hinds, Phyllis Claire, Leonard Mudie, Jed Prouty, Pedro de Cordoba, Rafael Corio, William Stack and Edgar Edwards.

Based on a modernly conceived story, the production values are rich in depicting the two major locales, New York and the interior of South America's jungles. The picture is directed by W. S. Van Dyke, whose most recent effort, "San Francisco," is currently causing plenty of excitement.

Films Entered in Festival

Three American producing companies have selected their entries for the fourth International Cinema Festival to be held in Venice, Italy, August 10th to the 31st. Paramount will enter "The Trail of the Lonesome Pine;" RKO, "Mary of Scotland," and Twentieth Century-Fox, "Under Two Flags" and "A Message to Garcia."

Hollywood Premiere Resumes Pre-Depression Glory

"Anthony Adverse" Opening at Carthay Circle Recalls "Good Old Days"

Hollywood Bureau
of MOTION PICTURE HERALD

There was tumult in the town and copious evidence, audible and visible, that the good old days and nights of box office prosperity are here again when Hollywood, professional and citizen, turned out in what may be termed a body to witness the world premiere of "Anthony Adverse" at the Carthay Circle theatre, Los Angeles, on the star-spangled evening of July 29th.

Data:

Applications for first-night tickets at $5.50 each trebled the number of seats in the theatre.

First-night gross exceeded by 20 per cent the top figure previously established by the Carthay Circle in twelve years of operation.

Advance sale for the first fortnight was the largest experienced since 1929.

Fifteen hundred persons bought subsequent-performance tickets entitling them to sit in a specially constructed grandstand to witness arrival of the cinema nobility and twice as many more tried to.

Students of show business—and who in Hollywood isn't?—read particular significance into the populous presence of the laity. Interest of the professional population in a production based on the most spectacularly publicized book in recent years and brought to screen under notable auspices at highly quotable expense was a factor to be counted upon as routine. Interest of the plain people, of whom so many must be induced, ultimately, to pay their way into theatres across the face of the earth, was not and is never a safely foregone conclusion. It was the outpouring of these, in numbers estimated from 35,000 to 50,000, that convinced novice and graybeard, statistician and celebrant, that reference to the depression in the past tense is genuinely justified henceforth.

The grandstand mentioned was a feature of premiere showmanship seldom if ever quite paralleled in the indubitably showmanly environs of Los Angeles. A sectional, portable type of structure, it flanked on two sides the 50-yard approach to the entrance, with 30 feet of lawn between, down which arrivals progressed afoot from carriage to theatre entrance. Announcers identified each via a public address system and gave way to those who could be persuaded to speak. Between arrivals a band played and singers sang, while floodlights poured down and spotlights pointed up and all the niceties, nifties and ceremonial amenities were appropriately exercised.

Among those attending were Jack L. and Harry Warner, Hal B Wallis, executive producer, and Mervyn Le Roy, director of the picture. Representatives of the cast were Fredric March, who plays the name role.



Conditions reminiscent of those lustrous nights prior to October, 1929, when no week was a social success without its Hollywood premiere prevailed at the opening, July 29th, of "Anthony Adverse" at the Carthay Circle theatre, Los Angeles.

Olivia De Havilland, Anita Louise, Gale Sondergaard, Claude Rains, Edmund Gwenn, Donald Woods, George E. Stone and others. Mr. LeRoy, whose guests were Irving Thalberg and Norma Shearer, was lauded by Harry Warner for his work on the production. George Burns and Gracie Allen also made use of the loudspeaker, practically stopping the show with characteristic banter.

Within the theatre, the staff was costumed in consonance with the Napoleonic period, in which the picture is set as to time. A program, produced in precise dimensions of the novel on which the picture is based, 6½ by 9½ by 2½ inches, was distributed.

Heads habitually wagged sidewise are beheld, therefore, nodding affirmatively when studio talk turns, as it consistently and somewhat excitedly does, to the general business significance of the "Anthony Adverse" premiere. The word is out that the good old box office days and nights are here again.

B&K DOUBLE FEATURING STARTS IN SEPTEMBER

Independents Will Follow Circuit's Policy; Theatre Lobby Radios Bring Star Broadcasts

by WILLIAM F. CROUCH
in Chicago

After four years without double features Chicago theatres are to start playing them on or about September 11th. The Balaban & Katz circuit, which dominates theatre activities locally, will be the first to inaugurate the new policy. They will start double feature programs in their "A" houses with the advent of the new season's product and it will be but a matter of days before all other houses in their circuit, with the exception of the loop theatres, will follow suit.

Instead of waiting for the new product to arrive via the regular clearance route, independent theatre men are planning to adopt the dual bills as soon as B & K has opened the way. To wait until the new product is available for them would be a financial blow and regardless of the clause in last year's contract that duals were not permitted the independent exhibitors plan to start using duals as soon as the opening gun is fired. That the distributors will raise any objections is unlikely.

The double feature plan has been so successful in other cities, according to B & K executives, that it is deemed advisable to return to the plan here. The B & K circuit is the only local group which is in favor of the dual program; all other circuits as well as the independents are definitely opposed. Attempts were made last spring by B & K to start the double feature policy but a prohibitive clause in all city contracts ended the efforts.

Warner Brothers theatres, the other leading member of the Chicago Exhibitors Association, is opposed to the return of duals, as are members of the Allied Theatres of Illinois, a group which includes the Essaness and other important but smaller independent circuits.

With a number of deluxe neighborhood theatres that have from 4,000 to 5,500 seats, dual bills are deemed a profitable plan by the B & K group. The smaller independent houses, many of which have but 300 to 500 seats, have done all possible to prevent their return. Inability to get a "turnover" because of the length of the program is the reason given for this situation. The larger houses with plenty of seats can take care of the business when it comes but the smaller house has to resort to a "hold-out" when the rush hour comes.

With the distributors granting B & K an extra seven days clearance between "C" week and the first-week-of-release, a fight is now on between Allied Theatres and B & K and the distributors. Conferences scheduled for this week may result in the settling of this conflict. If not, Aaron Saperstein, president of the Allied group, has been authorized to notify the attorney general that the "Consent Decree" handed down here by the federal court in April, 1932, has, in Allied's opinion, been violated and that the matter of granting extra clearance should be subjected to arbitration. Allied's contention is that the extra clearance affects all first-week-of-release houses instead of just those which are in a competitive situation to B & K "C" week houses. The independent group feels that granting of clearance to houses that are in competitive locations is not out of line but to have the plan effect all first week houses is going too far.

▽

Conferences between exhibitor groups and the Operators Union for the arranging of a new contract for the coming year, are scheduled for this week. Last year's agreement expired in January of this year but through a gentleman's agreement its regulations are to be upheld until September first, when a contract for the coming year is to be made. Last winter the union was asking for a 20 per cent wage increase. What their demands will be at this time is not known. Exhibitors were definitely opposed to the raise when it was last discussed and probably retain that attitude.

▽

Downstate salesmen for local film exchanges report that sales have fallen off sharply the past few days. The continued dry spell throughout the middle western states and especially through the "cornbelt" has placed business in the doldrums in communities which depend upon agriculture for their livelihood. A search of all weather records fails to find a period that has been as dry as the past two months. Corn and small grains have been severely damaged.

▽

Business in the loop lately has been exceptionally good, due no doubt to several strong attractions and livable weather. At the Chicago this week "Rhythm on the Range" and Major Bowes' Dance Band and Unit show are heading for a nice figure expected to pass the $40,000 mark. It is the best business in this big house in months. "Suzy" at the Roosevelt is another big money picture while "Green Pastures" at the United Artists is doing very well. Other loop theatres have been well above average and the next few weeks are expected to be the biggest of the year. The last weeks in August are usually high points.

▽

George Weeks, general manager for Gaumont-British, was a Chicago visitor last week. He gave a luncheon for a number of leading exhibitors, at the Blackstone Hotel, and to preview two new G-B pictures, "Nine Days a Queen" and "Seven Sinners," both of which rated approval from the theatre men. Weeks also dispelled rumors of changes in the G-B sales set-up and said that no changes of any sort were contemplated. Other speakers at the luncheon, besides Weeks, included Clyde Eckhardt, W. A. V. Mack and Abe Fisher.

▽

Voting for the Queen of the Cruise of the Chicago Amusement Publicists Association is heavy along Film Row and among the various theatrical groups in Chicago. The winner will receive a prize the night of the cruise which is midnight, August 18th. The affair will take place on the SS Roosevelt. Each ticket carries 1,000 votes for the Queen. Warner Bros., Essaness and other circuits are fast getting support for their favorite candidates. Harry K. Smythe, president of CAPA, is in charge.

▽

Herb Elisburg is on the vacation list this week. Another to seek solace from a year's busy activity is Larry Stein. Both are press representatives, Elisburg for Essaness and Stein for Warner's.

▽

Ted Weems and his orchestra have been booked into four Great States theatres for stage appearances. As a novelty with his band Weems will show the short film, "The Martins and the Coys," which illustrates the feud between these two clans while Elmo Tanner and Red Engle supply the musical background. The short film, which was first shown at the Chicago theatre, was made here by the General Film Laboratory and directed by your correspondent.

▽

Mrs. Mabel Dietz, secretary of the Minneapolis Film Board of Trade, visited here last week with Miss Emma Abplanalp, local Film Board executive.

▽

Local theatres are installing radios in their lobbies and waiting rooms so that patrons who wish to hear the various broadcasts of film stars from Hollywood can do so and not miss being at the theatre too. During one broadcast a few days ago almost as many patrons of a local theatre could be found in the lobby and waiting room listening to a broadcast by Franchot Tone and Joan Crawford as were inside the theatre auditorium watching Tone perform on the screen.

▽

Monday, August 24th, is the date set for the annual Warner Club picnic. The affair this year will be held at Wicker Memorial Park in Highland, Indiana. Golf, softball, and other athletic events will highlight the program.

▽

Robert Ripley's "Believe It or Not" unit show of freaks has been booked into the Chicago theatre for one week.

Fair Trade Law Decision Awaited

With decision on a test case involving the Wisconsin fair trade practice act expected this week the motion picture and other industries are focussing attention on the probability of tests of a similar Ohio measure.

The law, which is similar also to those passed in 12 other states including California, New York, New Jersey, Pennsylvania and Illinois, stipulates that, "Whoever knowingly and willingly advertises, offers for sale, or sells any commodity for less than the minimum price stipulated in any contract entered into pursuant with the provisions of this act, whether the said person is or is not a party to such contract, shall be deemed guilty of engaging in unfair competition and unfair trade practices and is actionable at the suit of any person damaged thereby.

AMERICANS FILMING THE SPANISH CIVIL WAR, DESPITE RIGID BAN

Firsthand Shots of Battle Scenes Arrive from Within Rebel and Loyalist Lines; Film Smuggled Across Border

Not all the shooting these days in strife-torn Spain is being done by the rebels and the Loyalists of the Red Spanish Government. Proceeding quietly and very much under cover, scarcely a dozen in their ranks, are the American newsreel cameramen who, despite as rigid war-time censorship as ever has been imposed upon newsreel or newspaper photographers, are grinding cautiously in the night and from points out of sight in the daylight.

The Spanish revolution was more than two weeks old before the American newsreel home offices in New York were aware that their men were even on the battle-fronts. Disrupted communications and drastic censorship had led the managements on Broadway to believe there would be little if any pictorial record of the war available for American theatres. Now negatives in the can and carefully-worded cables are beginning to get through the lines, and already firsthand shots of the fray are in this country, but not without the continued possibilities of casualties to men and equipment.

The American newsreel cameramen today are with the rebel army at Burgos, recording the activities of the Fascist insurgents while they are asserting that "the beginning of the end" of Spain's rebellion has come, as deserters from the loyal forces are entering the Rightist lines at Buitrago, 40 miles north of Madrid. The cameramen are in Madrid, too, filming the Loyalist movements, and at La Zaida, 30 miles southeast of Saragossa, amid the changing scene of capture and recapture.

The American newsreel men will ignore Secretary of State Hull's blunt warning to United States nationals that they remain in Spain at their own peril.

First Shots Arrive

The first newsreel scenes to reach New York, last Friday, were more of "academic" nature than of action. It still was too early to determine the quality of the pictures now being smuggled across the border, nor could the managements determine how far away their cameramen were from the "closeup" scenes of action.

Pierre Luck, first newsreel cameraman for Fox Movietone in revolt-torn Spain, cabled to Truman Talley, general manager, in New York a vivid description of the trek of luckless natives in one Spanish village to and from their homes to avoid the gunfire of opposing forces.

Mr. Luck had reached the front lines of rebel forces near the town of Vera only by exposing himself to snipers who lined his route as the rebels advanced on San Sebastian.

Mountain Warfare

"I saw scenes of mountain warfare which, for hardships imposed on the troops, were almost unbelievable," Mr. Luck said in his message, relayed to Mr. Talley by Associated Press. Mr. Talley expects to find much of the fighting recorded in Mr. Luck's next batch of negative.

"Starting at Lesaca," Cameraman Luck continued, "I went horseback over the mountains with a native guide. We jogged for five hours before reaching Oyardun, where Colonel Beorlegui commands a column of 3,500 men, mostly Carlist volunteers.

"From the hills surrounding Oyardun the troops looked down on San Sebastian, about eight and one-half miles away. In front of the Fascists, stretching around to Enderlaza, on the right, were government forces trying desperately to cut off the Colonel's troops from communication with Pamplona." Mr. Luck, for obvious reasons, made no mention of his camera.

Mr. Luck reported to Mr. Talley that the rebel commander, Colonel Beorlegui, boasted he could "take San Sebastan easily with a loss of perhaps 500 men, but I have been held back by orders from Pamplona. I could at any moment blow up the important railroad bridge between Irun and San Sebastian and wreck the armored trains used by the government to maintain communication between these two points." And there Mr. Luck has his camera poised, in action.

Luck dined in Oyardun with rebel officers, including two priests wearing uniforms. During dinner, information trickled in that the town was to be attacked. Bugles sounded a warning for evacuation. Not only civilians but soldiers streamed into the hills. Mr. Luck went with them.

Rebel officers later explained to the cameraman that the strategy was to evacuate, let the government's loyal troops come in, and then recapture the town.

"If you find on developing that the negative quality is not up to standard please take into consideration that a good deal of it was shot under danger of life," said the information sheet accompanying the pictures received from Mr. Luck. With him were Editor Hans Mandl, Cameramen Prieto, Alonzo and Palaccio, and two sound engineers were also in contact with him.

Movietone News last Friday released a national "special" to all of its American accounts on the film sent it by its Spanish representatives. Mr. Talley claimed that these were the first pictures of the sanguinary civil war to be shown on American theatre screens. The negative was brought to New York on the SS *Bremen*, which arrived shortly after noon Friday.

Mr. Talley said he was informed from Europe by Russell Muth, Movietone's European director, that Fox newsreel had scored a beat in every nation in Europe with the revolt pictures. Special prints from New York are now on wing to South America and the Orient.

Movietone's first pictures, of Madrid in the midst of the struggle, were flown secretly from outside that city to Paris in a chartered plane.

Incidentally, Mr. Luck had been the sole Movietone representative in Madrid in the almost bloodless revolution that ousted King Alfonso. He was decorated by the successful revolutionists at that time. Further, he had just returned to Spain from Ethiopia, the last member of the Movietone expedition that covered the Italian conquest to leave Africa.

Reading between the lines of the information sheets coming through to all newsreel headquarters in New York with the film from Spain, there is evidence that every time a crew ventures out to make pictures the men's lives are ventured also. Stray bullets are commonplace when a nation is torn by civil strife, and hot-headed commanders, sullen in defeat or flushed by triumph, are wont to regard cameramen as enemy spies or as persons on whom to vent spleen or newly acquired power.

The "dope" sheets of the second batch of film which arrived on the SS *Normandie* on Monday were full of such suggestions. Fox's Cameraman Prieto, who to date has made most of the Fox pictures showing the Fascists in action, wrote:

"Had to leave this division after it left Burgos (sleepy cathedral town of Northern Spain). They are all youngsters, between 15 and 20 years old, with the exception of a few officers, and they are going up to the Guadarrama mountains for a major engagement with the government forces. One of the commanders told me that to proceed any further with them would be to invite a taste of trouble. The

(*Continued on following page*)

BULLETIN

"You may assure the *Motion Picture Herald* there will be no socialization nor confiscation of American representation in the film group here," Jose Carner Ribalt, newly appointed Comisario de Espectaculos Publicos de Catalunya, told me today," Harry Chapin Plummer, *Herald* representative in Barelona, cabled New York at press time.

"We propose to rebuild on the old structure, not to tear it down," the new commissioner said. "There will be regulation and intervention in the sense that the Interstate Commerce Commission regulates American railways, and undoubtedly there will be also the establishment of quotas and the enactment of contingent laws will follow as in other countries. As to the native Spanish industry, the position of the producing companies is bad, as their backers under the old regime have fled, leaving them virtually bankrupt, and certain studios, like the theatres, may be made cooperative units in which the proprietors, impresarios and employees will share the production and profit, with the government providing all the legal support and, where necessary, subvention. But no socialization and no confiscation.

"Production of the American group may prove the solution of the frozen money situation."

The Federacion Regional de Espectaculos Publicos was formed to amalgamate the labor groups of exhibition, distribution and production.

Cameras Confiscated, Film Hidden Under Coat; Several Cameramen Jailed; Plane Chartered Outside Madrid

CAMERAMEN OUTWIT WAR CENSORS

(Continued from page 57)

two French 'still' photographers with me were 'cuffed' about and had their plates broken."

Again from Pierre Luck:

"The bridge of Endarlaza has been destroyed by the government troops which were stationed on the side of the Bedasson river. Consequently, in order to reach this place, I had to walk seven kilometers in the mountains."

In Movietone News, Volume 18, Number 93, made up Monday and Tuesday of this week, for Wednesday release, both sides of the conflict are shown.

Metrotone Cameramen Active

In spite of the difficult communications and censorship along the French border, Hearst Metrotone News cameramen have cabled that they, too, are succeeding in getting pictures of Spain's civil war past the frontiers.

Metrotone cameramen are in the thick of the fighting in the Madrid area as well as Barcelona. The personnel includes several photographers long in newsreel service: Henri Cabrieres, Gaston Chelle and Ariel Varges. Before actual revolution broke out they had formulated plans for a complete coverage.

In dispatches received in New York Tuesday by Michael Clofine, editor, the Metrotone cameramen disclosed they are experiencing some difficulty in enlarging their staff with newsreel photographers from Africa—men who have been active in recent months in the Italo-Ethiopian war. Here and there, too, they report, they are under protective custody.

First Metrotone pictures were in last week's issue, when views along the French frontier were shown.

Nine Paramount Cameramen

Before the first gun was fired in Spain, A. J. Richards, Paramount newsreel editor in New York, had the European map charted for points of strategy for his camera crews. And no sooner was the initial clash between Loyalists and rebels on the record than Mr. Richard, giving the word by cable from New York, had his men move into position.

Nine cameramen immediately commenced operating out of three headquarters. Reginald Brooks, who traveled from England, occupied the central neutral office in Bordeaux. Through his office negative prints are shipped to the United States and men on firing lines are apprised of the success or failure of their attempts to ship war film news out of Spain. Mr. Brooks has two planes at his disposal which are piloted by Englishmen.

Working out of Madrid is Ludwig Geiscopp, an American citizen. Mr. Ludwig was in Spain some time before the revolution broke out. Paramount newsfilm on Broadway and in key cities of the country this week was taken mainly by this cameraman.

Working also with government troops in Toledo and Barcelona, respectively, are John Baylif and John Dored. Pierre Le Long, a Frenchman, is under the direction of Mr. Dored, the cameraman who gained prominence for his prowess during the Italo-Ethiopian trouble.

With rebel troops are Frank MacGregor and James Hart, both English. Mr. MacGregor maintains his headquarters at Burgas with the insurrectionists.

Editor Richard said he deliberately refrained from naming any cameraman whose nationality might prove antagonistic to either side.

Although Paramount estimates its crews have shot about 12,000 feet of film in the Spanish fray, the home office to date has not had a single report of a casualty, or even slight injury to any man at the front.

At various times, however, Paramount cameramen have been arrested and lodged in jail. In Madrid, two planes and film, as well as men, were seized. Through the American Embassy the men were released, their planes returned and also sections of the film that were not censored.

Newsreel men in New York consider they are fortunate if 25 per cent of the negative which their staffs are exposing in Spain escapes seizure or mutilation. They figure that is about the percentage which arrives in America from the time it passes through the camera until it reaches the shipping cans at Bordeaux.

Pathe Cameras Confiscated

Pathe News cameramen have also been getting news shots out of Spain. Three such stories have come to New York from the five cameramen working on the subject during the past week, their film being shipped through the French border town of Hendaye and then finished by the Paris office.

While street scenes of the battles were being filmed by Pathe's staff, several of the cameras were confiscated, but in each case the operator was able to save the film by hiding it under his coat.

The Spain project is under the direction of William G. O'Brien, European manager of Pathe News.

Demands of Small Group Delay Reopening Barcelona Business

Some semblance of normalcy was returning to the Spanish motion picture industry this week, according to Harry Chapin Plummer, Motion Picture Herald *representative in Barcelona, who cabled that the offices of distributors and all theatres were still closed but it was understood that only the minor demands of a small group were standing in the way of a reopening, expected by Thursday of this week.*

The "Commissioner of Spectacles" of Catalonia has ordered inspection of all film establishments in the region, including studios and laboratories. The inspector will be empowered to intervene in the activities of the organizations relative to the conduct of business and the internal phases, and in exceptional cases, will have the right to place in the company a permanent delegate "for the proper functioning of the house."

Bank accounts are still closed for the payment of all bills except wages. This is designed to "avoid panic."

The Metro-Goldwyn-Mayer home office in New York was informed that no harm had befallen its personnel in Spain and that the office equipment had not been damaged by the civil war. Robert Trillo, head of RKO Radio Pictures of Spain, was at Marseilles momentarily expecting to gain entrance to his home territory. He had been refused entrance last week by way of Gibraltar and had returned to Rome.

Wellman to Direct "Sawyer"

William A. Wellman has been added to the staff of Selznick International and his first assignment will be to direct "The Adventures of Tom Sawyer," the screen adaptation of Mark Twain's story of American boyhood.

Renews RCA Contract

Ideal Sound Studios, Inc., has renewed its contract for RCA Photophone High Fidelity recording for 10 years.

Far Eastern Managers of Universal Promoted

N. L. Manheim, export manager of Universal Pictures, this week made several promotions in his company's Far Eastern personnel. Lipton Astrachan, present manager for Japan, has been made Far Eastern supervisor with jurisdiction over Japan, China, the Philippines, Dutch East Indies, Straits Settlements and India. Alfred Daff, present manager in Melbourne, takes over the management of the Japan territory. Lawrence De Prida has been made manager of the Philippines to take the place of Charles L. Brookheim, who is on an indefinite leave of absence because of ill health.

Legitimate Theatres Are Showing Revival

San Francisco's periodic burst of legitimate stage activity is on again, enhanced by the running of two Works Progress Administration dramas in local theatres. Homer Curran is presenting Katharine Cornell in "St. Joan" at the Curran Theatre, with Tallulah Bankhead in "Reflected Glory," a new George Kaufman play, scheduled to follow.

Burroughs-Tarzan Increases Output

Borroughs-Tarzan Pictures have stepped up production to meet reported requirements of franchise affiliates and will release 24 feature attractions for the current season.

Twelve of these productions will be made by the company itself and twelve will be farmed out to individual producers.

"A TRIUMPHANT FILM" "Mary of Scotland" a triumphant film. John Ford's direction of the picture is a masterly job . . . as inspired a piece of work as was his casting of "The Informer." —*N. Y. Daily News*

"SUREFIRE FOR BOX-OFFICE" A most excellent picture . . . romantic, hearty, showy and theatrical . . . good lusty entertainment, surefire for the box-office. Miss Hepburn's following will like her as the queen who threw away a kingdom and a life for love. —*N. Y. Sun*

"ELOQUENT . . DISTINGUISHED" Reaches the cinema in a moving, eloquent and distinguished transcription. Fredric March has never been finer than he is as the bold, dashing and romanticized Bothwell. —*N. Y. Herald-Tribune*

"LAVISH . . STUNNING" Weighty and impressive is "Mary of Scotland." A fine drama important in theme and gripping in treatment. It deserves SRO business. —*N. Y. Post*

"A FILM YOU MUSTN'T MISS" Maxwell Anderson's beautiful "Mary of Scotland" has reached the screen as an impressive and stirring picture. . . . Splendidly cast, handsomely mounted, it is a film you mustn't miss. —*N. Y. Daily Mirror*

KATHARINE

HEPBURN

FREDRIC

MARCH

"ONE OF YEAR'S NOTABLE PHOTOPLAYS"

. . . richly produced, dignified and stirringly dramatic . . . the picture has depth, vigor and warm humanity. —*N. Y. Times*

"IT IS TOPS"

Hollywood has turned out one of its finest pieces of historical-drama in "Mary of Scotland." RKO has taken from the pages of history the life of Mary Stuart and made it into a drama that is warm, moving, human and intensely interesting. It is tops. —*N. Y. Evening Journal*

"EXALTED . . INCOMPARABLE"

A distinguished product of the varied arts of the cinema . . . vividly imagined, simply written and powerfully acted . . . it has an exalted rhythm and incomparable vigor all its own. —*N. Y. World-Telegram*

FIRST WEEK'S BUSINESS AT RADIO CITY MUSIC HALL HOLDS PACE OF BIGGEST MIDWINTER GROSSES . . . . HELD OVER, OF COURSE! . . . OPENS THIS WEEK IN BOSTON, WASHINGTON, CHICAGO, BALTIMORE, DALLAS, ATLANTIC CITY, SEATTLE, AND OTHER KEY CITY FIRST RUNS!

MARY OF SCOTLAND

with FLORENCE ELDRIDGE . . DOUGLAS WALTON . . JOHN CARRADINE . . DIRECTED BY JOHN FORD
FROM THE PLAY BY MAXWELL ANDERSON . . PRODUCED BY PANDRO S. BERMAN

RKO - RADIO PICTURE

PRINTED IN U. S. A.

JACK COHN ANSWERS AYLESWORTH; URGES WAR ON RADIO APPEARANCES

Lending the Stars for Air Programs Is "Selling Ammunition to the Enemy," Says Vice-President of Columbia

Charging "treason within the ranks," Jack Cohn, vice-president of Columbia Pictures, this week declared himself unreservedly on the side of exhibitors who now are protesting the appearance of motion picture stars on radio programs. Mr. Cohn said that producers must tell their stars that they are working either for films or for the radio but that they cannot work for both.

The possibility of any working arrangement between radio and motion pictures for mutual profit such as that proposed recently in Motion Picture Herald by Merlin Hall Aylesworth, chairman of Radio-Keith-Orpheum Corporation and on the advisory committee of National Broadcasting Company, was termed "ridiculous" by the Columbia executive.

"Mr. Aylesworth must have been talking chiefly in his capacity as a radio executive," he declared.

In answer to the claim that the motion picture would be given a medium for publicizing its product "far greater than any existing exploitation channel" under such a plan, Mr. Cohn remarked that present advertising media are entirely adequate for the film industry.

"Good pictures sell themselves," he said. "We have tried 'plugging' pictures on the air both directly and by means of playing up song hits taken from them, and there has been no noticeable increase in business over that obtained through more tested channels."

Holding that nothing can refute the testimony of exhibitors who are protesting the appearances individually and through their organizations, Mr. Cohn declared flatly that the basic fact in the argument is this: "Exhibitors are objecting, and rightly so, to a situation in which stars of pictures which they are showing are scheduled to give radio programs at the precise hour that the theatre manager expects his evening crowd to appear. Naturally their business suffers."

The temper of exhibitors in the matter is such at present, the Columbia vice-president said, that they are willing to take drastic steps to force producers to bar their stars from the air. "It has been suggested to me," he said, "that they will propose to distributors that product contracts include a clause providing that they do not have to show a picture on nights on which its featured players are making radio appearances.

"They claim that they might just as well close their theatres on such nights," he added.

This point the executive exemplified from personal experience. He remarked that his own family, on occasion, have refused to go to a picture because they preferred to stay at home and listen to the stars on the air.

The argument that radio companies are paying huge salaries to film stars for their appearances and that this should prove a boon to the studios which have been confronted with the financial demands of players who feel that their income is insufficient, Mr. Cohn dismissed with a wave of his hand.

"As a matter of fact," he said, "our stars are getting so much now that they don't know what to do with it. Many of them are talking of cutting down the number of productions a year because of the fact that higher salaries bring them into the high income brackets for tax purposes and they find themselves working hard all year only to turn over a major portion of their salary to the Government."

Exhibitors Letters Cited

Circular letters set to all producers by the Independent Motion Picture Owners Association of Connecticut and the Kansas-Missouri Theatre Owners Association, a personal letter to Mr. Cohn from M. J. Mullin of the Mullin and Pinanski circuit, and an organized protest by the Independent Theatre Owners of Southern California and Arizona, were cited by the executive as examples of the objections being made by exhibitors to the radio competition.

Substance of the letters and of the protest is that the use of stars on radio programs is definitely harmful to box office receipts and should be condemned in the interests of fair play.

Sees Time Lost from Films

Not the least of the evils resulting from the increasing use of motion picture stars for radio entertainment, according to Mr. Cohn, is the fact that the players spend time which, under their contracts, should be devoted to work in the studio, to studying their dialogue for radio appearances.

"Radio is competition for the motion picture," he concluded, "and no arrangement can be worked out for an amicable arrangement under which both will benefit. We have met that competition in the past and we will continue to meet it in the future. And we will do it when and if television becomes a commercial reality. But we are treading on dangerous ground, selling ammunition to the enemy, when we lend our stars for the enhancing of competing programs."

Theatre Men Appointed To Board of Censorship

Vic Gauntlett, advertising director of Hamrick-Evergreen Theatres, and Neal East, branch manager for Paramount Pictures, have been named to the official board of theatre censors in Seattle.

Haines Made Warner New York District Head

Roy H. Haines, New York, Brooklyn and northern New Jersey district manager for Warners, has been promoted to district manager for New York state.

Sears Is General Manager of Sales For Warner Bros.

Gradwell L. (Grad) Sears this week was appointed general sales manager of Warner Brothers Pictures Corporation in a move which reestablished a post non-operative since the beginning of the sales regimes of Sam E. Morris, now vice-president in charge of foreign affairs, and Edward L. Alperson, now president of Grand National Pictures.

At the same time, Andrew W. Smith, Jr., eastern and Canadian general sales manager for the same company, resigned from his post. Mr. Smith denied the report he was joining Grand National; he did say he had "several offers under consideration."

Mr. Smith joined First National in 1924 as assistant to the general sales manager and when the company was acquired by Warner he was made eastern and Canadian sales executive. About two years ago he was elected vice-president of Vitagraph, the distributing organization for Warner-First National.

Mr. Sears, who formerly supervised the sales in the West and South for the company, now has all of the United States and Canada under his supervision.

Born in Hannibal, Mo., on January 30, 1897, he was educated at Shelbina, Mo., public and high schools and the University of Missouri.

He served in the World war, leaving the service with the rank of first lieutenant. After demobilization, he joined World Film as a salesman, first in New York, then in St. Louis. Later he joined Republic—the Lewis J. Selznick Company—and Selznick and Vitagraph long before Warner acquired it. In December, 1930, he joined the old First National as a Chicago salesman, later becoming branch manager in that city and in Cleveland.

In 1929, he was appointed southern and western sales manager, continuing with First National after its purchase by Warners, when he was appointed western and southern general sales manager. He was elected a vice-president of Vitagraph in 1935 in Los Angeles.

The First National brand name will not be affected by the recent dissolution at Wilmington of First National Pictures, Inc. Robert W. Perkins, Warner general counsel, said this week the dissolution was merely a legal action taken with respect to an old corporation which had been completely inactive for five years. Mr. Perkins declared that that company had nothing to do with the current First National, which "is just as much in business as it ever was."

Sam E. Morris said the dissolution in no way affects the First National alignment in England, where completely separate organizations are maintained.

Aristotle's Ideas of Art Finally Reach the Screen

Geometrical Blocks and Spirals Used to Create Moods

Possibilities of the motion picture as an art medium, perhaps more far-reaching than in its present dramatic expression, are suggested in two short subjects, conceived, developed and produced by a young woman from Texas with a surprising background of art, philosophy and mathematics and a young man with apparently a highly developed technical knowledge of cinematography.

The product is called a synchromy, a word invented out of "synchronize," "chiaroscuro" and "symphony," which explains the process to the initiated. Reduced to simpler terms, the effect of the film is that of "seeing sound." The first reel, produced a year ago and shown for a two-week run in the Music Hall in New York, was titled "Rhythm in Light." Synchromy No. 2 is explained in the title as "A pictorial composition in abstract forms based on 'The Evening Star' sung by Reinald Werrenrath."

Based on intricate mathematical formulae and developed along principles of art expounded by Aristotle 23 centuries ago, the ideas of Mary Ellen Bute and Theodore J. Nemeth, the enthusiastic originators, conform to one of the primary principles of any art, in that they are understandable, in the finished product, to the most uninitiated, non-technical mind. The principle on which the development is based is that the ordinary perception of music, through the ear, can be enhanced and intensified in its effect by the addition of visual forms coinciding with the harmonies expressed in sound.

Successful audience reaction at the showing of the first reel in the Music Hall last year paved the way for the booking of the second, and it opened there with "Mary of Scotland." The original effort, in addition, was booked independently by the young producers in several houses throughout the country and brought praise from a theatre manager at Grand Rapids, Mich., in the "What the Picture Did for Me" department of MOTION PICTURE HERALD. Albert Heffernan of the Owl theatre in that city termed it, "a very marvelous short, entirely different from the average."

Creating Mood with the Abstract

Miss Bute, who combines a wide education with a highly personable character, explained that her idea is based on the simple premise that modern artists have proved that abstract shapes, spirals, cones, planes and geometrical blocks, create a mood through the eye as sound creates a mood through the ear. The one essential lacking for matching music with visual images—motion—has been adapted, in her creation, through the resources of the motion picture, and developed on the same rhythmical pattern as the musical composition.

Her thesis was reflected by the reactions induced at the showing of the reels in a projection room of the Film Center on Ninth Avenue, New York, around the corner from the ancient structure in the rear of 422 West 46th Street where Miss Bute and Mr. Nemeth have their studio and laboratory. Here the camera expert has constructed a "stage" and adjustable mounting for the camera, based on his own ideas and built especially for the photographing of the difficult sequences in the scripts. Here Miss Bute works out her formulae and constructs plaster models of the abstractions for the camera.

Images Dissolve Into Fantasy

A concrete example of "seeing sound"—a picture of a sound track—is given in the foreword of the latest production. The images dissolve into an ever changing world of fantasy, the pictures that the artists had in their minds while listening to the selection from Wagner's "Tannhauser" on which the film is based. A galaxy of silver spheres, circles and stars, ghostly, flower-like figures and other forms, nebulous and again starkly clear, glide through the luminous atmosphere of the screen to the exact rhythm of the music. The effect, to the layman, is analagous to that brought about while watching the interpretation of music through the dance.

Miss Bute is now working on a method of incorporating color in the films. She said that she has developed a system which uses the 12 colors of the spectrum in a chromatic scale and this scale will be utilized as an exact parallel of the musical scale. "Thus," she said, "we can have a complete composition, visual and aural, worked out in harmony and counterpoint and welding movement, music, form and color in rhythm to express comedy, gaiety, humor, horror or pathos."

The young artist gained background for her experiment during an education which included study at the Pennsylvania Academy of Fine Arts and at the Sorbonne, Paris. She took a course in stage production under the late Professor George Pierce Baker at Yale, and later was a teacher on the Floating University and director of a stock company.

Claims Climax Is Intensified

Miss Bute and Mr. Nemeth see endless possibilities for the use of the basic theme. The photographer has employed the latest technique in camera work and in the use of color filters, and has developed, besides, ideas of his own in this direction which he believes will be important in future production.

"This new phase of the cinema art intensifies climax," said Miss Bute, whose efforts are directed mainly toward eventual application of the idea in regular feature product of the industry. "Its future use in feature length films to stress moods and psychological moments should prove an important step forward in motion picture technique."

VITAPHONE BIRTHDAY MARKED BY WARNERS

The 10th anniversary of the public showing of the first motion picture to utilize the then new invention called Vitaphone was scheduled to be celebrated on Friday by Warner Brothers, the first modern company to show sound pictures. Ceremonies at the Warner studios in Burbank, California, and at the home office in New York were to be held.

On August 7, 1926, at the Warner theatre on Broadway, "Don Juan," starring John Barrymore, was the first film to boast a fully synchronized musical score. On the same program was a short subject in which Will H. Hays spoke to the audience and predicted a universal acceptance of sound motion pictures. In 1927 the company released "The Jazz Singer" with Al Jolson in which the actor spoke a few words and a year later, in July, 1928, the same company released "Lights of New York" as the first all-talking motion picture.

Imperial Set for Europe

Fioms Red Star, Paris, has contracted to distribute the product of Imperial Distributing corporation in Continental Europe.

Big New York Circuits Expand

With the new buying season presenting a difficult problem for the smaller unaffiliated circuits, expansion moves by the larger independent theatre groups are under way in New York. Several deals strengthening the purchasing power of the circuits have been consummated and a number of others are in work.

Consolidated Amusements is stepping out as the leader in the new move. Within the past two weeks the circuit has bought substantial interests in the Leff-Meyers circuit and the Elite circuit. Another transaction is in progress whereby four to five more houses will be added.

In each instance Consolidated will do the buying and booking. The Leff-Meyers group has 10 houses, while the Elite, of which Abel Fanachi is head, operates the Morningside, Gem, Greely, Village, Chelsea, Annex, Chatham and Savoy. With the two new groups, the new total of theatres for which Consolidated will buy and book for next season is 41.

Reports were current yesterday that Edward Peskay was negotiating to pool his seven theatres with Prudential. Neither Peskay nor Joe Seider could be reached yesterday for statements.

Dave Rosenzweig, who has a number of units in Brooklyn, Long Island, and the Bronx, has joined with Sam Cocalis. This new association plans to build and acquire several theatres in various parts of Brooklyn and Long Island.

Harry and William Brandt have a number of deals in work which will increase the circuit's holdings in Brooklyn, Manhattan and New Jersey.

Century is building two Brooklyn and one Long Island theatres in a move to protect surrounding properties in these areas.

COMPANIES' FINANCIAL PROSPECTS PAINTED BRIGHT BY WALL STREET

Fall Earnings Expected To Be Best in Years Because of Good Pictures and Freer Spending by General Public

Wall Street this week rated the motion picture's earning prospects for the fall as the best in years, due to a series of good pictures and the fact that the public is again spending money. Financial attention in the industry was directed at the same time to a study of the Fox Film financial condition, as reported in an annual statement, and to the disclosure by the Securities and Exchange Commission in Washington of important salary and contract information of Fox Film which the corporation had sought to keep secret.

Also, a minority stockholders' suit against Fox for an appraisal of the stock was dismissed; Miles Detroit Theatre Company, Detroit, listed its stock holdings with the Securities Commission; Arthur Loew's stock acquisitions were reported by the Commission, the while Metropolitan Playhouses in New York reported losses of $45,283.

Wall Street's highly optimistic opinion of the motion picture's future was reported by the *Wall Street Journal,* which said:

"Earnings of the moving picture companies have been running unusually well this Summer in spite of the fact that some of the leading producers have been holding back their principal releases and others have been slow in getting out product.

"The new season's films are now just beginning to come into the key city theatres and based on apparent public response, the big amusement companies should have by far the best earnings this Fall that they have had in years. The public is spending money freely again and the industry has pretty well worked out of its financial worries and now has ample product to bring to the box office. Experience has shown that the prosperity of the film theatre, like that of the stage, depends on the show that is given, and the program of films for this Fall offers an unusual number of probable successes.

Loew's Inventory

"Loew's is leading the industry, having maintained its finances and its personnel intact through the bad years. Loew's this year has the largest film inventory in its history $32,000,000 against $22,000,000 in 1929. Its list is composed almost entirely of high cost feature pictures of quality and the success of this policy is demonstrated by the unusual box office records being made by its current films. Earlier this year earnings lagged a bit due to the sudden jump in amortization occasioned by the simultaneous release of half a dozen major films. Now that these films are in general release profits are starting to mount.

"Loew's current releases," the Journal continues, "include 'Mutiny on the Bounty,' 'China Seas,' the Marx Brothers in 'Night at The Opera,' and 'Tale of Two Cities.' More recently 'Suzy,' the 'Great Ziegfeld' and 'San Francisco' have been outstanding films. The latter film in some cities has been exceeding 'Mutiny' in box office returns.

"Loew's list for the coming season includes a number of films costing $1,000,000 up to $2,000,000 each, the most expensive list ever offered by a producer. Among the leaders will be 'Romeo & Juliet,' 'The Good Earth,' 'Prisoner of Zenda,' 'Maytime,' and films starring the Marx Brothers and Greta Garbo. If Loew's policy of making costly films continues to be successful, earnings of the company next Fall should be the best since 1929.

"For the 40 weeks ended June 4, last, Loew's (including subsidiaries) in its most recent report of earnings, showed net profit of $7,390,495 after depreciation, federal income taxes, subsidiary preferred dividends, etc. This was equivalent after dividend requirements on Loew's $6.50 preferred stock to $4.47 a share on approximately 1,500,400 average number of no par common shares outstanding during the period. This compares with $5,840,351, or $3.50 a share on 1,473,300 average common shares outstanding during the 40 weeks period ended June 6, 1935. For the 12 weeks ended June 4, indicated net profit was $2,357,457 and balance $1.43 a share on 1,504,095 common shares against $1,495,014, or 86 cents a share on 1,490,095 common shares in the 12 weeks ended June 6, 1935.

Twentieth Century - Fox

"Twentieth Century-Fox is running second to Loew's in the number of its apparent successes," the article said. "Earnings for the first six months ended June 27 were $2,769,190, equal after preferred dividends to $1.43 a share on 1,228,039 shares of common against $1,355,781 earned by the Fox Film Co. in the 1935 period, before the merger with Twentieth Century. Current successes include 'Under Two Flags,' 'The Country Doctor' showing the Dionnes, and the usual profitable Shirley Temple films.

Warner Profits Delayed

"Warner Brothers having started well this fiscal year will show a material decline in earnings during the second and third periods of its fiscal year ending August 31, mainly because its two main features will not come into general release until Fall. 'Green Pastures' has just started showing in New York and 'Anthony Adverse,' one of the most ambitious films Warner has made, had its first showing on the coast recently. These films should bring a sharp upturn in Warner's Fall profits.

"For the 26 weeks ended February 29, 1936, Warner Brothers Pictures, Inc., including subsidiaries, showed net profit of $1,976,245 after depreciation, amortization of film costs, interest, federal taxes and minority interests. After allowing for dividend requirements during the period on the $3.85 preferred stock on which there were unpaid dividends, there was a balance for the period equivalent to 48 cents a share on 3,701,091 shares of $5 par common, excluding 100,253 shares held in treasury. The company's net profit contrasted with a net loss of $133,515 for the 26 weeks ended February 23, 1935.

Columbia Pictures

"Columbia Pictures has two successes, Grace Moore in the 'King Steps Out,' and Gary Cooper in 'Mr. Deeds Goes to Town,' and is now awaiting the release of Capra's 'Lost Horizon,' which cost over $1,250,000.

"The latest report of Columbia Pictures Corp., including subsidiaries, covers the nine months ended March 28, last. Net profit was $958,579 after federal taxes, depreciation, etc. This was equivalent after preference dividends to $3.12 a share on 280,413 shares of common. It compares with $1,572,720 net profit, or $8.62 a share on 177,933 common shares for the nine months ended March 30, 1935.

Paramount Pictures

"Paramount, still in process of recovering from its management difficulties, is beginning to get its new product out on the market. Its latest, 'Rhythm on the Range,' has been well reviewed, and its new star, Francis Lederer, is appearing in 'My American Wife.' Cecil B. DeMille is now making 'The Plainsman.' Paramount's earnings may be slow in recovering this year, but its position will be helped by the successful production of other companies which will increase the revenue of its chain of 1,000 theatres.

"The report of Paramount Pictures, Inc., for the quarter ended June 30, 1936, showed a tentative estimated consolidated loss of $476,000 after provision for normal income tax, and after applying $800,000 of the inventory reserve set up as of December 31, 1935, interest, foreign exchange adjustments, reserve provided for undistributed earnings tax, foreign investments and other contingencies. In the preceding quarter company reported a profit of $718,922 after federal taxes and after applying $800,000 of the $2,500,000 inventory reserve set up last year. Thus, indicated profit for the six months ended June 30, as compiled from the first and second quarterly statements, was $242,922.

"For the first three months of 1935 the Paramount company, then newly reorganized, showed in its quarterly statement estimated net profit of $1,472,000. This was after allowance of $400,000 for interest on the new debentures for the period and after deducting federal taxes and certain non-recurring charges, notably bank interest and a $440,000 foreign exchange adjustment. For the second quarter estimated earnings were $796,000, including foreign exchange adjustment and after federal taxes, interest and reserve for losses of Paramount Broadway Corp. and of certain other companies,

(Continued on page 66)

U. S. ADMISSION TAX PAYMENTS UP A TENTH

A gain of more than ten per cent in admission taxes collected in the fiscal year ended June 30, last, as compared with the preceding year, is reported by the Internal Revenue Bureau. Collections during the twelve months ended with June reached a total of $17,112,175 compared with $15,379,397 during the year ended June 30, 1935.

Collections in June, bureau records show, were the largest of any month in 1936, totaling $1,532,189 against $1,318,765 in May and $1,211,288 in June, 1935. The previous highest collection in 1936 was $1,459,694, in January, from which point receipts dropped to $1,404,836 in February and in March to the half-years' low of $1,255,393, beginning to climb, with collections in April jumping to $1,266,425.

Annual Statement of Fox Films Arouses Discussion; Salary and Contract Information Disclosed in Report to SEC

BLAST 'EM RIGHT IN

with Universal's double-barreled



Action such as they never saw! Postal detectives in the mighty melodrama of the minute! Mail Robberies and Man-Hunts in Raging Floods! The most thrilling bombshell of Love and Action ever exploded on your screen!

RELEASED AUG. 16



POSTAL Inspector

with

Ricardo CORTEZ · Patricia ELLIS

Michael LORING · Bela LUGOSI

David Oliver — Billy Burrud
Wallis Clark — Guy Usher
William Hall — Spencer Charters
Arthur Loft — Harry Beresford

Directed by Otto Brower

TO YOUR THEATRE

charge of box-office dynamite!

Thrills such as they never experienced! Unseen Terrors stalking in America's Wonderland! Miles of Forests Afire! Murder, Mystery and Romance Amidst Scenic Splendors never before caught by the camera!

RELEASED AUG. 23





YELLOWSTONE

[The Great Geyser Murder Mystery]

with

Henry Hunter Judith Barrett Alan Hale
Ralph Morgan Andy Devine
Monroe Owsley Rollo Lloyd
Raymond Hatton Paul Harvey
Paul Fix *and* The Buckaroo Quartet

Original Story by Arthur Phillips
Screen play by Jefferson Parker, Stuart Palmer, Houston Branch
Directed by Arthur Lubin
Associate Producer, Val Paul

STOCK APPRAISAL SUIT DISMISSED

(Continued from page 63)

the future status of which was in doubt. On this basis, 1935 first half estimated net was $1,912,000.

RKO Production Running Smoothly

"Radio-Keith-Orpheum, still in receivership, will probably have its reorganization plan ready by early Fall and in the meanwhile studios are running smoothly and earnings improving. Its latest big film, Hepburn in 'Mary of Scotland,' is doing well.

"The most recent report of Radio-Keith-Orpheum, in receivership, showed for the company and subsidiaries for the 26 weeks ended June 27, 1936, profit of $734,492 after interest, depreciation, income and excess profits taxes and minority interest, but before dividends on preferred stock of Keith-Albee-Orpheum Corp. No figures were issued for the comparable period the year before.

Foreign Developments

"The foreign situation is causing some concern to American motion picture producers, particularly in England, since upwards of 30% of film income comes from abroad. The British are endeavoring to push their own producers at the expense of American films. The new arrangements between Loew's, Twentieth Century and British Gaumont are designed to improve the position of these American companies abroad. It is hoped that demand for amusement in Britain will be sufficient to offer a market for both domestic and American producers.

"One factor which may be of considerable benefit to producers is the policy of reviving old successes. Many of the older films which have been entirely written off the books are being reshown with profit to the exhibitor, and may be a minor but unexpected source of revenue to the film companies."

Warner Refunding Discussed

Preliminary discussions on the refunding of the $31,924,000 of 6 per cent debentures of Warner Bros. Pictures, Inc., are underway, were heard in Wall Street by the Evening Journal, which said:

"Early plans for the financing call for issuance of a 4½ per cent issue, with a convertible feature, to be offered in exchange for the present 6 per cent obligation. Brown Harriman & Co., Inc., it is expected, will underwrite the new issue.

"If effected, the refunding would save the motion picture company $478,860 in interest charges annually.

Report this week of Twentieth Century-Fox Film Corporation and wholly owned subsidiaries, for 26 weeks ended June 27, 1936, shows net profit of $2,769,190 after amortization of production costs, participation in film rentals, interest and amortization, depreciation of fixed assets (not including depreciation of studio building and equipment absorbed in production costs), and provision for federal income taxes. No provision has been made for surtax on undistributed profits. This net profit is equivalent, after allowing for 26 weeks' dividend requirements on 1,357,833 shares of $1.50 cumulative convertible preferred stock, to $1.43 a share on 1,228,039 no-par shares of common stock.

Twentieth Century-Fox has 42% stock interest in the National Theatres Corp. As no dividends were declared during the period, no income was included in the above figures from that source.

For the 26 weeks ended June 29, 1935, Fox Film Corporation and wholly-owned subsidiaries reported net profit of $1,355,781 after charges and taxes, equal to 55 cents a share on combined 2,436,409 no-par shares of Class A and Class B stocks then outstanding.

SPECTROGRAPHIC FILM MAKES ACTOR OF ATOM

Spectrographic motion pictures, or "atomic movies" marking the entry of motion pictures into a new field of great value to industry, were announced recently at the Massachusetts Institute of Technology conference on spectroscopy.

The spectroscope is the instrument that tells astronomers many of the secrets of the stars. It photographs light which has passed through a slit and prism to form a rainbow. These "still" pictures show what kind of atoms give the light and their condition at the moment of taking the picture.

The new motion pictures give a continuous record. They are used, not for stars, but for analyzing industrial samples burning in a carbon arc flame or in an electric spark.

The motion pictures are made by use of an electric motor which moves photographic film, at an even rate, past the slit admitting the light from the burning sample. The old "still" pictures produced short spectrum lines, each one identifying some kind or state of atoms.

For the 13 weeks ended June 27, 1936, net profit of Twentieth Century-Fox Film Corporation and wholly-owned subsidiaries was $1,529,430 after above deductions, equal to 83 cents a share on common comparing with $1,239,760 or 59 cents a share on common for the preceding 13 weeks period ended March 28, last. For the 13 weeks ended June 29, 1935, Fox Film Corporation and wholly-owned subsidiaries reported net profit of $738,974, equal to 30 cents a share on combined Class A and Class B shares.

Consolidated income account for 26 weeks ended June 27, 1936, compares as follows:

	26 wks end June 27,'36	†26 wks end June 29,'35	†26 wks end June 30,'34
Inc fr sales & rents	$24,295,086	$20,369,421	$18,090,756
Prop of prof of contr subs, not consl	168,012	.....	.....
Other income	449,064	673,583	604,202
Total income	$24,912,162	$21,043,004	$18,694,958
Expenses, etc.	5,889,109	5,178,832	5,103,865
Amortz of prod costs	12,490,340	10,495,570	9,152,690
Particip. in film rents	3,048,299	3,443,903	2,729,999
Prop of losses of contr subs, not consol	.....	42,972	.....
Interest	111,017	142,195	148,452
Amortz of disc & exp on fund debt	20,527	29,367	32,506
*Depr of fixed assets	133,680	139,384	138,804
Federal income taxes	450,000	215,000	190,000
Net profit	$2,769,190	$1,355,781	$1,199,242

*Not including depreciation of studio and equipment absorbed in production costs. †As reported by Fox Film Corp.

SEC Lists Salaries

The salaries paid their executives, terms of management contracts and financial statements of more large corporations were thrown open to public inspection by the Securities and Exchange Commission in Washington this week as orders were handed down denying further confidential treatment of information supplied by fourteen concerns.

Most handsome of the annual compensations shown were in the lists of the Fox Film Corporation and Celanese Corporation of America, both of which had executives earning more than $100,000 a year.

The three highest salaries paid by Fox Film Corporation to its officers or directors for the 1934 fiscal year were $191,460 to Sidney R. Kent, president; $300,000 to Winfield R. Sheehan as vice president in charge of all productions at its Hollywood studios, and $36,618.75 to W. C. Michel as executive vice president. Sidney Towell received $21,890 as treasurer and $200,000 was paid to Hughes, Schurman & Dwight as general counsel, while Alfred Wright received $20,800 as counsel.

Contract With Lasky

Under the terms of a contract with Jesse L. Lasky dated Oct 17, 1932, and which expired on the same date in 1935, Mr. Lasky was to produce eight photoplays and a third of all profits therefrom were to be turned over to him after deduction of all production and distribution costs, it was shown. No payments had been made to Mr. Lasky under the profit-sharing arrangement at the time the information was filed with the SEC.

Under a contract with George White to produce eight photoplays, Fox Film Corporation was to advance $50,000 toward production of each play, a half of which would be considered as salary paid the producer and the remainder to be deducted from his percentage of gross film rentals.

Mr. White was to receive as his participating share of the rentals 10 per cent of the first $1,000,000; 15 per cent, receipts between $1,000,000 and $1,500,000, and 20 per cent of all receipts in excess of $1,500,000. This arrangement was to apply to production of the first four films and on the next four he was to receive 10 per cent of all rentals within the first $1,000,000 and 25 per cent of all over that amount.

Sidney Kent was to be paid $2,500 a week plus $200 a week for traveling expenses but the contract with him contained a contingent provision whereby he would get an additional $25,000 a year from the corporation if he were employed by a newly organized theatre company, of which the corporation was a minority stockholder.

Another Pact With Sheehan

Winfield Sheehan was a party to another agreement calling for the payment to him of $5,769 a week during 1934; $7,692 during 1935 and $6,731 in 1936.

Information concerning the management of the Twentieth Century-Fox Film Corporation given the SEC in confidence in connection with registration of 4,466,000 shares of its common and preferred stock revealed other large amounts paid Mr. Kent as president of that organization.

Conditioned upon the consummation of a reorganization plan for Twentieth Century Pictures, Mr. Kent was to receive from the registration as compensation $2,500 a week exclusive of a $200 a week allowance to "cover moneys expended in the interests of the business of the corporation, for entertainment, etc."

Beginning in November, 1934, Mr. Kent's contract with Twentieth Century-Fox Film Corporation was to last for seven years. In addition to the above mentioned weekly compensation he was to receive $50,000 on Dec. 31 of each year and it was provided that $75,000 was to be paid him on Nov. 1, 1935.

The registrant corporation also was to pay

(Continued on following page)

LOEW'S REPORTS RECORD INVENTORY

(Continued from preceding page)

Mr. Kent the difference between $25,000 a year and whatever he received from National Theatres Corporation, of which he also was to be president. He also was to be given options entitling him to purchase 10,000 shares of common stock of the registrant each year until 60,000 shares had been acquired. He was to pay for stock the average price prevailing on the New York Stock Exchange for new stock of the organization during a ninety-day period after its listing, but not less than $10 a share.

Other Salary Agreements

Other salary agreements for payment of $5,000 a week to Darryl F. Zanuck, producer, and $2,500 a week to Joseph M. Schenck, in charge of production, were shown, as well as reasonable traveling expenses.

On motion of attorneys for Twentieth Century-Fox, New York Supreme Court Justice Levy, this week dismissed an action brought several months ago by Munson G. Doremus and several other stockholders of old Fox Film Corporation for an appraisal of their stock.

No opposition to the dismissal was made on the part of the stockholders. Mr. Doremus and the other holders of stock had applied to the court for the appointment of three appraisers at the time of the reorganization of the firm. The stock in the organization having increased in price, the stockholders finally decided to drop the entire matter.

Miles Detroit Statement

Miles Detroit Theatre Company of Detroit has filed with the Securities and Exchange Commission a registration statement covering 35,000 shares of no par value common stock. The statement was filed July 24.

The stock is to be offered to stockholders of the company at $4 a share for a period of 30 days from August 15 on the basis of one share for each share now held. All shares not subscribed for by the end of that period will be offered generally to the stockholders for an additional period of 15 days, but the company, it was stated, does not at present contemplate a public offering.

The proceeds from the sale of the stock will be applied to the payment of delinquent real estate taxes and to the reduction of current taxes.

Stanley G. Miner of Detroit is president of the company.

Arthur Loew's Shares

Acquisition by Arthur M. Loew's holding company in June of 353 shares of Loew's common stock, bringing its holdings at the close of the month to 3,883 shares, was reported this week by the Securities and Exchange Commission in its semi-monthly summary of stock transactions by officers and directors of corporations.

The commission also announced the filing of a report for August, 1935, by Sidney R. Kent, showing acquisition by his Berkshire Finance Corp. of 2,942 shares of Twentieth Century-Fox common, disposition of 11,769 shares of Fox A common and acquisition of 5,885 shares of $1.50 cumulative preferred. The Twentieth Century-Fox common and preferred were secured in exchange for the Fox stock.

Metropolitan Playhouses Loss

The net operating loss for Metropolitan Playhouses and wholly owned subsidiaries for the approximate five-month period from Sept. 3, 1935, to Jan. 31, 1936, was $45,282.93, according to the first financial statement issued by the company since it was reorganized last year.

Listed among current assets is $153,292.24 cash on hand in the banks and $171,334.63 on deposit with the sinking fund trustee for payment of interest due Feb. 1, 1936, on five per cent debentures, including $5,605 applicable to debentures in the treasury. Other items in this category bring the current assets figure to $448,853.67.

RCA Report

Radio Corporation of America reports a net income of $477,088.35 for the second quarter of this year, a decrease of approximately $194,000 from the corresponding quarter of last year. The net income of $1,763,779.62 for the first six months of this year represents a decrease of approximately $525,300 from the same period of 1935.

The net has been transferred to surplus. Dividends on the seven per cent "A" preferred totaled $862,291.03 for the six months and on the $3.50 cumulative first preferred the total of dividends was $805,241.85. The surplus on June 30 was $12,346.20.

Otterson Pact Is Settled By Paramount Board

The board of directors of Paramount Pictures, Inc., at a meeting late last week, effected an "amicable and satisfactory" settlement with John E. Otterson over his contract as president of the company.

The statement issued following the regular board meeting included no details and gave no hint of the amount involved in the settlement, which has been the subject of considerable speculation since Mr. Otterson left the presidency. It was generally anticipated that he had intended bringing suit against the company for the unexpired portion of the contract if a settlement was not reached.

Broadway reports said that the settlement was for $200,000, with Mr. Otterson's attorneys, Schwartz and Froelich, reputedly getting $30,000 as their fee, from him.

Mr. Otterson, when informed of the board's acceptance of the terms of settlement shortly after the meeting adjourned, declared he knew the board was considering the matter but had not known of its decision at the time.

Mr. Otterson at one time had seriously discussed with Paramount the possibility of undertaking foreign production for the company, probably in England, where, it is understood, he has long had a desire to live. Whether the fact that he sails within two weeks may have a bearing on a production venture, but on his own, was a matter of speculation along Broadway this week.

The board of directors also authorized the merger of the wholly owned subsidiary, Paramount Productions, Inc., with the parent company, which means the elimination of the corporate name, Paramount Productions. Henry Herzbrun was elected a vice-president of Paramount Pictures, Inc., and Frank Meyer and Jacob H. Karp, assistant secretaries.

Interstate Losses in GTE Are Shown In Investigation

Interstate Equities, during its period of sponsorship by Bancamerica-Blair, lost $467,890 in General Theatres Equipment and profited by $97,000 in stock transactions in Fox Film Corporation, it was revealed by Charles G. Wiggins, who was vice-president of Interstate, in testimony given during the Securities and Exchange Commission investigation of investment trusts and trust companies in Washington this week.

E. R. Tinker, who was president of Fox for a brief time, and who is now president of Interstate, personally lost $280,000 in the underwriting of General Theatres Equipment stock in 1930, it was also revealed at the investigation. Mr. Tinker succeeded Harley L. Clarke as president of Fox in the period that followed the exit of William Fox from the company.

Meanwhile, it was revealed in Kansas City that six GTE bondholders will file suit against the Chase National Bank, National Theatres, Fox Midland and Fox Rocky Mountain theatre companies, and others, within the next month. The circuit court of appeals in St. Paul on July 9 turned down the bondholders in their appeal from the ruling of Judge Albert L. Reeves in federal district court at Kansas City, that his, the bankruptcy, court in the matter of Fox Midland and Fox Rocky Mountain, was not the court in which their charges should be heard.

The nature of the new suit to be filed, probably in federal court, has not been divulged by C. A. Randolph, R. R. Brewster and others, attorneys for the bondholders.

The bondholders are Jacob Smith, Lee Hamlin, William Snower, Ray D. Jones, Anna Kupper and Katherine K. Mosher. They charge the Chase National Bank with fraud in its acquisition of controlling interest in Fox Film, and in its acquisition of the assets of the two middle western theatre companies in bankruptcy sale through its subsidiary, National Theatres. The bondholders also sought to impose a lien on those assets in favor of themselves and other GTE bondholders.

In Albany, N. Y., General Theatres Equipment Corporation, the new company formed following the reorganization and chartered under Delaware laws, has filed a certificate of statement and designation to enable it to do business in New York. The capital is listed at 800,000 shares of no par value stock.

Carolina Houses Sold

The Criterion Theatres in Charlotte, Greensboro, and Durham, N. C., have been sold by N. A. Gregg to the newly formed Standard Theatres, Inc., with headquarters in Charlotte, N. C.

EXHIBITOR UNIT PROTESTS REPORTED WARNER PLAN TO ENTER 16mm. FIELD

Many Theatre Organizations Consider United Action to Fight Possible Competition From the Narrow-Width Film

The growing importance of the 16mm. field has been emphasized by the report that Warner Brothers Pictures, Inc., is planning to follow several other producers in the serving of non-theatrical accounts, and by the fact that exhibitor organizations are considering united action to fight possible competition from the narrow-width films.

Executives of Warner are understood to have begun preliminary negotiations with manufacturers of 16 mm. sound equipment as the first step in the new undertaking, and reports of the move brought a letter of protest addressed to Jack L. Warner, vice-president in charge of production, from Harry Vinnicoff, president of the Independent Theatre Owners of Southern California.

The protest was the result of a series of meetings held in the last two months by directors of the exhibitor group, who contended that the release of 16 mm. films for use in homes and schools will hinder the industry through "amateurish" projection. Mr. Vinnicoff's letter declared that the ITO, together with every other exhibitor organization in the country, will be obliged, in their own interests, to combat the use of the narrow films.

The letter said in part: "Every ethical foundation that the producers in this country have built to make good pictures and distribute them to exhibitors throughout the United States cannot help but be broken down by such a policy on your part. We do not wish to insult your intelligence by outlining many other reasons why your action is detrimental to the industry, so suffice it to say that we urge you not to establish such a policy."

For Theatre-less Towns

Warner executives at the home office declared that the plans are not at all definite and no decision has been made on the subject. Reports were that the aim is to provide theatre-less towns, as well as communities where there are no houses having sound projection equipment, with motion pictures through the medium of 16mm. programs. Distribution of the product to individuals having home projectors, and to schools and clubs might be another feature of the plan, it was said.

Warner and other large companies have been distributing some product on 35mm film to non-theatrical accounts, but this is the first indication that the company might consider making its extensive film library available for the 16mm. field at large.

Interest in the narrow width films has been stimulated by progress made by the Society of Motion Picture Engineers in the effort to attain adoption of uniform international standards for the product.

The SMPE formulated and adopted a number of dimensional standards relating to 16mm. sound-film and equipment which were accepted in the United States without dissent and at first seemed scheduled for adoption also by European countries. When the Deutscher Industrie Normen, German standards relating to the narrow width film, were published, they appeared to be practically identical with the SMPE specifications. Several months later, however, at an exposition in Paris in which American and European equipment was shown it was disclosed that German 16 mm. sound projectors were designed to accommodate film having the sound track on the edge opposite that prescribed by the SMPE.

Investigation revealed the fact that when transcribing the American drawing the Hermans inadvertently had constructed mirror images of the drawings so that the position of the sound track had become transposed. During the several months that had elapsed, commercial investments employing the one standard in Europe and the other in America, had increased considerably and proponents of the two systems were reluctant to change. In England and France both systems were in use.

Submitted to Referendum

The International Standards Association was asked to arbitrate the differences and after months of negotiations it was agreed that the question should be submitted by referendum to the 19 national standardizing bodies comprising the association. Holland was the first country to notify the association that it had adopted the American standard and Great Britain followed shortly, after conferences had been held by members of the standards bodies of several of the Dominions.

At present the United States, Holland, Great Britain and Denmark follow the SMPE standards and Germany, Hungary, Switzerland and Russia, the German specifications. Preference is divided in Austria and France, while Czechoslovakia, Sweden, Italy and Poland are undecided.

Regarded as important by the SMPE is the fact that the English-speaking countries of the world, including the United States, England, Canada, and Australia, are in agreement on the matter. In some of the countries listed as uncertain, development of the 16 mm. field hardly has begun, so that it will be an easy matter for them to adopt whichever set of standards proves acceptable to the world.

Vast possibilities for the narrow width film have been suggested by Edwin Carewe, veteran director-producer, who is reported to have started a series of films which will be printed on 16 mm. stock, to meet the demand for films which would receive support of churches, schools, civic and fraternal organizations, women's clubs, parent-teacher associations and similar groups.

Sees 147,000 Outlets

Mr. Carewe is reported, in the July issue of the *Camera Digest,* published by Local 666 of the International Photographers, to have made a survey which revealed that there are 147,000 possible outlets for such product in schools and churches. The producer has formed the Edwin Carewe Pictures Corporation and is to produce 10 units each year, consisting of a feature picture and coordinated short subjects. All scripts and casts are to be approved by a board of nine churchmen and educators before production starts. Completed pictures will be submitted to the same board before they are released. The first feature, completed recently, is titled "Are We Civilized?"

Complications Seen

The International Alliance of Theatrical and Stage Employees and, in one case at least, a state licensing board, have recognized future complications in the expansion of the field. The IATSE is reported to be considering a campaign of unionization which will be aimed at large industrial firms producing advertising and sales shorts on the narrow film, with neither union cameramen nor projectionists employed on these projects. The business of making these industrial subjects, which are shown at trade exhibitions and salesmen's conventions, has developed to such an extent in the last year that it has become a major branch of the industry, according to cameramen.

An opinion handed down recently by the Attorney General of Maryland prohibits teachers and other instructors in the state from acting as their own operators in showing motion pictures in schools and school auditoriums unless they pass the necessary examinations and are licensed. They will not be required to pay any fee, however.

TRAVEL AND HEALTH FILMS HOLD LEAD

Travel and health films are most popular among educational motion pictures, Alfred L. Frederick, director of distribution for the motion picture bureau of the YMCA, said this week in a report showing that the bureau distributes more than 100,000 *films yearly to churches, clubs, schools and other groups.*

Films dealing with basic industries are second in popularity, and those dealing with "home and home-making" are next. Mr. Frederick added that there has been a striking change in taste shown by school children who now demand informative films where once they insisted on films including stories.

MAINSTAY

AS THE motion picture industry grows, so grows the importance of Eastman Super X Panchromatic Negative. This world-famous Eastman film guards the high photographic quality of the bulk of today's feature productions. It is truly a mainstay of one of the country's greatest industries. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

EXHIBITORS LOOKING TOWARD PRICE RAISE

Cleveland Association Invites First-Run Circuit Leaders to Join Discussion on Increase

Motion picture theatre owners are beginning to talk about the advisability of increasing their admission prices. A survey on admissions in last week's HERALD indicated that federal taxes, aided in most situations by local taxes, were preventing the raising of scales throughout the country.

It was revealed last week that besides the federal impost which is levied in every state, there are 13 states that impose sales taxes which include admissions, five with taxes on gross receipts of theatres and four states with straight admission taxes. In addition, many special sessions of the legislatures are expected this fall to levy other assessments against theatres for "welfare" and relief measures.

It was further pointed out in the survey that theatre operators and exhibitor leaders expressed a common conviction that admission prices should be definitely increased, but that the problem of taxation intervened to make such a step inadvisable.

The Cleveland Motion Picture Exhibitors Association called a special meeting this week for the purpose of discussing the possibility of a general rise in local admission prices. Local representatives of major first-run circuits have been invited to the meeting.

Asked concerning the attitude toward a raise in admission prices at first-run theatres in Cleveland at this time, Colonel Harry E. Long, Loew's division manager, said that while final price determination rests with New York, it would seem inevitable that if the subsequent-runs raise prices, it will become necessary for first-runs to do likewise in order to maintain the proper balance of protection.

The first-run theatres, Colonel Long pointed out, have a problem that does not confront the subsequent-run theatres. This is taxation. Subsequent-run theatres are affected only by the state tax of three per cent on gross receipts. First-runs have to pay not only the state tax but also the 10 per cent federal tax, which starts at 41 cents. Top price at the straight motion picture houses in Cleveland is 42 cents, which subjects the house to the federal tax. In order to net the theatres any material increase, Colonel Long said, it would be necessary to raise the price to 55 cents, at the straight film houses, and probably to 75 cents at the RKO Palace, now charging 60 cents for combination pictures and vaudeville.

Meanwhile, in New York, disclaiming any knowledge of an Independent Theatre Owners' Association—Theatre Owners Chamber of Commerce proposal to have the major companies join in a move to raise prices this fall, Charles C. Moskowitz of Loew's and Nate Blumberg of RKO both said that the question of price increases by their circuits would depend on fall business conditions, product, competition and other factors, and that as they could not predict now what the conditions would be, they did not know whether prices would be advanced.

THEATRE LANDMARK LEFT TO WRECKERS

The old Arch Street Theatre in Philadelphia, linked with many names great on the American stage, is being torn down to make room for an automobile parking space. The house opened on Oct. 1, 1828, and Philadelphia historians call it the second oldest theatre in the United States, giving first place to the Walnut, also in Philadelphia.

Beginning in 1862, the theatre was under the command of Mrs. John Drew, mother of the famed actor, for 30 years. Such stars as William Wheatley, Edwin Booth, Edwin Forrest, John Sleeper Clarke and others played stellar roles there and Ethel, Lionel and John Barrymore, grandchildren of Mrs. Drew, began their careers on its stage. Since 1892 the house has been devoted at various times to vaudeville, musical comedy, stock companies, melodrama thrillers and burlesque.

Territory Increased For Arthur Pratchett

Arthur L. Pratchett, division manager of Mexico and Cuba for Paramount Pictures, Inc., has been given supervision of Central America, the Caribbean and the northern republics of South America, comprising the territory formerly supervised by Jerome P. Sussman who has resigned.

Spectrum Starts New Series

George Callaghan and Jed Buell, producers for Spectrum Pictures, have announced the beginning of production work at the Talisman Studios on "Romance Rides the Range," first of the new series of musical westerns featuring Fred Scott, the cowboy opera star. Marion Chilling has been signed to play opposite Scott in the productions.

Tim McCoy Will Star In Series of Eight

Tim McCoy, screen and circus star, will be featured in a series of four outdoor and four G-man dramas, to be produced by Imperial Pictures.

Centennial Song Bought

The official Texas Centennial song, "Ride, Ranger, Ride," has been purchasd by Republic Pictures to be used in a musical western production of the same title.

Progress Reported In Taxation Fight By Indian Society

Progress in all activities but particularly in increased membership and in efforts to reduce import duties on raw film and apparatus and other taxation problems was reported at the annual meeting of the Motion Picture Society of India held in Bombay.

During the year 1935-36 membership of the society increased from 95 to 125, Rai Saheb Chunilal, presiding officer, reported. The Honorable Sir Phiroze Sethna was unanimously elected president and H. G. Jagirdar, manager of Select Talkie Distributors, vice-president.

The annual report published at the meeting notes that when the provisions of the Ottawa Pact were being drawn up, the society succeeded in staving off the imposition of an extra five per cent duty on raw films. At present the industry is paying 15 and 25 per cent, which is, in effect, a saving of 10 per cent on films imported from the United Kingdom and five per cent on stock imported from other countries. The economy is estimated to total Rs. 75,000 yearly.

Among benefits obtained for the exhibitor branch of the industry through the society were listed:

The reduction of the 20 per cent tariff on projectors to 10 per cent ad valorem; an increase from five to 15 per cent in the amount allowed for depreciation in the annual balance sheets of producing concerns; permission for film shipments to be carried on mail trains, allowing five more bookings a year for each film; effective opposition which has delayed adoption of a proposed import tax of Rs. 10 per box of film on shipments entering Nagpur Municipality, and a similar delay on a Cinema Posters Bill in Bengal.

In addition a concession from the State Railways, obtained through the society, allows producing units numbering 20 or more persons to travel at half rate in any of the classes available.

The society is carrying on an intensive drive for increased use of educational films and a fund has been appropriated out of which suitable films in this class are to be purchased and exhibited.

An appendix to the report notes that there are at present 110 producing companies, 99 distributing companies and 670 motion picture theatres in British India. Capital invested in the three branches, production, distribution and exhibition is estimated to total more than Rupees 50,000,000, and about 25,000 persons are directly engaged in the industry.

Native films passed by the Bombay, Bengal, Madras and Punjab boards of censors during 1935 included 297 features and 92 shorts. American films totaled 311 features and 828 shorts and English pictures, 89 features and 575 shorts.

A total of 60,669,534 feet of raw fillm, valued at Rs. 2,102,262, was imported into British India in the same period. Importation of exposed film totalled 8,537,589 feet, valued at Rs. 2,411,048.

DISTRIBUTORS WIN IN INDEPENDENTS' ANTI-TRUST SUIT AGAINST MAJORS

Prior Runs and Admission Prices Argued in Rolsky-Midwest Theatres Case; Kuykendall Says 4 Proposals Will Be Accepted

Fair trade practices, that highly debatable subject concerning the relations between independent exhibitors and the major interests, was the center of controversy this week in the federal courts, in the prosecuting machinery of the United States Government and within the industry itself.

Federal Judge Merrill E. Otis at Kansas City, in the case of Rolsky vs. Fox Midwest and major distributors, found that conspiracy had not been shown.

New-found hope for the enactment of the MPTOA program of fair trade practices was seen by Edward L. Kuykendall, sponsor of the plan, who predicted adoption of four of the ten proposals.

The Department of Justice proceeded with its investigation of trade practice conditions in the field. The survey is expected to stand distributors and circuits close to $1,000,000 as the cost of gathering the information.

The MPPDA evidently intends to deal directly with complainants in trade practice matters, in a move to eliminate their handling by the Justice Department.

The program of the Motion Picture Theatre Owners of America for "fair trade practices" had been considered dormant until Edward L. Kuykendall, MPTOA president, addressing the convention of the Southeastern Theatre Owners at Jacksonville on Monday, declared that at least four of the ten proposals are expected by his organization to be effected "before one more selling year is ended." In any event, it now appears that they will not be recognized this season, that is, in their application to this season's contracts. Mr. Kuykendall's optimism alluded to the proposals for a reasonable and workable elimination privilege and the elimination of score charges, designated play dates and the forcing of short subjects with features.

An Expensive Survey

Expenditure by distributors of up to $1,000,000 to comply with the Department of Justice's request for field information on trade practices and conditions was estimated necessary by a major sales executive in New York, who said that it probably will take about six months to get the data asked for by the department in its five-page questionnaire. The department's procedure was taken following complaints from independents against distributors on different trade practice "improprieties."

Among the questions being asked by the Justice Department in its questionnaire to determine the exact nature of conditions are the listing of specific theatre properties, type of run, seating capacity, partnership arrangements, cost of buildings, product deals pending and arranged for, length of product franchises, and the like.

In an effort to make unnecessary further investigation by the Department of Justice into complaints regarding alleged monopolistic practices of major distributors and circuits, the Motion Picture Producers and Distributors of America has adopted its own checking plan.

Some of the major companies are considering the advisability of not answering the questionnaire, however, and it has been learned that several meetings of attorneys representing the companies have been held at the New York offices of the Motion Picture Producers and Distributors of America, Inc.

Because of the wide scope of the questionnaire, an attorney for one of the companies said, it is possible that if all the material were given the Department of Justice the government might use the material for anti-trust suits.

Exhibitor Loses Case

Basing his decision on his own question—"Did the defendants conspire?"—Judge Otis found that conspiracy had not been shown in the case of E. Rolsky vs. Fox Midwest and major distributors. While there was great force, the judge said, in the plaintiff's argument that 1935-36 contracts between distributors and the Fox circuit embodied concerted action, yet the defendants had satisfactorily explained how the contracts were entered into, because the contract was more advantageous financially to each distributor and is one commonly entered into elsewhere in the United States. He held that the distributor has a right to sell exclusive rights to a picture in a territory.

Attorney W. G. Boatright said the plaintiffs would appeal.

Elmer Rhoden of Fox Midwest, testifying on Monday, was asked by W. G. Boatright for the plaintiffs:

"Unless there was concerted action by distributors, no one exhibitor would get all the prior runs in one zone?"

"Regardless of conditions, if I bought the same run from several distributors, there would be a similarity in contracts without concerted action on the part of distributors," Mr. Rhoden replied. Rhoden was president of the Film Board of Trade for four years, and from this experience he knew that "distributors always are suspicious of each other."

Mr. Rhoden testified he bought runs in 1935-36 identical with those he purchased in 1934-35 with the exception of five theatres, three of which took poorer runs, and two better.

He refused to buy day and date, and he did insist on a clear run, Mr. Rhoden testified, but he did not tell distributors he wouldn't buy for the other theatres in the group of 97 which he controls (in Iowa, Nebraska, Illinois, Missouri and Kansas), if they didn't sell him prior runs in Kansas City. Nor did he, he testified, ever instruct distributors not to sell the Castle, colored house opened in Kansas City, this spring.

"It has been my experience over a number of years that I could gross more if I didn't play simultaneously with a number of competitive theatres," he went on.

Prior run selling increases competitive bidding among the theatres in buying pictures, Mr. Rhoden testified.

"I don't think it fair," he said, "to sell a theatre a picture for $20 and then sell another theatre across the street the same picture for $10 and expect the two to play concurrently."

"You're still opposed to day and date booking?" Boatright asked.

"Yes."

"How does it come, then, that "Trail of the Lonesome Pine" played the Fox Vista and the independent Belmont on August 2?"

"I don't know."

Mr. Boatright mentioned giveaways at Fox houses the past year: furniture, ice boxes, furs, besides bank night. Mr. Rhoden said his theatres are giving away less than independent exhibitors, and that all admissions at Fox theatres are fixed. Fox has only one house using bank night.

Mr. Rhoden testified that Fox city theatres had lost more than $500,000 in the time prior to 1935 when he was managing them.

"Have you stopped some of your losses?"

"Yes."

"You know of no plan of selling pictures to avoid both priority of run between equally priced houses and day and date releasing?" Boatright asked. "What is to prevent Twentieth Century-Fox, say, from selling 10 pictures for first-run showing to the Rockhill in its zone, the next 10 to another exhibitor for first-run in the zone, and so on""

"Confusion. I wouldn't know what I was paying."

Mr. Rhoden offered to renegotiate all contracts November 4, with the exception of Paramount and Metro, whose contracts weren't complete.

"You knew distributors wouldn't renegotiate, though, didn't you?" Boatright questioned.

"No. If I did renegotiate and took a lower numbered run in the zone, I expected the price to be adjusted."

"Just so. So you knew they wouldn't want to renegotiate?"

"No, sir!" Mr. Rhoden asserted.

Cites Variable Admissions

"Variable admission prices and day and date booking in Kansas City from 1932 on left no way of determining what we or any one else was buying," testified Mr. Rhoden, who is president and general manager of Fox Midwest Theatres, Inc.

Mr. Rhoden, placed on the stand by Sam Sawyer, attorney for Fox Midwest, explained that if he bought a 20-cent run in a zone, he didn't know how many theatres would play with him, though he knew the number of 20-cent houses when he bought.

"If I didn't attempt to buy specific runs, I might find myself playing with all the theatres

(Continued on page 74)

THEATRES COOPERATE IN SAFETY CAMPAIGN

A combination motion picture theatre, newspaper and department store traffic safety campaign promotion plan is being conducted in Newark, N. J.

When a Newark Ledger *reporter sees a jay-walker disregarding traffic lights, he hands the person a pledge card renouncing the dangerous practice. If the pledge is signed, it may be exchanged at a local department store for a free movie ticket.*

Department of Justice Goes Ahead with Trade Practice Inquiry; MPPDA Planning Own Study of Exhibitor Complaints

announcing



M E

edited by Terry Ramsaye

THE BOX OFFICE CHECK-UP
an AUDIT of PERSONALITIES

The established annual in a new large format, in full color, and with an international scope keeping pace with the motion picture industry's significant development.

The box office champions of the season of 1935-36 presented with complete analysis and personnel credits.

The Money Making Stars of the season evaluated and reported upon by the exhibitor showmen of the world.

Publication date January 1, 1937—now in preparation.

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

ADMISSION PRICES FIGURE IN TRIAL

(*Continued from page 71*)

in the competitive area because they could change their admission price, drop back whatever the clearance was, and play with everyone else. On the next picture they might return to the higher admission. In the case of 'The Great Ziegfeld,' for instance, which will be sold to play at a minimum admission of 25 cents, it is possible that every subsequent run theatre in Kansas City would show the picture at the same time, in which case there is no possible way to compute its value."

Eleven 15-cent houses played "Mutiny on the Bounty" at one time, he pointed out.

Distributors called to the stand by defense attorneys continued to testify that admission prices didn't enter into sale of runs prior to 1928; that they offered Rolsky and other independents first-runs in their admission price classification, and that they had no discussions of the Fox deal with other distributors. They testified Mr. Rhoden had told them his city houses had been losing a lot of money and that something would have to be done about it, especially in getting away from day and date releasing.

Exchange managers testified that independents declined to buy first-runs because the price was too high, or because they had agreed not to buy them and were considering the present litigation.

"Would you consider it fair if all distributors sold the Newman, Midland and Mainstreet, and did not sell the Uptown," Mr. Boatright asked R. C. LiBeau, Paramount district manager. LiBeau replied that it was the right of producers to sell their product as they see fit.

Exchange Manager Testifies

Frank Hensler, MGM exchange manager explained that two or three years ago Metro was worried about its investment in the Midland, its own first-run, and inaugurated an exclusive policy.

Mr. Hensler denied he didn't attempt to sell local exhibitors until Fox's deal was completed.

"You offered Rolsky the first 15-cent run in his area for $10 more per picture than you sold Fox," Mr. Boatright asserted. "You wouldn't sell an independent the same run for the same price as Rhoden pays?"

"I disagree," Mr. Hensler said. "Independents generally buy later than in August."

Joe Manfre, exchange manager for Paramount, also was on the stand.

Holder of Majority Stock

Testimony revealed that Mr. Rhoden owns approximately one-third of the stock of Commonwealth Amusement Corporation. Other stockholders are Clarence A. Schultz, executive vice-president, an attempted intervenor in the present suit; Robert Withers, branch manager for Republic-Midwest; Harry A. McClure, district manager for Fox Midwest, and L. J. McCarthy, assistant to Mr. Rhoden.

Mr. Rhoden also testified he owns the Fox Waldo building, and he said that he extended the protection for the Waldo against any new theatres from 15 to 20 blocks in last fall's contracts because he had heard there were two new houses going to be built close by and he had to have specific protection.

W. E. Kemp, for the distributors, wanted to amend their answer to include a charge that on information and belief plaintiffs have formed a conspiracy and are now conspiring, and that they do not therefore come into court with clean hands. The court denied the request.

A letter written by E. Rolsky, president of ITO, to all members in July of this year, making a plea for dues and support, was introduced in evidence by the defense. The letter closed, "it is my wish to see a fighting, snarling ITOA."

William Benjamin, branch manager for Universal, on the stand, said he didn't offer independents the same run at the same price as to Rhoden because he had to consider getting the most from the entire city situation and not just individual theatres.

"I don't know to this day how other distributors sold Fox Midwest last fall," testified E. T. Gomersall, Universal's western division manager. "That was a chance I had to run in selling our pictures, a business gamble I had to take."

W. E. Truog, United Artists branch manager, cited figures to show that on UA pictures he sold to Fox for 1935-36 playing, he got much more money in the city than on those he didn't sell Mr. Rhoden and then had to sell to independents.

Day-and-Date Plan Stands

"How did you know no other exhibitor would pay more than Rhoden if you didn't ask any others before you closed your Fox deal?" Mr. Boatright asked W. J. Kupper, Twentieth Century-Fox Western division manager.

Almost as many theatres are playing day and date now as in 1934-35, Ward Scott, district manager for Fox, testified.

Then, Mr. Boatright, concluded, the prior run plan wasn't set up to eliminate day and date booking?

Mr. Rolsky testified that day and date playing had been prevalent all this season.

"Didn't the feasibility of the prior run plan, introduced in 1935, depend on all distributors selling Fox alike?" Mr. Boatright asked distributors. Harry Taylor, Columbia branch manager, admitted that if all distributors sold prior runs exhibitors would be forced to buy that way. He also agreed that it was important to him to know how other distributors were going to sell Fox. He admitted, with other exchange men, that he did know, but from exhibitors and not from any other distributors.

"Why didn't you ask the other distributors?" Judge Merrill E. Otis asked. "Wasn't that the easiest way to find out? Was it fear of the law that prevented you?"

"No," Mr. Taylor said.

William Warner, Warner Brothers manager, wrote Carl Lesserman last fall that it was his, Warner's, understanding that major companies have not approved the Fox-Midwest clearance plan. "You can find that out more easily than I," he wrote.

In his answer to Warner November 19, Mr. Lesserman told Warner to return to Rhoden an attached copy of Rhoden's clearance and zoning proposal and any other copies Warner might have. Lesserman asked Warner to tell Rhoden that "we are not interested in how other distributors have sold him pictures," and that Warner Brothers would give him, Rhoden, the same clearance as in 1934-35.

E. C. Raftery, attorney for distributors, sought to show by 1933 contracts that Young's Central played back of the equally priced Baltis on Fox Film pictures. Mr. Young denied it.

Mr. Young said he would be the first to support any uniform plan fair to all equally priced houses.

"I have a wife and family to support and children to educate," he asserted. "If this plan continues, I cannot stay in business."

Says Exchanges Forced Price Raise

The St. John and National formerly played at 10 cents, back of 15-cent houses, Mr. Rolsky admitted, but he charged that distributors forced him to 15 cents.

"I'd go to 10 cents now if I could play them that way altogether," he said.

Two distributors, Warner Brothers and Twentieth Century-Fox, are committed to the prior run plan this year, selling Fox Midwest on this basis.

Mr. Raftery tried to show by Mr. Potter, plaintiff and treasurer of the ITO, that independents conspired to retain day and date releasing, but the court suggested that the plaintiffs were not on trial.

Distributors testified that prior runs are the best way to sell and to play pictures; the only way they are sold and played elsewhere, and the only way they were sold and played in Kansas City until 1928. They testified that admission prices did not enter into the sale of runs prior to 1928.

Mr. Raftery questioned the accuracy of Mr. Rolsky's gross reports on some 1935 Warner Brothers percentage pictures, some of which the exchange checked, some of which it didn't. Mr. Potter admitted he had had trouble with distributors over percentage pictures. Apparently Mr. Raftery was attempting to show that if plaintiffs' reports on percentage film could not be trusted, neither could their figures on their year's business or elsewhere.

Mr. Rolsky purchased a new home at the time he said in his petition he was losing money, Attorney Sawyer brought out. Mr. Rolsky said he had traded for the home.

Fifty per cent and more of film rentals secured from Kansas City, Mo., come from first-runs, Mr. Hensler and other distributors testified. Some distributors went as high as 70 per cent. Mr. Hensler said that he almost always got more from the 11 Fox subsequent-runs than from all the independent houses, about 30, including the 13 plaintiff theatres.

Day and date booking did not affect Fox Midwest theatres in 1931 because Fox theatres all were charging higher prices than other exhibitors, Mr. Rhoden testified, but in 1932 Kansas City houses began really to feel the depression. Loew's Midland went to an exclusive policy, later abandoning it (in 1933) to lower its admissions to 15 and 25 cents. Independents met to protest and invited Mr. Rhoden to a meeting.

Sought Higher Price

"We agreed to use our combined effort to get a higher price at the Midland. I went to New York to talk to Schiller (E. A.) of Loew's. He showed me the advertising section of the Kansas City *Star*, wherein 25 subsequent-runs announced their admissions as 10 cents, and said he could do nothing until that situation was remedied."

Along in 1932-33, distributors began permitting exhibitors to drop back out of their regular and announced admission spot and play at a lower price, though their contract called for playing at the higher price. Mr. Rhoden protested, and he protested again when a new clearance schedule, never adopted, was being worked out under the NRA.

Danville Theatre Opened

The formal opening of the Capitol in Danville, Pa., was held recently with M. E. Comerford, Frank C. Walker and Comerford-Publix Corporation as hosts. A testimonial luncheon was given by citizens.

Southeast Owners Elect M. C. Moore

M. C. Moore, manager of the Riverside theatre in Jacksonville, Fla., was elected president of the Southeastern Theatre Owners Association at a business session of the group's convention held in Jacksonville this week. The three-day program included golf, beach sports, two banquets, and business sessions.

Edward Kuykendall, president of the Motion Picture Theatre Owners of America, guest speaker at the opening session, urged the delegates to become better acquainted with their political representatives to the end that they may prevent the enactment of hostile legislation. He added that at least four of the points embodied in his organization's "10 Point Program" for fair trade practices, will be realized before the end of another selling year. He referred to the elimination of forcing shorts, score charges, designated playdates and the establishment of a reasonable cancellation clause.

Mr. Kuykendall said that the Pettengill bill died in committee because "it had no merit; was unworkable and unreasonable." Mayor John T. Alsop, of Jacksonville, pioneer theatre owner and exhibitor, welcomed the delegates in an address which preceded Mr. Kuykendall's speech.

Officers elected besides Mr. Moore were: Bill Griffin, Alabama, vice-president; Hugh Manning, Tennessee, vice-president; H. C. Wales, Florida, vice-president; Mrs. Willingham Wood, Georgia, secretary, and R. B. Wilby, Georgia, treasurer.

The following were named directors: O. C. Lam, Rome, Ga.; William Karrah, Swainsboro, Ga.; Mrs. Violet Edwards, Commerce, Ga.; Sonny Shepard, Miami; Louis Bach, Atlanta; Col. Arthur Lucas, Atlanta; Fred Weiss, Savannah; Lee Castelberry, Nashville; L. J. Duncan, West Point, Ga.; Bob Oulette, Brooksville, Ala.; Mack Jackson, Alexander City, Ala.; W. S. Barksdale, Fort Payne, Ala.; Warren Pindlar, Nassau; Tom Brandon, Titusville, Fla., and Sam Borisky of Nashville.

Roach Studio Starts Heaviest Schedule

Production has been started on the heaviest schedule in the more than 22 years' history of the Roach Studios. Filming opens on the series of 12 "Our Gang" shorts with Gordon Douglas directing. "Spanky" McFarland will be featured with Darla Hood, "Alfalfa" Switzer, "Buckwheat" Thomas, "Porky" Lee and "Baby Patsy" May.

It marks the 15th year for the "Our Gang" comedies. Their personal appearance tour established the "Gang" more prominently than ever as an American entertainment institution, the studios said.

Republic Signs William Berke

Nat Levine has closed a contract with William Berke, independent producer, as executive in charge of the new Republic series of six action features and four outdoor productions in color.

Mr. Berke, whose motion picture career started with his activity as camera man in 1920, produced "Doughnuts and Society" for Mascot.

Kansas City Outing Committees Chosen

The fifth annual picnic of the motion picture industry in Kansas City has been set for August 17 and committees have been appointed by General Chairman John Muchmore.

The general committee also includes: Arthur Cole, vice-chairman; Frank Hensler, George Fuller, Bob Withers, F. E. Ritter, Gus Diamond.

Other commitees are:

Refreshment—R. R. Biechele, chairman; A. F. Baker, Fred Meyn, Douglas Desch.

Golf—Benny Benjamin, chairman; Ed. Shanberg, T. R. Thompson.

Kangaroo court—Fred Wolfson, Edgar Jones, Edgar Stern.

Doctors—Drs. George Knappenberger and Clifford Gilles.

Baseball—Fred Meyn, chairman; Dusty Rhoades, Elmer Dillon, Martin Finkelstein.

Entertainment (evening)—F. H. Bowen, chairman; Gus Diamond, E. C. Leeves.

Entertainment (afternoon)—Homer Blackwell, chairman; Don Davis, N. B. Cresswell.

Program and publicity—Paul Bayzman, chairman, Mike Roth, William G. Formby, Kenneth Force, Claud Morris and W. P. Bernfield.

Concessions—E. E. Jameson, chairman; Jim States, R. W. McEwen.

Transportation—Sam Abend and E. E. Jameson.

Children's committee—Nat Hechtman, chairman; Charlie Potter and Ed Rolsky.

Announcer—Harry Taylor.

Photographer—N. B. Cresswell.

Other committees will be named at an early date.

Young Actors Form Screen Boys' Club

The Screen Boys' Club, limited to youngsters who have at least three motion picture roles to their credit, was organized in Hollywood this week with Freddie Bartholomew, Bennie Bartlett, Jackie Cooper, David Holt, Billie Lee, Mickey Rooney, Sherwood and Buster Slaven as charter members.

The idea originated with Bartholomew, Cooper and Rooney and the hundred or more boys appearing with them in the Metro-Goldwyn-Mayer picture "The Devil Is a Sissy." Age limit has been set at 16. In as much as none of the charter members is more than 14, that allows any member at least two years in the organization.

Ray Kirkwood Schedules 21 For Next Season

Ray Kirkwood, Hollywood independent producer, who made 11 pictures in 1935-36, has increased his schedule to 21 for the coming season. The program includes four specials, eight "Super Western Actions," eight Spanish Action Westerns and a 15-chapter serial.

K. C. Picnic August 17th

The fifth annual picture of the motion picture industry in Kansas City, Mo., has been scheduled for August 17th. Committees to handle every aspect of the annual festivity have been appointed by General Chairman John Muchmore.

Books Demanded in William Fox Case

Referee in Bankruptcy Robert E. Steedle this week ordered the All-Continent Corporation to show cause next Tuesday why it should not be required to turn over to Hiram Steelman, trustee in bankruptcy for the estate of William Fox, all of its books and records to enable the trustee to have a thorough audit made in order to develop information on the acts, conduct and property of Mr. Fox. The order was the latest development in the hearing being conducted in Atlantic City, N. J.

Referee Steedle issued the order after a petition was filed by Mr. Steelman which set forth that "the main purpose of its organization (the All-Continent Corporation) was as a vehicle for William Fox in carrying on his own private business affairs." Counsel for Mr. Fox's creditors have continually sought to prove that All-Continent is an actual Fox asset, available toward satisfying the more than $9,000,000 in claims, rather than a separate $6,400,000 trust for his wife and daughters.

The books of the Parkwood Corporation, New York, All-Continent subsidiary, were admitted in evidence earlier this week. Creditors' counsel forced their admission by showing that Parkwood was used almost exclusively as a bank and clearing house for Mr. Fox.

A further possible line of questioning was indicated when David Katz of counsel for the creditors, asked Herbert Leitsteen, bookkeeper for Mr. Fox, to prepare an itemized statement of all Fox moneys handled by Hirsh, Newman, Reass and Becker, Fox attorneys. Mr. Leitsteen said on the stand that Parkwood has no business or income of its own and that "every penny it borrowed or received was used in connection with disbursements of Fox" in 1934.

Connelly Clarifies Charter of Writers

Explaining the move by which the Authors League of America secured a charter from the State of California, Marc Connelly stated this week:

"The filing of an application for a charter by the league to do business in California is a legal step necessitated by the fact that the organization has many members and many interests in all parts of California.

"The league had contemplated this step for some time as it had been advised by its attorneys that such procedure would be necessary in order to transact the business entailed by its interests."

Rex O'Malley in Hollywood

Signed by Metro-Goldwyn-Mayer for the role of Gaston in "Camille," Rex O'Malley arrived on the coast over the week end and at once joined the cast assembled for the new production. This is his first Hollywood role after a career of many outstanding successes on the Broadway and London stages.

"Scrappy" in Bank Form

Zell Products Corporation of New York has launched a "thrift plan" drive to promote the sales of its Scrappy Banks, designed with the likeness of Scrappy, the animated cartoon character.

MORE STRINGENT FILMS ACT SEEN RESULT OF SCHENCK-OSTRER DEAL

British Trade Raises Issues of Effect on Employment and Use of the Gaumont-British Pictures as Quota Cover

by BRUCE ALLAN
in London

Wardour Street has been in the rather tantalizing position this week of depending on American cables for information about a reorientation of the British trade which must have an influence on the future of practically every concern operating in the three branches of the business. At this time it still is guessing what the Gaumont-British-Metro-20th Century Fox deal really means, but interest in the merger as such has rather shifted to the question of what, if anything, the British Government is going to do about it.

There are two schools of thought. Quoting earlier instances of official action to prevent the control of British key businesses passing into foreign hands some responsible individuals have openly bespoken the view that the Board of Trade, through the Treasury, would instigate a definite prohibition of the deal. The argument is that, as a means of propaganda, the film is of equal national importance with the electrical and chemical goods involved in the earlier Government actions.

Accepting this statement, another section of opinion takes the view that, bound by the letter of the law, official departments must accept any deal which formally leaves the control in British hands and that, so far as they may be doubtful about the real basis of the merger, they will seek safeguards in new general legislation rather than in specific action directed at the GB-Metro-20th-Fox amalgamation.

Various side issues are raised which, in fact, may prove to have an important bearing on official decisions. There is, for instance, the question of employment; this inevitably is raised by the prospect, near or distant, of the three organizations being merged into two or one. Allied is the consideration that the use of G-B films as quota cover by Metro and 20th Century-Fox means a decrease of the total annual British footage by the twenty to thirty features at present made by or for these companies in other studios. Many of these films are of indifferent quality, but their production has meant work and, to a certain extent, they have helped exhibitors with their exhibition quota obligations.

The Political Aspect

Important to the understanding of the situation in its political aspect is to remember that the news of the Schenck-Ostrer deal reached England at a time when, as earlier communications to the HERALD have emphasized, the suggestion of an undesirable extension of American control of the British industry was being made rather emphatically both from the producing and the exhibiting sides of the industry.

It is easy to smile at the extreme policy of protection for British film production formulated in the Case presented to the Statutory Committee on the Films Act by the Film Group of the Federation of British Industries, and since disavowed by a considerable percentage of the Group. There is also a temptation to write off as just oratory the various complaints from the Cinematograph Exhibitors Association of oppressive trading methods by American companies, with their customary tag about an appeal to the Government. The importance of these statements lies entirely in the fact that the Board of Trade has shown itself definitely disposed to take them seriously.

Official Interest Accentuated

It can be taken as established that the Schenck-Ostrer news definitely accentuated the official interest already being taken in this general controversy. This was shown by the fact that, on the first rumors from America, the Board of Trade solicited the views of leading British companies as to the probable effect of the deal; statements in the House of Commons also made it plain that the maintenance of British control of G-B is regarded as a matter of importance.

The certainties of the position appear, at this time, to be as follows:

1. The Treasury, advised by the Board of Trade, will scrutinize the details of the agreements between G-B and the American companies with an eagle eye and will pass the holding company only if it specifically safeguards British control.

2. So far as provisions for legal British control seem, in the eyes of Government departments, incapable of providing completely against a predominant American influence, there is a big probability of legislation to meet this.

3. There will be a new approach by British production interests to the Statutory Committee, which has formally concluded the taking of evidence but is likely to reopen the matter on an appeal of urgency which, quite probably, may be backed by the Board of Trade.

4. Existing differences of opinion among British producers in regard to Films Act revision will tend to disappear in face of a new danger. The two most important dissentients from the Film Group's policy were G-B itself and Associated British Pictures; the former's opinion is now unlikely to count and the latter, which was in opposition largely because of its theatre holdings, is probably of the majority view in regard to the American danger.

5. There will be considerable pressure upon the Government in the House of Commons, and possibly in the press, in regard to the Gaumont deal, with an intensification of Films Act provisions as a likely sequel.

There is also a possibility, one of the many whispered in Wardour Street these days, that G-B may disappear as a distributing organization, splitting its product between Metro and Twentieth Century-Fox. Aside from the fact that a British organization would disappear, with a possibility of hardship to British employees, the prospect of an executive *personnel* of Americans is one on which the exhibiting section of the trade probably will have something to say; the tendency of CEA leadership is to lay at American doors all those hardships of exhibitors which can be ascribed to high-powered salesmanship.

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Overbuilding

The "Redundancy" Committee appointed by the CEA, as a result of the discussion on Ken Nyman's paper at the Eastbourne conference, has issued an interim report in which it is stated that, under the chairmanship of Thomas Ormiston, the committee "has reached a conclusion and has approached the Kinematograph Renters Society for its cooperation." The full recommendations of the committee are to be presented at the next General Council meeting of the CEA in September, and at the moment it is not known officially what it has suggested to the KRS, which, incidentally, has not yet replied to the approach.

Unofficially, it is believed that the distributors have been asked to enter a Joint Trade Tribunal which, as outlined in the Nyman paper, would give a yes or no to all proposals for new theatres. In the case of a decision to

(Continued on page 78)

U. S. PICTURES LEAD BRITAIN'S IMPORTS

Official figures for film imports into the United Kingdom for the 12 months ended June 30 were given in London this week in a written reply by Walter Runciman, president of the Board of Trade, to a question by Harry Day, member of Parliament. They indicate nationalities and footage as follows:

Country	*Films*	*Footage*
U. S. A.	1,060	3,868,188
Germany	12	70,492
France	12	90,441
Russia	6	42,494
Austria	5	37,727
Other countries	4	26,806

In reply to another question by Mr. Day, W. S. Morrison, Parliamentary Secretary to the Treasury, stated that assistance to film producers by loan of personnel and equipment is being or has been rendered by the Air Ministry, the Admiralty and the War Office in the case of 20 films during the past three years.

Exhibitor Committee on Overbuilding Reported Inviting the Renters Into Joint Trade Tribunal at Annual Conference

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

"Pagliacci" in Colour

British Chemicolour Process, Ltd., was announced as a new enterprise this week. With Karl Grune slated as managing director and Major H. A. Procter, MP, and Louis Anthoine Neel as his co-directors, it was obvious that BCP was associated with what are known as the Schach group of companies, also located at Walmar House, Regent St., and in due course it leaked out that the new British colour process would be first used for "Pagliacci," a Capitol Films version of the Leoncavallo opera long scheduled for Richard Tauber, and, it was anticipated, for black and white production at Denham. The studio engagement stands, but British Chemicolour will be used, in the plant where Technicolor first was employed in England.

Imported Americans

Both Genevieve Tobin and Edward Everett Horton, importations from Hollywood for Twickenham's "The Man in the Mirror," have reported at the J. H. Studios, Elstree, where the picture started three days ago under Maurice Elvey's direction. It is being made with a definite view to the American market. The dialogue writer, F. McGrew Willis, also is from the States. The original is a novel by William Garrett. Willis, who has been here since January and previously worked on the France Day-Robertson Hare "You Must Get Married," has a play of his own, "Canal Zone," scheduled for production in New York in the fall.

At the Twickenham main studio at St. Margaret's, Redd Davis is in the second week's direction of "Underneath the Arches," current scenes showing the variety duo Flanagan and Allen as a couple of hobo stowaways on a liner. New additions to the cast are Stella Moya, Edmond Willard and Edward Ashley.

Loaned to Star

Margot Grahame, with the laurels she won in "The Informer" still fresh, has been loaned by Radio to Criterion Film Productions for the lead in the already announced adaptation of the Louis de Wohl "The House of a Thousand Windows." She will play a gangster's sweetie and opposite her, as the crook, will be Basil Sydney. Victor Armenise, who photographed "Accused" for Criterion, will be at the camera. The working title of "Gang" is likely to be changed, Alfred Zeisler will direct at Worton Hall.

Matthews Picture

An addition to the cast of the Jessie Matthews "Head over Heels" at GB's Lime Grove studio is Edward Cooper, theatre-cabaret-radio star, who has his first big screen part. Cooper toured the States some years back as accompanist to Irene Bordoni and made a name here in Charlot and Cochran revues before developing his own cabaret act, composing and



Irving Berlin talks with the British press at a reception at the Savoy Hotel arranged by Twentieth Century - Fox.

singing numbers in high favor with London West End audiences. Also to be introduced are two 19-year-olds, Thelma Toone, Jackson and Joan Young, with revue experience. Leading parts are being played by Romney Brent, Louis Borell and Robert Flemyng, the last named called a juvenile lead discovery.

For "O. H. M. S.," on location on Salisbury Plain, Raoul Walsh has been staging scenes advertising the mechanical efficiency and resourcefulness of various wings of the British Army and particularly of the Royal Engineers, who built a pontoon bridge under heavy stage fire for the later crossing of mechanized artillery and transport units.

This picture, designed to show the world that Britain still has an army, certainly should look authentic. Acting as military advisers to Walsh in these scenes were General Sir Burdett-Stuart, Commander-in-Chief of the Southern Command, and Brigadier W. Platt, commanding the Seventh Infantry Brigade, to say nothing of two thousand "other ranks." The unit, with Anna Lee, is going to the army centers, Aldershot and Tidworth, for story sequences before returning to the Plain for more battles.

The Gaumont-British outdoor lot at Northolt has proved its usefulness for scenes proceeding for the Alfred Hitchcock "Sabotage." A complete street system, over 500 feet long, has been erected to provide London backgrounds of shops, office blocks, railway stations, a cinema and whatnot. Also imported were a consignment of authentic London omnibuses, taxis, delivery vans and street vendors' barrows and of a number of the soon to be obsolete London trams; GB bought these outright from the London County Council disposal department and put in an efficient overhead wire system whereby to operate them.

Due to the speed with which this erection job was done, Sylvia Sydney was able to complete her part this week, leaving for a Continental holiday before returning to Hollywood.

Filmed Before Staging

Herbert Wilcox will have another "first" to his credit when "This'll Make You Whistle" is finished at Elstree in about a week's time. This Jack Buchanan production is not due for its West End stage production until September. It played the provinces last fall and was due to go into cold storage while Buchanan went on holiday, before his film engagement with Herbert Wilcox Productions. He got back from Bermuda to find that the story had been scripted and that the studio was waiting for him. Now the position is that the film will be held up until the stage show is put on and that in due course it will appear as a version of the West End success.

Building Elizabeth

The outstanding feature of "Fire Over England," the Erich Pommer production directed by William K. Howard at Denham, is likely to be the life-like portrait of Queen Elizabeth provided by Flora Robson with the connivance of Guy Pearce, makeup expert from Hollywood. Pearce's key piece of equipment is a somewhat grisly one. Each morning, when Good Queen Bess is scheduled for a scene, he reaches down an authentic copy of the great lady's death mask and shapes Miss Robson a face for the day; its outstanding feature, in a very literal sense, is a putty replica of the famous Elizabethan nose.

That this portrait of Elizabeth is likely to be as noteworthy an achievement for London Films as Laughton's forever famous picture of her royal father Henry is already clear. Certainly no pains are being spared the artiste, who has shaved her eyebrows because Elizabeth had none, and who starts making up at 7 o'clock each day and carries on her back a high ruffed costume weighing many, many pounds, also closely copied from authentic pieces from the Queen's wardrobe.

Currently in production is a big scene in the tapestry room of the royal palace with the Earl of Leicester (Leslie Banks) urging Elizabeth to build ships to meet the menace of the Spanish Armada. Howard, who first worked with Alexander Korda in the Fox studios at Hollywood, expects to finish direction in September.

Scotland at Shepperton

Sound City, Shepperton, controlled by the Scotsman Norman Loudon, temporarily and coincidentally has become the London center for production of features with Scottish stories and backgrounds, with the FitzPatrick "David Livingstone" to be followed by the same producer's "Auld Lang Syne" and by U. K. Films' "Banks of Allan Water."

The Livingstone picture is, as far as interiors are concerned, practically all-Scottish, the

(Continued on following page)

British Studios Turning to Color For New Season

(Continued from preceding page)

scenes shot at Sound City including a number illustrative of Livingstone's early years at Glasgow. "Auld Lang Syne" is a life of Robert Burns and the Sound City interiors will be added to many exterior scenes at actual places associated with the Scottish poet's history.

"Banks of Allan Water" will be directed by John Baxter and in this case also there will be a plentiful use of Scottish backgrounds. Baxter, who attracted much attention with "Doss House," is first going to produce a picture of rural life in Sussex, presumably on similar lines to his "Song of the Plough," a semi-documentary which combined beautiful landscapes with a provocative statement of the British farming problem. The new film, at present untitled, is the story of man and horse in competition with mechanized appliances.

McCormack in Color

As a special feature of the all-color "Wings of the Morning," New World production at Denham for Twentieth Century-Fox release, Robert T. Kane has signed Count John McCormack to appear, in his own character, in a party scene and to sing "Killarney" and "Believe Me If All Those Endearing Young Charms." The engagement is another illustration of the acute box-office sense which has marked the planning of "Wings of the Morning" from the beginning. Already the exhibitor is assured of these big selling values: the first British all-color feature; the Derby in color, with a winning Derby jockey in Steve Donoghue appearing in person; fox-hunting scenes with red coats all complete—and now the famous tenor.

BIP Buys Play

British International Pictures has bought the screen rights of "Aren't Men Beasts," the Vernon Sylvaine play, still in the full course of an exceptionally successful run at the Strand theatre, and will put Robertson Hare and Alfred Drayton, of the stage, cast, into the leading parts.

Brian Desmond Hurst, famous in a night after the display of his first directed feature, "Ourselves Alone," has now completed his second BIP picture, "Tenth Man," with Antoinette Cellier and John Lodge in the leads. Adapted from the Somerset Maugham play, "Tenth Man" is a drama of modern finance. Aileen Marson, Iris Hoey, Athole Stewart and Clifford Evans are others in the cast.

Itemized

Marlene Dietrich, after a stopoff in Paris, is expected for tests and rehearsals of "Knight Without Armour" with Robert Donat at Denham the end of this week. . . . Victor Saville begins shooting immediately at Denham on "Dark Journey," starring Miriam Hopkins and Conrad Veidt. . . . A new unit, Medway Films, is making "International Revue," with Ronald Frankau starring and acting as compere to a musical to which artistes of all nationalities will contribute. . . . Neil Hamilton is making his 200th screen appearance in "Because of Love" for Tudor Productions at Highbury studio. Gitta Alpar is the co-star. . . . Paramount has three British pictures in progress at Sound City; "Grand Finale," with Mary Glynne and Guy Newall; "Murder by Rope," with D. Clarke-Smith and Sunday Wilshin; and "Show Flat," a comedy built on the new type of apartment block.

Milwaukee Variety Club Holds Elections

Mrs. Frank Fischer has been elected chief barker queen of the newly organized women's auxiliary of the Milwaukee Variety tent, Mrs. John Ludwig has been named assistant chief barker, Mrs. Abe Nathan, secretary, and Mrs. Ben Miller, treasurer.

Directors elected are the Mmes. Sam Shurman, Bert Fischer, Oscar Ruby, Earl Fischer and J. Abrose. House committee members are Mmes. Jack Frackman, Irving Stein, I. Werthaumer, Howard Herzog, Jack Lorenz and John Kent with Mrs. Jack Shumow and Mrs. J. Schuyler representing Heart of Variety.

Disney Art Exhibit in Third Year

Initiated three years ago, the Walt Disney Art Exhibit continues its tour of the country with five new exhibitions arranged for. The exhibit, now in White Sulphur Springs, Va., will soon be seen under the sponsorship of the Junior League at Peoria, Ill.; at the Decatur Art Institute, Bloomington, Ill., and under the sponsorship of the Junior League at Tulsa, Okla.

Name AFA Fund Board

Rudy Vallee, president; Sophie Tucker, honorary president; Joe Laurie, Jr., first vice-president; Ralph Whitehead, executive secretary and Bernhard Benson will comprise the board of trustees of the American Federation of Actors' Death Benefit Fund. The fund becomes operative August 5.

Renew Botsford Contract

Paramount has renewed its contract with A. M. Botsford, producer, who now has three productions in work and nine in preparation. Frank Vreeland, of Paramount's eastern editorial board, has been made a member of the west coast board.

BFRC Dissolves

Lee Goldberg, president of the Big Feature Rights Corporation of Louisville, Ky., has filed legal notice of intention to dissolve the company following decision of the board of directors to that end.

Pope Joins Briskin

Frank Pope has been assigned the newly created post of Topical News Editor on the staff of Samuel Briskin at the RKO-Radio studio. He will scout the world press for news matter adaptable to screen use.

Premiere's Son Produces

"The Sea Horse," a short subject to be distributed in the United States by French Motion Picture corporation, was produced by Jean Painleve, son of the former premiere of France.

Name Changed for "Fighter"

The James Dunn starring vehicle being produced by Columbia Pictures and titled originally "The Fighter" will be released under the new title of "The Two-Fisted Gentleman."

F.&M. Sign Engel

Fanchon & Marco have added Harry Engel to the staff of their organization in charge of booking talent for radio, stage, hotels and resorts.

More Stringent Films Act for Britain Is Seen

(Continued from page 76)

class a new project as "redundant," the joint trade ruling to that effect would be presented forcibly to the licensing authority. If a license still were granted the theatre would be refused membership of the CEA and possibly would be refused product by KRS members. On this point the CEA has to overcome an existing KRS resolution refusing to operate a boycott policy. As an immediate measure the committee is approaching all licensing authorities with a request for "improved facilities for information when plans for new cinemas are deposited."

Star Contract in Courts

The right of a star player to refuse to act unless dialogue is altered and the right of a producing company to withhold salary on the ground of such refusal were issues in an action between Frances Day and Gaumont-British which came before Justice Porter in the King's Bench Division in London this week. The matter previously had been before an arbitrator, who had found Miss Day guilty of breach and awarded £1530 damages against her.

The contract between the parties gave G-B the right to sublet Miss Day's services, which they retained at a yearly salary of £6750. It was alleged that, cast in "Jack of All Trades," she refused to go on the floor, with other artistes ready for the camera, unless new lines were written. For the artiste it was claimed that the contract was "servile," but the Judge decided that it was valid and that G-B were entitled to put Miss Day off salary for the period during which she would have appeared in "Jack of All Trades." He ordered the artiste to pay the cost of all proceedings.

British Films at Venice

The Film Group of the Federation of British Industries, announcing that the International Film Festival "has been completely reorganized and will in future be an event of no little importance," has nominated its secretary, M. Neville Kearney, as British representative on the organizing committee and International Jury for this year's function at Venice August 10-31 and will send over for exhibition twelve pictures made by British producers in the past year.

British Lion's Net

British Lion, in its annual report, showed a net profit of £12,093, 12 shillings and seven pence, which compares with a net of £14,891, six shillings and two pence last year.

Cash on hand totaled £29,977 against £4,047 last year. The gross trading profit equaled £74,901, which is an increase over the last period of £20,000. In explanation of the smaller net, the company stated, "We have absorbed the establishing of Republic Pictures out of revenue."

The balance sheet showed that $250,000 was deposited with the Chemical Bank and Trust Co., New York, in accordance with the stipulation in the Republic contract, and there exists an obligation to deposit an additional sum in the same amount. The issued capital is £141,545 and £125,000 in six per cent convertible debenture stock. Film stock is valued at £117,813 against £98,883 last year. Directors' fees totaled £1,133, and they waived further fees of £872.

ABP Final Dividend

Associated British Pictures has paid a final dividend of 7½ per cent, bringing the years' total to 12½ per cent, which compares with 10 per cent last year.

WHAT THE PICTURE DID FOR ME

Columbia

CALLING OF DAN MATTHEWS, THE: Richard Arlen, Charlotte Wynters—We played this picture rather old, and it did not do a big business, but it was played on a holiday, and most of the people were probably out shooting firecrackers. Running time, 65 minutes. Played July 4-5.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Played this on Friday-Saturday in place of western, and it filled the bill very nicely. Business good and favorable comments. Played July 17-18.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GIRL FRIEND, THE: Ann Sothern, Jack Haley—An amusing bit of nonsense that went over acceptably on Bank Night.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—This is one of those truly great pictures which leave you flabbergasted for want of superlative descriptive phrases. The audience response, like the picture, was perfect.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Here is a picture that will please everyone. This may or may not be given the award this year. It makes no difference whether it wins the blue ribbon or the gold "standee' or not. It's real entertainment every inch of the way and if any exhibitor does not make plenty of money with this picture, it's his own fault. Boys, you've got a picture in this one so step right out and tell your patrons. Raise your prices so they will know you have something. I know a company if they had a picture like this they would pull it out and resell it to you at top guarantee plus 40 per cent or more after it had been road showed for a year or two. Columbia pictures have been pretty good in spite of what some exhibitors say. It's true they do not sell them to you and the public the way some do but if you put the same effort and money into putting over Columbia pictures you will find a nice profit at the end of the season.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

PANIC ON THE AIR: Lew Ayres, Florence Rice—Fair program picture. Will get by if you have plenty of shorts to go with it. Running time, 7 reels. Played July 17-18.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—Slim midweek business. It's a good light comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE COULDN'T TAKE IT: George Raft, Joan Bennett—A real good picture but played it weekend, which proved a grave mistake on our part as we had the lowest gross of the season.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

BIG HEARTED HERBERT: Aline MacMahon, Guy Kibbee, Patricia Ellis—A nice program picture that did not do much at the B. O. Myself, I liked the picture and so did the few that came to see it. No drawing power in the star names and the title does not convey anything. Played June 10-11.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

BROADWAY HOSTESS: Winifred Shaw, Lyle Talbot—Wini's first starring picture and could be better. Story weak, recording poor, ballet in champagne glass very good. Wini's songs not as good as "Broadway Lullaby" or "Lady in Red." Played Friday and Saturday to average business. Played June 5-6.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Just fair Saturday business. My people seem to be tiring of these noisy, roaring air pictures.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—Very good program picture; used on a mid-week program and did a little extra business for us. Davis is well liked here as is also Brent. Running time, 68 minutes. Played July 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

I FOUND STELLA PARISH: Kay Francis—A fine dramatic picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

I FOUND STELLA PARISH: Kay Francis, Ian Hunter—Kay Francis is no extra draw to us. A very good picture but didn't do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SNOWED UNDER: George Brent, Genevieve Tobin, Patricia Ellis, Glenda Farrell—A very weak picture for these stars. Dialogue rapid and hard to catch in spots. Several kicks from patrons, and this is unusual. Played July 15-16.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—A western just made for our Friday and Saturday business. A very short picture that had to be filled out with plenty of short subjects to make our two hour show, but it pleased 100 per cent. Box office good. Running time, 56 minutes. Played June 26-27.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—This I would say was above average western. This chap Foran can sing although he'll never be a Buck Jones with our audience.—Harland Rankin, Plaza Theatre, Tilburn, Ontario, Canada. General patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd—These Warner Bros. musical westerns have gone over in great shape here. They are distinctly above the average western and provide good entertainment for almost any kind of show goer. Foran certainly is not, and never was a cowboy, and he needs a little exercise and reducing (nothing personal, Dick) but the stories have been good; the star is O. K. in his work and voice; the folks like his shows. Running time, 6 reels. Played June 27.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

GB Pictures

MISTER HOBO: George Arliss—Pleased my patrons, but was not the special we thought it would be. Running time, 8 reels. Played July 14-15.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

MISTER HOBO: George Arliss—This picture miscast Arliss. We thought the sound was poor. The same old show with British pictures. They don't click with our audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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Mascot

DOUGHNUTS AND SOCIETY: Louise Fazenda, Maude Eburne—This slapstick comedy proved popular with our juvenile patrons and was adequate as part of a double bill.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WATERFRONT LADY: Ann Rutherford, Frank Albertson, Barbara Pepper—This program picture received a satisfactory audience response from our patrons as part of a double bill. It is fairly well produced.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore—This did only normal business with diversified opinions. The extreme hot weather made it suffer. We had a picture contest which helped it out.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BARRETTS OF WIMPOLE STREET, THE: Charles Laughton, Norma Shearer, Fredric March—Another "Old Favourite" and very good one, too, especially for my British patrons, as the story is English. Very strong cast; wonderful acting. These three stars are very popular here. Played it one day as revival on June 8th to very good business.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Laurel and Hardy have made better pictures than this, but our patrons enjoyed it, nevertheless.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This is one of the biggest "Old Favourites" I have brought back this summer and had record takings for return showings. Played it to crowded houses one day, Sunday. Even the heat did not spoil business for this one. Played June 7.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Clever comedy. Pleased a good house on Bank Night.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Here's a swell pair to draw to. And it was a swell comedy for them. Some thought it a little silly, but that was just the type of story. Running time, 81 minutes. Played July 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—Just a darn piece of nonsense, light as a feather, but the kind that Bob seemingly delights in. Anyway, it played to good weekend business, due to star pull only. Running time, 81 minutes. Played July 17-18.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—A perfect picture. Hot weather. Slim Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—We were greatly disappointed in the gross on this picture, but at the same time we are proud to have run such a picture in our theatre. The music was superb, the scenery magnificent, and we consider it one of the finest pictures we have ever shown. Evidently too much "class" for our trade, but it was worth the rental for just my wife and self to see it. Played July 5-7.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

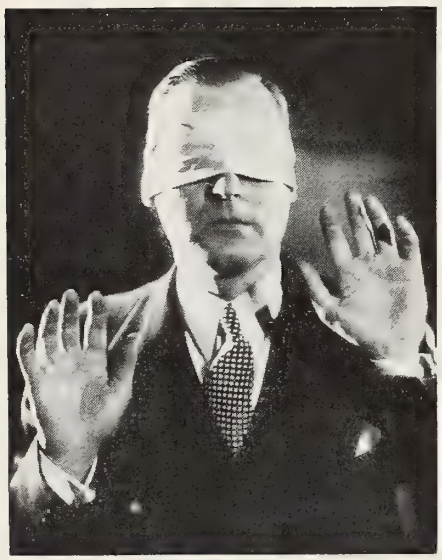
SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—Here is a picture that will give unusual satisfaction. It is the very best of its kind of entertainment and one of the best pictures released this year. Don't be afraid of this one no matter what kind of a house you have. It is good for big and little towns

and will build up each day. Step on it, kid, and make yourself some vacation money.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

THREE GODFATHERS: Chester Morris, Irene Hervey—Here is a picture which follows "Three Bad Men" of the silent days every inch of the way. Only it is not half as good. It is one of the poorest pictures of the year. In fact, my advice is to pay for it and leave it alone. It is worse than nothing. Absolutely no value as entertainment. Shame on a company that is bragging so much on releasing such pictures as this and the same thing holds good for "Garden Murder Case," "Moonlight Murder," "Murder Man" and all the rest of the murder pictures released by MGM. You couldn't find a "Thin Man" in a carload.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

Paramount

CALL OF THE PRAIRIE: Wm. Boyd—Our patrons on Friday and Saturday are strong for westerns, and the Hopalong Cassidys are very good. The scenic background helps a lot, and the record-



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NATION-WIDE RAIL-AIR SERVICE

ing is better than most westerns. Business okay. Running time, 67 minutes. Played July 10-11.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DESERT GOLD: Larry Crabbe, Marsha Hunt—A typical western. Only six reels, but it did a big Friday and Saturday business. Played July 24-25.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FLORIDA SPECIAL: Jack Oakie, Sally Eilers—This picture brought in the poorest Sunday gross we have had for months. Although I did not have a chance to see the picture myself, I am told that the action was very slow, and the comedy not so good. However, the box office tells the best story, and it was certainly a flop for us. Jack Oakie usually goes good here. Played June 20-23.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

IF I HAD A MILLION (Re-Issue): Gary Cooper, Wynne Gibson, George Raft, Richard Bennett, May Robson—A very good picture, that was strong enough to be revived as an "Old Favourite." Has taken at the B. O. more in one day than some of the new programmers in two days. The prison episode is rather too tragical and should be cut. Played June 4.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—Another of those pleasant little program pictures that entertain but do not create a great deal of patron enthusiam. The film's most obvious weakness is its very cheap settings which make it somewhat remindful of the features turned out by a few of the lesser independents.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—Poor and a misnomer. Fields is doing his best to save a weak story, but without success. Played to average midweek business only because there was no competition at all on the first day of showing. Played June 24-25.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—An all round very good cast. Had been sold to use as a "Special," but did not do business of a "Programmer." Lloyd is not popular here any more. Picture is not bad, only slow in spots, and then we had too many boxing pictures around lately. The Chinese titles that Paramount is superimposing on some of their pictures here in China are poison for our theatre. They jump all over the picture and distract the attention badly. This is very good for Chinese theatres, but for the Star, patronized exclusively by Europeans, it is terrible. Had many complaints. Played June 21-23.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

MILLIONS IN THE AIR: John Howard, Wendy Barrie—An amateur Radio Hour story. This kind of picture is not popular here. Even Wendy Barrie, our own Hong Kong star, did not save the picture from a bad flop. Played it three days with Sunday and lost money. Played May 31-June 2.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

NEVADA: Larry Crabbe, Kathleen Burke—Two objections to westerns of this type. Entirely too short and it is necessary to build up with more singles, also it is just the same old story in every one of them. One can tell right at the beginning how it is going to run. Yet the distributors want the same guarantee as on the other program pictures. Running time, 59 minutes. Played July 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Since Fred MacMurray's appearance in "The Trail of the Lonesome Pine," his popularity with our patronage has zoomed to new heights. This picture permits him to continue the good impression he has made in his recent films and offers above average entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TOO MANY PARENTS: Frances Farmer, Colin Tapley—Made the mistake of putting this picture on our worst night. It is no special by any means, and Paramount does not claim it to be, but it has a lot of nice clean entertainment, and the few who saw it were high in their praise. Running time, 74 minutes. Played June 25.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TOO MANY PARENTS: Frances Farmer, Colin Tapley—It is really unfortunate that this, one of the most human and appealing pictures of the year, should be nameless. Everyone who saw it had something kind to say. A few noticed the similarity between it and the Radio picture, "Wednesday's Child."—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Fred MacMurray—A wonderful picture, due to the coloring. A nice business, and this may be considered Paramount's hit of the season in our house. Running time, 106 minutes. Played June 28-30.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

TRAIL OF THE LONESOME PINE, THE: Henry Fonda, Sylvia Sidney—Despite the fact that this picture played almost every house around us, we did a very large business. Numerous patrons saw it several times. We never tired of seeing it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—A little late, but just a word to congratulate Paramount on this wonderful box office attraction. This picture is not only box office but it has universal appeal. The color is beautiful, good cast and is excellent in every respect. Give it added playing time and find your last days your best days.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

TROUBLE IN PARADISE: Miriam Hopkins, Herbert Marshall, Kay Francis—A wonderful picture; one of the best that Lubitsch ever produced. Brought it back as an "Old Favourite" (that's what we are calling our revivals) for one day and packed them in. Could not accommodate all that came to the last show, so am bringing it back for one more day in July. Played June 3.—C. Goldin, Star Theatre, Hong Kong, China, European patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Nothing in it. Skip it if you can. Bing Crosby's popularity was declining here, but this picture certainly did him more harm than any one before. Played it two midweek days to terrible business. Played June 17-18.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

Puritan

I'LL NAME THE MURDERER: Ralph Forbes, Marion Shilling—We have found the product from this company to be very inconsistent in quality. Their latest release is one of the poorest to date. The audience response was very unsatisfactory.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

ROGUES TAVERN, THE: Wallace Ford, Barbara Pepper—This program picture is highly suitable for double bills, and in some situations it should be able to play alone. Our patrons gave it a very encouraging response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Republic

DANCING FEET: Ben Lyon, Joan Marsh—This got by Sunday, played with the Louis-Schmeling fight pictures.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HITCH HIKE LADY: Alison Skipworth, James Ellison—Another very good show from Republic. A very interesting story well acted. Sure to satisfy. Running time, 76 minutes. Played May 5-6.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

LEATHERNECKS HAVE LANDED, THE: Lew Ayres, Isabel Jewell—A great picture. A good story with plenty of action and will hold your interest from beginning to end. Every Republic picture is better than the last. Running time, 68 minutes. Played July 7-8.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

LONELY TRAIL, THE: John Wayne, Ann Rutherford—This is one of the best, if not the best, in the John Wayne series. It has an intelligent story, beautiful photography, convincing acting, and an abundance of thrills. We heartily recommend it.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—In looking back over the past season's product (westerns excepted) from this company, we have concluded that this picture is probably the most outstanding of the lot. It is exceedingly novel, depicting the adventures of an ambitious young man when he is assigned the rare task of spending one thousand dollars a minute until a certain expenditure is reached. We recently gave it a repeat date and had satisfactory business.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

$1,000 A MINUTE: Roger Pryor, Leila Hyams—A very interesting story with plenty of laughs. Will certainly please everyone. Was booked in for one day but was well worth more. Running time, 70 minutes. Played May 12.—W. Horace Reese, Spruce Theatre, Philadelphia, Pa. Neighborhood patronage.

WINDS OF THE WASTELAND: John Wayne, Phyllis Fraser—This picture was very popular with our patrons and drew well. It is good entertainment.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

BUNKER BEAN: Owen Davis, Jr., Louise Latimer—Went over much better than expected, especially with such an unknown cast. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—We are still trying to figure out why this picture flopped at the box office. It had the story and the stars and should have built on second and third days. Instead, business dropped to new low on last day. Running time, 81 minutes. Played July 12-14.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Excellent picture. Good for big cites but not a drawing card for small towns. Acting is fine and drew better class. Played July 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—Pretty fair warm weather entertainment, just a bit too silly and hardly up to the rather extravagant advance notices RKO gave it. There seems to be a very decided Hollywood trend to far-fetched comedy that they apparently consider "smart." Somehow, it hasn't registered in this small town. And that goes for several pictures that have done well in the big spots. Maybe we country folks aren't clever enough to get it. Running time, 10 reels. Played July 19-20.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

FANG AND CLAW: Frank Buck—Very interesting picture of big game capturing. Slim midweek business. Can't get the women out to see these.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FARMER IN THE DELL, THE: Fred Stone, Jean Parker—Quite a pleasant little picture, but it is best for small towns and would not go far in the larger cities. About an average production. Played June 27.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—An excellent production that should go over well in any kind of a theatre, big or little. Fine acting, wonderful appeal. Played July 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LAST DAYS OF POMPEII, THE: Preston Foster, Dorothy Wilson—A very good picture, but business not up to expectations. Played it three days with Sunday and just made the rental and expenses. Foster is very good as gladiator, but Basil Rathbone is miscast as Pontius Pilate. He looks more a Jew than a Roman and his acting is false as to character he portrays and as to epoch. The scenes of the destruction of Pompeii are very good and impressive, but fire falling from heaven is too obviously superimposed, also the Temple in earlier parts of the picture is without perspective; just painted on a canvas. Played June 14-16.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—If yours is a western picture town, you can get behind this one as it's a knockout. We couldn't get the kids out of our house. Tom Taylor makes a good villain. If RKO is wise, they should team this pair in more of these really good westerns. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—Good, entertaining, bright little picture; nothing big and never pretended to be, but the cast and the director seemed to enjoy their job and any small town audience will enjoy it with them. O. K. show for the midweek. Running time, 8 reels. Played June 23-24.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan—This is a good program picture, although its action is far from being as blood-curdling as the title implies. Our patrons liked it, and business was good.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

ROBERTA: Irene Dunne, Fred Astaire, Ginger Rogers—A wonderful picture for the B. O. Astaire and Rogers are very popular here; in fact, Ginger Rogers is the most popular star in Hong Kong. Irene Dunne has a very good following, too. In opinion of many of our patrons, this picture is still the best made by Astaire-Rogers team. Played it one day, on Saturday, June 13th, as an "Old Favourite," to nearly packed houses.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

SILLY BILLIES: Wheeler and Woolsey—During the year I have played some mighty fine pictures from RKO. As a company and so far as product is concerned, they are right up among the best, but here is a picture that is not worth making a report on. It is cheap. It has no entertainment value. It is worse than nothing. It is obtaining money under false pretenses. Why any company would release a picture of this kind is a mystery, especially a company that can and does make some of the best product on the market. Shame on you RKO. You'll never be forgiven for giving us "Silly Billies."—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

TWO IN THE DARK: Walter Abel, Margot Grahame—Our patrons told us in no uncertain terms that they considered this one of the poorest pictures of the year from a major company. We agreed that the picture suffers from an over-emphasis on dialogue, but we hardly think the film deserved the severe comments it received.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Wash, Texas. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—It is good but not her best picture. Drew fairly well but not above the average attendance. A good production. Played July 18.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee, Slim Summerville—This Temple picture is better than "Littlest Rebel" and did much better business for us. Shirley has had her best day with us, but is still good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—Shirley Temple has lost none of her drawing power at this theatre. Our patrons do not say: "Is it as good as 'The Littlest Rebel,' etc.; just so long as Shirley does her stuff they are satisfied. "Captain January" seemed to please as much as any that have gone before. Shirley seemed to enjoy every minute making this, and Guy Kibbee and Slim Summerville seemed to have the time of their lives playing up to Shirley, and were a show by themselves. Buddy Ebsen had a small part and did it to perfection. Cooler weather after the record heat helped the draw.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHARLIE CHAN AT THE CIRCUS: Warner Oland, Keye Luke—An entertaining program picture that might not have been as good as it is without its two big little stars, George and Olive, the midgets, who do an amusing rumba.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

CHARLIE CHAN'S SECRET: Warner Oland, Rosina Lawrence—Fairly good program picture. Played July 10.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

CONNECTICUT YANKEE, A (Re-Issue): Will Rogers, Myrna Loy—Business was excellent on this film, although it is not quite as amusing as some of Rogers' later pictures. We are anxious to run the reissue of "State Fair."—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

CONNECTICUT YANKEE, A: Will Rogers, Myrna Loy—Just a word, boys. Double bill this one with some good selection and make yourselves some money. It will draw as good as ever. It surprised me in a midweek showing, really doing more than Saturday-Sunday business. Book it and step on it.—S. R. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—A nice picture, but certainly not worth the fancy price we paid for it. Business slow due to it having played all around us first. Box office a disappointment. Running time, 94 minutes. Played July 19-20.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—Fairly good. Running time, 87 minutes. Played July 3-4.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—The only kick was lack of adult romance as some thought too kiddish. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MAN WHO BROKE THE BANK AT MONTE CARLO, THE: Ronald Colman, Joan Bennett—Very average business. Didn't think it as good as some Colman pictures. Did no extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

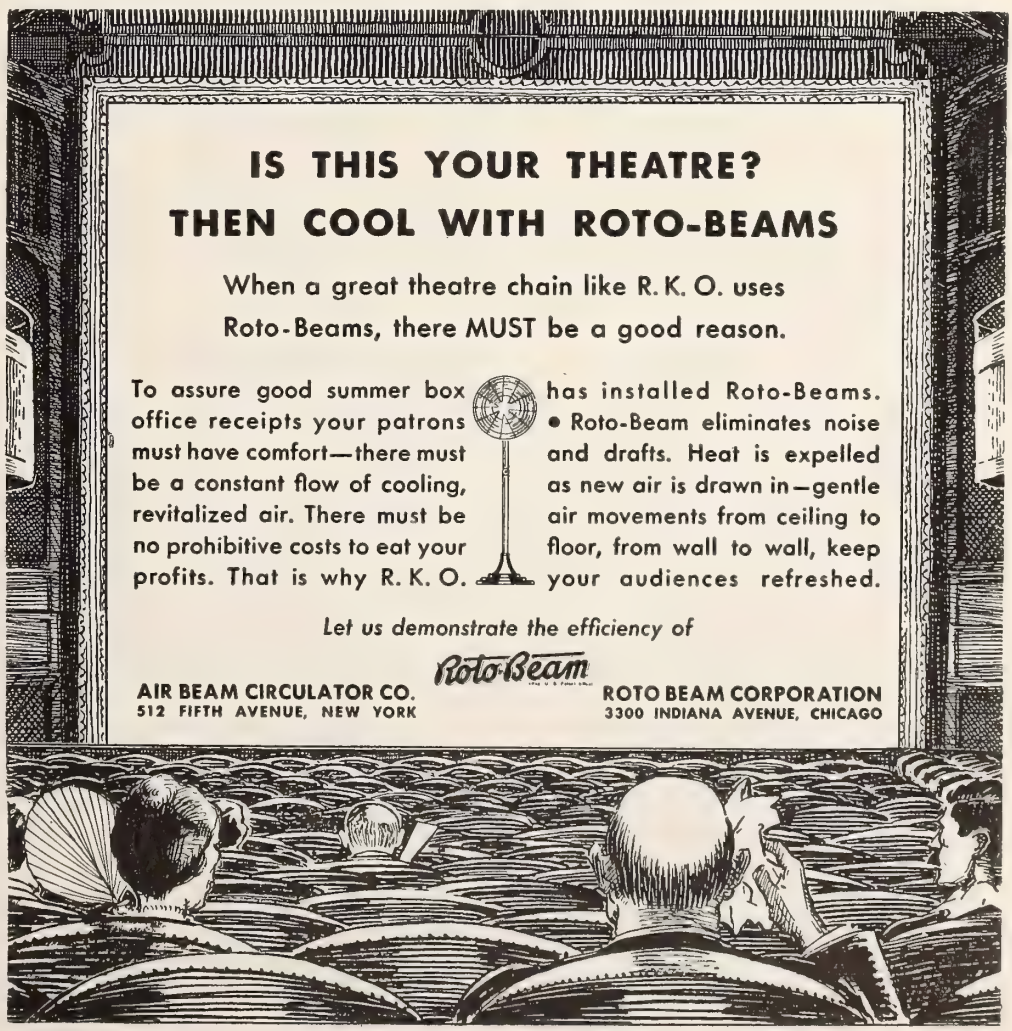
PROFESSIONAL SOLDIER: Victor McLaglen, Freddie Bartholomew—Like so many others, they didn't go for this in any great big way. It was just a picture, never got down to earth, never seems plausible enough to be really interesting. It may be a percentage picture and a wow in the big town, but not out here. Running time, 10 reels. Played June 9-10.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—A fair program picture that received a satisfactory audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

THANKS A MILLION: Dick Powell, Ann Dvorak, Fred Allen—A pleasing musical comedy. Did fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

UNDER TWO FLAGS: Ronald Colman, Victor McLaglen, Claudette Colbert, Rosalind Russell—The action of this picture appealed to our patrons who were not as disapproving of Claudette Colbert's screen death as we anticipated. Business was good.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

(*Reports continued on following page*)



United Artists

MODERN TIMES: Charlie Chaplin, Paulette Goddard—Personally, I enjoyed this picture very much. Charley is still in a class by himself and there are some very clever gags. The fact that he does not talk does not affect the picture in any way. In fact it's a relief to get away from the talk for a little while. The picture was not box office for me. I think that the old timers do not go to the shows so often and the young people don't know Charley, so he has no draw in my small town.—S. H. Rich, Rich Theatre, Montpelier, Idaho. General patronage.

SANDERS OF THE RIVER: Leslie Banks, Paul Robeson—My people didn't care much for this.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SCARLET PIMPERNEL, THE: Leslie Howard, Merle Oberon—This is one of those pictures that the average patron loves to hate. A costume film, it received the worst audience response of the year.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

SPLENDOR: Miriam Hopkins, Joel McCrea—This well cast and faultlessly produced film received fine audience comment, particularly from feminine patrons. As a box-office attraction, it was average.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

Universal

INVISIBLE RAY, THE: Boris Karloff—Fair picture of its kind. Hot weather; poor business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

INVISIBLE RAY, THE: Karloff, Bela Lugosi—Quite a thriller and very well done. For the time of the year and the weather, did better on this than expected.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—Hot weather; weekend business just fair. It's a very good picture that appealed mainly to the highbrows.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHOW BOAT: Irene Dunne, Allan Jones—In 110 hot weather, this went right out and did a very satisfactory business. Running time, 13 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones, Paul Robeson—Good show with nice audience response. Torrid temperature smacked gross. Robeson's singing "Old Man River" high spot. Running time, 115 minutes. Played July 19-21.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SILVER SPURS: Buck Jones, Muriel Evans—Average western. Fair Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes, Lee Tracy—The nature of this subject made smooth continuity impossible, and while the picture was well done, it failed to arouse any box office response. Running time, 95 minutes. Played July 9-11.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Warner Bros.

BOULDER DAM: Ross Alexander, Patricia Ellis—Good action picture, with plenty of thrills. Business good, and what more can we ask? Played July 8-9.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—A very pleasing melodrama with interesting scenes of the Dam and thrills around the Dam worked into the story with a pleasing romance. It is hard to judge drawing power on a sunny Sunday.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DANGEROUS: Bette Davis, Franchot Tone—A very good picture, well acted to above average business. We double billed it with a Western. Westerns are necessary for our farmer customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FRESHMAN LOVE: Patricia Ellis, Warren Hull, Frank McHugh—Amusing light comedy. Slim midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

FRISCO KID: James Cagney—Rather slim Saturday business, with a centennial celebration in a neighboring town as competition. Cagney doesn't look so well in a long-hair role.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HEARTS DIVIDEND: Marion Davies, Dick Powell, Charlie Ruggles, Claude Rains—Much better than we expected. The trailer was very poor and did more harm than good. But in spite of the fact that the picture was good, why cannot this company see that Marion Davies is a has-been and has no more drawing power? Running time, 85 minutes. Played July 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien, Olivia de Havilland—A good comedy that everybody enjoyed. Played it two days, Friday and Saturday, to better than average grosses. Played June 19-20.—C. Goldin, Star Theatre, Hong Kong, China. European patronage.

MISS PACIFIC FLEET: Joan Blondell, Glenda Farrell—I personally didn't see this picture as we played it with the fight pictures and had such crowds I couldn't see it. So didn't mind, but everyone who saw it told me it was fine. Heard a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PETRIFIED FOREST, THE: Leslie Howard, Bette Davis—An excellent picture, but it couldn't overcome the hot weather jinx.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Short Features

Celebrity

OLD MOTHER HUBBARD: Comicolor Cartoons—Very clever color cartoon. Running time, 8 minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Columbia

I DON'T REMEMBER: Harry Langdon—A fair two-reel comedy.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHARE THE WEALTH: Andy Clyde—A very good comedy. Clyde quite popular with us, especially his Scotch antics.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPILLS AND SPLASHES: New World of Sports Series—A very good short subject worth playing for summer audiences on water sports.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

GRAND SLAM OPERA: Star Personality Comedy—Very funny slap stick.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOME ON THE RANGE: Musical Comedy—Very good. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—Very amusing but much oversold. There is very little extra drawing power for small towns with only a couple shows; in fact, we do not believe that the extra advertising was paid for, to say nothing about the extra cost of the subject. Running time, 8 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HONEYLAND: Harman-Ising—This colored cartoon is going after Disney. Very clever and enjoyed in general.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW TO SLEEP: Robert Benchley—One of the most amusing shorts I have even seen.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LET'S DANCE: MGM Miniatures—A one reel oddity on different dances which proved interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PINCH SINGER, THE: Our Gang—Sunday crowd found this very amusing.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PIRATE PARTY ON CATALINA ISLE; Musical Revues—Enjoyed this so much had operator show it again before we returned it. It's a masterpiece for color and entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PUBLIC GHOST NO. 7: Charley Chase—Just fair. Had better Chase comedies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHEN THE CAT'S AWAY: Happy Harmonies—I thought it awful, but the audience ate it up. Laughed a lot of seats loose.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

GRANTLAND RICE SPORTLIGHTS SERIES: These Sportlights are all good with our crowd. "Sporting Network" is a particularly good one. Hats off, and an orchid to Ted Husing for a very consistently good job. He can talk all sports in their own language and there are very few who can do that and make the man who has a particularly hobby appreciate and enjoy it. Running time, 1 reel.—Heny Reeve, Mission Theatre, Menard, Texas. Small town patronage.

LUCKY STARLETS: Headliners—Not worth running time. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LUCKY STARLETS: Baby Leroy, Bennie Bartlett, David Holt, Betty Holt, Billy Lee, Virginia Weidler—Here's a really good novelty single reel aboout Paramount kid stars. So often these are just blah, but this one is O. K. If Paramount features even began to match their shorts, what a company that would be. Running time, 1 reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

NERVE OF SOME WOMEN: Paramount Varieties—A very interesting single reel on daring feats performed by women.—Harland Ranklin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

BUGLES FROM BLUE GRASS: Sports With Bill Corum Series—Here's a "natural" for Western exhibitors; be sure and give it a boost. Bill Corum has a way about him and his Sport Reel that gets over, and this horse reel is just fine for everybody who loves a horse. That one shot of Man-O-War was a beauty; tell your race fans about this one. Running time, 1 reel.—Henry Reeve, Mision Theatre, Menard, Texas. Small town patronage.

MAJOR BOWES' AMATEUR PARADE SERIES: These go over good and pull a little extra biz. Running time, 1 reel.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MISMANAGED: Radio Musical Comedies—Good for weekend. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NEVER CATCH THE RABBIT: Sports With Bill Corum Series—Entertaining. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TOONERVILLE TROLLEY: Rainbow Parade Cartoon—A dandy color cartoon, right up with any of them. Lots of laffs; sure-fire stuff for any who have enjoyed Fontaine Fox's cartoons these many years. Running time, 1 reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

United Artists

MICKEY'S GRAND OPERA: Mickey Mouse—Was disappointed in this one as it lacked both originality and entertainment. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Warner Vitaphone

I'D LOVE TO TAKE ORDERS FROM YOU: Merrie Melodies—Excellent color cartoon. Several stayed to see it again. Running time, 7 minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

OH EVALINE: Hal LeRoy, Eleanore Whitney—Fair comedy. Swell hoofing.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OKAY, JOSE: El Brendel—The poorest two-reel colored short we have had from Warners, as we always look to Warners for something extra.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

REGULAR KIDS: Meglin Kids—A very entertaining colored subject.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Miscellaneous

LOUIS-SCHMELING FIGHT FILM: Four days to good business. So far, the season's biggest attraction.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOUIS-SCHMELING FIGHT FILM: The best fight pictures we have ever seen, and they did a wonderful business. First run in this territory. Running time, 33 minutes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LOUIS-SCHMELING FIGHT: The biggest gross we had in some time. It's a natural. A week's business in two nights.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Mascot

ADVENTURES OF REX AND RINTY: Rex and Rin Tin Tin, Jr.—I am halfway through this serial and it seems to have a certain following. I would like to do away with serials, but public wants one a week.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 1, 1936 from 106 theatres in 18 major cities of the country was $1,046,350, an increase of $50,647 over the total for the preceding week ended July 25, 1936, when 106 theatres in 18 large cities aggregated $995,703.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	35c-65c	"Navy Born" (Republic) and "The Last Outlaw" (Radio)	7,500	"Yellow Dust" (Radio) and "Brilliant Marriage" (Inv.)	7,400	High 9-7 "Hot Tip" (plus stage show "Folies Bergere")	35,000
							Low 6-13-36 "The Harvester" and "Abdul the Damned"	4,000
Fenway	1,382	30c-50c	"The Poor Little Rich Girl" (20th Century-Fox) and "Border Flight" (Para.)	4,000	"The Crime of Doctor Forbes" (20th Century-Fox) and "The Big Noise" (W.B.)	3,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	8,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	2,500
Keith's Memorial	2,907	25c-65c	"White Fang" (20th Cent.-Fox)	8,000	"I Stand Condemned" (U.A.) and "M'Liss" (Radio)	8,000	High 2-29-36 "Follow the Fleet"	37,000
Loew's Orpheum	2,970	25c-55c	"Dancing Lady" (MGM) and "The Big House" (MGM)	10,000	"San Francisco" (MGM) (4th week)	9,600	Low 8-17 "Jalna"	5,500
							High 11-16 "Mutiny on the Bounty"	25,000
							Low 6-27-36 "Sins of Man" and "Half Angel"	9,000
Loew's State	3,537	25c-55c	"Dancing Lady" (MGM) and "The Big House" (MGM)	9,500	"San Francisco" (MGM) (4th week)	8,900	High 11-16 "Mutiny on the Bounty"	24,500
							Low 7-6 "Sanders of the River" and "Unknown Woman"	7,500
Metropolitan	4,332	35c-65c	"Green Pastures" (W.B.) (plus stage revue)	23,000	"Public Enemy's Wife" (W.B.) (plus stage band)	18,000	High 4-6 "Private Worlds" (plus stage show)	56,000
							Low 7-20 "Men Without Names"	14,000
Paramount	1,793	25c-50c	"The Poor Little Rich Girl" (20th Century-Fox) and "Border Flight" (Para.)	6,500	"The Crime of Doctor Forbes" (20th Century-Fox) and "The Big Noise" (W.B.)	4,800	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	4,000
Buffalo								
Buffalo	3,489	30c-50c	"Early to Bed" (Para.) (on stage: Major Bowes' Amateurs)	23,000	"The Bride Walks Out" (Radio)	10,168	High 4-27 "Mississippi"	23,800
							Low 7-27 "Broadway Gondolier"	6,600
Century	3,000	25c	"The Return of Sophie Lang" (Para.) and "Treachery Rides the Range" (W.B.)	5,100	"And Sudden Death" (Para.) and "Champagne Charlie" (20th Cent.-Fox)	4,835	High 1-11-36 "King of Burlesque"	9,500
							Low 8-3 "Mad Love" and "Dog of Flanders"	3,800
Great Lakes	3,000	25c-40c	"Earthworm Tractors" (F.N.)	7,300	"Public Enemy's Wife" (W.B.)	8,200	High 11-16 "Mutiny on the Bounty"	22,000
							Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	4,900
Hippodrome	2,500	30c-50c	"Two Against the World" (W.B.) and "Amateur Gentleman" (U.A.)	4,800	"Poor Little Rich Girl" (20th Cent.-Fox)	8,200	High 2-9 "David Copperfield"	17,200
							Low 4-11-36 "Timothy's Quest" and "My Marriage"	3,800
Lafayette	3,300	25c	"Hell Ship Morgan" (Col.) and "The Mine With the Iron Door" (Col.)	6,800	"Parole" (Univ.) and "Roaming Lady" (Col.)	7,000	High 1-12 "Broadway Bill"	17,100
							Low 7-27 "A Notorious Gentleman" and "Strange Wives"	4,100
Chicago								
Apollo	1,400	30c-60c	"Devil Doll" (MGM) (2nd week)	4,600	"Devil Doll" (MGM) (1st week)	6,000	High 3-21-36 "The Story of Louis Pasteur"	11,800
Chicago	4,000	35c-68c	"The Poor Little Rich Girl" (20th Cent.-Fox) (on stage: Hal Sherman and Revue)	32,500	"Spendthrift" (Para.) (On stage: Milton Berle and Revue)	25,000	Low 5-25 "The Devil is a Woman"	1,000
							High 1-18-36 "The Bride Comes Home"	56,600
							Low 4-27 "Living on Velvet"	24,000
Garrick	900	30c-60c	"Earthworm Tractors" (F.N.)	7,200	"Poppy" (Para.)	5,000	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo"	9,700
							Low 5-4 "One New York Night"	3,000
Oriental	3,490	25c-40c	"Three Godfathers" (MGM) (plus stage revue)	15,300	"The Case Against Mrs. Ames" (Para.) (On stage: Louis Armstrong and Band)	17,600	High 11-2 "Woman Wanted" (on stage. Major Bowes' Amateurs)	25,500
							Low 9-21 "Man on the Flying Trapeze"	13,400
Palace	2,509	25c-60c	"Let's Sing Again" (Radio) (on stage: Marx Bros.)	32,000	"The Bride Walks Out" (Radio) (On stage: Herman Timberg, Dickie Moore and vaudeville) (30c-60c)	24,500	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show)	35,200
							Low 4-11-36 "Love Before Breakfast"	6,000
Roosevelt	1,591	30c-60c	"Suzy" (MGM)	13,800	"Public Enemy's Wife" (W. B.)	11,200	High 1-5 "Forsaking All Others"	27,000
State-Lake	2,776	20c-35c	"The Unguarded Hour" (MGM) (on stage: Verne Buck and revue)	13,200	"Special Investigator" (Radio) (On stage: Ooh La La Paree Revue)	14,300	Low 11-23 "O'Shaughnessy's Boy"	7,000
							High 3-23 "The Little Minister"	17,000
United Artists	1,700	30c-60c	"San Francisco" (MGM) (5th week)	11,200	"San Francisco" (MGM) (4th week)	15,200	Low 7-20 "Alias Mary Dow"	8,000
							High 2-29-36 "Modern Times"	35,500
							Low 4-13 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"The Poor Little Rich Girl" (20th Cent.-Fox)	5,750	"The Devil's Squadron" (Col.)	4,250	High 1-12 "Bright Eyes"	9,000
Hippodrome	3,800	30c-42c	"Green Pastures" (W.B.)	14,000	"Poor Little Rich Girl" (20th Century-Fox)	14,000	Low 6-22 "The Daring Young Man"	1,300
							High 9-21 "Top Hat"	27,500
RKO Palace	3,100	30c-60c	"M'Liss" (Radio) (plus stage show)	10,000	"Earthworm Tractors" (F.N.) (On stage: Harriet Hoctor, Roger Pryor)	13,500	Low 8-24 "Dante's Inferno"	5,250
							High 4-6 "Transient Lady"	39,000
							Low 6-8 "Break of Hearts"	5,500
State	3,400	30c-42c	"Suzy" (MGM)	17,000	"Thirteen Hours By Air" (Para.)	9,000	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston)	40,500
							Low 3-16 "Folies Bergere"	6,000
Stillman	1,900	30c-42c	"San Francisco" (MGM) (2nd week)	9,000	"San Francisco" (MGM) (1st week)	11,000	High 7-25-36 "San Francisco"	11,000
							Low 5-9-36 "Too Many Parents"	2,000
Denver								
Aladdin	1,500	25c-50c	"The Poor Little Rich Girl" (20th Cent.-Fox)	4,000	"The White Angel" (F.N.)	3,000	High 3-28-36 "Little Lord Fauntleroy"	5,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	600
Broadway	1,500	25c-40c	"The Count of Monte Cristo" (U.A.) (3 days)	1,200	"Secret Agent" (GB) (4 days)	900	High 5-16-36 "The Great Ziegfeld" (50c-$1.36)	8,000
			"The House of Rothschild" (U.A.) (2 days)	1,800	"Educating Father" (20th Cent.-Fox) and "High Tension" (20th Cent.-Fox) (3 days)	600	Low 12-28 "Unfinished Symphony"	300
			"Les Miserables" (U.A.) (2 days)	500				
Center	1,500	15c-35c	"Murder by Television" (Imperial)	2,500	"Doughnuts and Society" (Mascot) (plus stage show)	3,000		
Denham	1,500	25c-40c	"There's Always Tomorrow" (Univ.)	5,000	"Three Cheers for Love" (Para.)	4,500	High 2-29-36 "Klondike Annie"	13,000
							Low 8-24 "Without Regret"	1,750
Denver	2,500	25c-50c	"Suzy" (MGM) (plus stage band)	13,000	"The Poor Little Rich Girl (20th Cent.-Fox) (plus stage band)	12,000	High 11-16 "Mutiny on the Bounty"	15,000
							Low 12-28 "Here Comes the Band"	1,500
Orpheum	2,600	25c-40c	"The Bride Walks Out" (Radio) and "M'Liss" (Radio)	6,000	"San Francisco" (MGM) and "Three Godfathers" (MGM) (3rd week)	8,500	High 5-18 "Romance in Manhattan"	16,000
							Low 12-28 "The Perfect Gentleman"	2,000
							High 5-11 "Bride of Frankenstein"	7,000
Paramount	2,000	25c-40c	"Pride of the Marines" (Col.) and "One-Way Ticket" (Col.)	3,000	"Dealers in Death" (Topical) and "Passing of the Third Floor Back" (GB)	3,000	Low 11-30 "Bad Boy"	800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935 (Dates are 1935 unless otherwise specified)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"Suzy" (MGM) and "Half Angel" (20th Century-Fox)	13,900	"The Poor Little Rich Girl" (20th (Cent.-Fox) and "Educating Father" (20th Cent.-Fox)	12,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Counterfeit" (Col.) and "I Stand Condemned" (U.A.)	7,200	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "M'Liss" (Radio)	6,000	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Earthworm Tractors" (F.N.) and "Boulder Dam" (W.B.) (2nd week)	8,400	"Earthworm Tractors" (F.N.) and "Boulder Dam" (W.B.) (1st week)	9,500	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"The Poor Little Rich Girl" (20th Cent.-Fox)	7,000	"State Fair" (20th Century-Fox)	3,300	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Spendthrift" (Para.) and "Return of Sophie Lang" (Para.)	3,500	"The Green Pastures" (W.B.)	5,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" (in place of "Silly Billies," on stage Lum 'n' Abner for Saturday and Sunday) 9,700 Low 3-16 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Suzy" (MGM) and "Counterfeit" (Col.)	11,000	"The Devil Doll" (MGM) and "We Went to College" (MGM)	6,200	High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Earthworm Tractors" (F.N.) (plus vaudeville)	9,500	"The Crime of Dr. Forbes" (20th Century-Fox) (plus vaudeville)	7,800	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Grand Jury" (Radio)	6,400	"Earthworm Tractors" (F.N.) (8 days)	8,000	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Suzy" (MGM)	15,800	"The Devil Doll" (MGM)	10,000	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Spendthrift" (Para.)	6,000	"The Green Pastures" (W.B.) (8 days)	11,500	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Three Wise Guys" (MGM) (plus stage show)	8,100	"The Big Noise" (W.B.) (plus stage show)	7,000	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"The Poor Little Rich Girl" (20th Cent.-Fox) (10 days)	11,500	"Dracula's Daughter" (Univ.) and "High Tension" (20th Century-Fox) (6 days-2nd week)	3,400	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Great Ziegfeld" (MGM) (4 days-15th week)	12,600	"The Great Ziegfeld" (MGM) (14th week)	12,600	
Filmarte	800	30c-40c	"It's Love Again" (GB) "Song of China" (Douglas MacLean) and "The Plow That Broke the Plains" (2nd week)	1,250	"It's Love Again" (GB) "Song of China" (Douglas MacLean) and "The Plow That Broke the Plains" (1st week)	1,750	High 4-27 "My Heart Is Calling" 4,000 Low 6-29 "Song of Happiness" 800
Four Star	900	30c-55c	"Secret Agent" (GB) (6 days)	3,100	"Secret Agent" (GB) (6 days)	4,800	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l	750	35c-40c	"Ecstasy" (Eureka) (6 days-2nd week)	5,000	"Ecstasy" (Eureka) (6 days-1st week)	4,500	High 7-25-36 "Ecstasy" 5,000 (6 days-2nd week) Low 12-7 "Such a Girl You Never Forget 900
Hillstreet	2,700	25c-40c	"Counterfeit" (Col.) and "I Stand Condemned" (U.A.)	5,500	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "M'Liss" (Radio)	6,000	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Suzy" (MGM) and "Half Angel" (20th Century-Fox)	18,300	"The Poor Little Rich Girl" (20th Cent.-Fox) and "Educating Father" (20th Cent.-Fox)	15,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Spendthrift" (Para.) (plus stage show)	14,200	"Early to Bed" (Para.) and "Three Cheers for Love" (Para.)	16,000	High 8-10 "Paris in Spring" 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"Earthworm Tractors" (F.N.) and "Boulder Dam" (W.B.) (2nd week)	8,900	"Earthworm Tractors" (F.N.) and "Boulder Dam" (W.B.) (1st week)	10,000	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Human Cargo" (20th Century-Fox)	1,200	"Sons O' Guns (W.B.)	2,100	High 7-25-36 "Sons O' Guns" 2,100 Low 8-1-36 "Human Cargo" 1,200
Minnesota	4,000	25c-55c	"The Poor Little Rich Girl" (20th Century-Fox)	10,500	"The First Baby" (20th Cent.-Fox) (on stage: Marx Brothers) (25c-65c)	19,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"The White Angel" (F.N.)	7,500	"The Bride Walks Out" (Radio)	6,250	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Public Enemy's Wife" (W.B.)	5,000	"The Devil Doll" (MGM)	5,500	High 11-2 "Broadway Melody of 1936" 7,000 Low 8-1-36 "Public Enemy's Wife" 5,000
World	400	25c-40c	"Show Boat" (Univ.) (6th week) (25c-35c)	2,500	"Show Boat" (Univ.) (5th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Earthworm Tractors" (F.N.) and "Murder by an Aristocrat" (F.N.)	8,000	"Hearts Divided" (F.N.) and "The Law in Her Hands" (F.N.)	7,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"The Return of Sophie Lang" (Para.) and "The Invisible Ray" (Univ.) (30c-60c) (plus vaudeville on stage)	9,000	"The Witness Chair" (Radio) and "Hot Money" (W. B.) (plus vaudeville on stage)	9,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"San Francisco" (MGM) (2nd week)	7,000	"San Francisco" (MGM) (1st week)	10,500	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500 High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
Princess	2,272	25c-65c	"Meet Nero Wolfe" (Col.) and "The Big Noise" (W.B.)	6,000	"It's Love Again" (GB) and "Ourselves Alone" (British)	6,500	
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (16th week)	13,900	"The Great Ziegfeld" (MGM) (15th week)	14,700	
Capitol	4,700	25c-85c	"Suzy" (MGM)	37,000	"San Francisco" (MGM) (4th week)	26,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"The White Angel" (F.N.) and "Hot Money" (W.B.)	7,500	"The Poor Little Rich Girl" (20th Cent.-Fox) and "Dancing Pirate" (Radio)	4,800	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	35c-99c	"Spendthrift" (Para.) (plus stage show)	27,000	"Early to Bed" (Para.) (on stage: Bob Crosby and Orch.)	24,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"We Went to College" (MGM)	6,000	"And Sudden Death" (Para.)	7,200	
Rivoli	2,200	40c-99c	"The Return of Sophie Lang" (Para.)	15,000	"Meet Nero Wolfe" (Col.)	20,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"The Green Pastures" (W.B.) (2nd week) (plus stage show)	75,500	"The Green Pastures" (W.B.) (1st week) (plus stage show)	94,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Earthworm Tractors" (F.N.) (plus stage show)	26,000	"White Fang" (20th Cent.-Fox) (plus stage show)	22,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Satan Met a Lady" (W.B.)	13,000	"Public Enemy's Wife" (F.N.) (2nd week)	13,500	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Public Enemy's Wife" (W.B.)	2,800	"Sins of Man" (20th Century-Fox)	2,400	High 3-9 " Wings in the Dark"	3,700
							Low 5-9-36 "Big Brown Eyes"	1,300
Criterion	1,700	10c-55c	"The Poor Little Rich Girl" (20th Cent.-Fox)	6,000	"Florida Special" (Para.) (plus stage revue)	8,000	High 9-14 "Steamboat Round the Bend"	10,000
							Low 11-2 "The Case of the Lucky Legs"	2,500
Liberty	1,500	10c-36c	"Escape from Devil's Island" (Col.) (4 days)	1,700	"White Fang" (20th Century-Fox) (4 days)	1,600	High 1-19 "Gentlemen Are Born" and "Crime Doctor"	4,200
			"The Law in Her Hands" (F.N.) (3 days)	700	"Every Saturday Night" (20th Century-Fox) (3 days)	400	Low 10-26 "Little Big Shot" and "I Live for Love"	1,500
Midwest	1,500	10c-55c	"Suzy" (MGM) (8 days)	5,200	"The Green Pastures" (W.B.)	5,500	High 11-16 "Mutiny on the Bounty"	8,800
							Low 8-24 "The Farmer Takes a Wife"	1,800
Omaha								
Brandeis	1,200	25c-40c	"Earthworm Tractors" (F.N.) and "Murder by an Aristocrat" (F.N.)	5,100	"The Bride Walks Out" (Radio) and "The Last Outlaw" (Radio)	5,700	High 9-14 "Top Hat"	9,500
							Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	2,600
Omaha	2,200	25c-40c	"Suzy" (MGM) and "Absolute Quiet" (MGM)	5,400	"The Green Pastures" (W.B.) (7½ days)	5,600	High 7-11-36 "San Francisco" and "The First Baby"	11,600
							Low 10-5 "Dante's Inferno" and "She Gets Her Man"	3,600
Orpheum	3,000	25c-40c	"The Poor Little Rich Girl" (20th Cent.-Fox) "Nobody's Fool" (Univ.)	11,200	"The Case Against Mrs. Ames" (Para.) and "Everybody's Old Man" (20th Cent.-Fox)	7,200	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis)	21,150
							Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	5,800
Philadelphia								
Arcadia	600	25c-50c	"Early to Bed" (Para.)	2,400	"Hands Across the Table" (Para.) (3 days)	800	High 1-25 "The Bride Comes Home"	4,800
					"Trail of the Lonesome Pine" (Para.) (4 days)	950	Low 9-21 "Bonnie Scotland"	800
Boyd	2,400	40c-55c	"The Green Pastures" (W.B.)	25,000	"The Bride Walks Out" (Radio)	8,500	High 1-4-36 "A Tale of Two Cities"	30,000
Earle	2,000	25c-55c	"Spendthrift" (Para.) (6 days) (plus stage revue)	13,500	"Earthworm Tractors" (F.N.) (on stage: Edgar Kennedy and other acts)	13,000	Low 8-17 "Jalna"	6,000
							High 1-4-36 "Miss Pacific Fleet"	22,000
							Low 10-5 "I Live for Love"	9,500
Fox	3,000	40c-65c	"State Fair" (20th Cent.-Fox) (8 days) (on stage: Sylvia Froos and others)	14,500	"Poor Little Rich Girl" (20th Cent.-Fox) (on stage: Paul Ash and Revue) (3rd week)	14,500	High 5-9-36 "Under Two Flags" (plus stage show)	31,000
							Low 9-28 "Redheads on Parade"	7,500
Karlton	1,066	25c-40c	"The Bride Walks Out" (RKO)	2,600	"We Went to College" (MGM)	2,100	High 10-5 "Top Hat"	6,300
							Low 6-1 "Dinky"	1,200
Keith's	2,000	30c-50c	"Trapped by Television" (Col.) (5 days)	1,200	"Little Miss Nobody" (20th Cent.-Fox)	2,700	High 4-13 "Roberta"	5,800
							Low 1-2 "The Right to Live"	900
Stanley	3,700	40c-55c	"San Francisco" (MGM) (6 days-4th week)	14,000	"San Francisco" (MGM) (3rd week)	17,500	High 7-11-36 "San Francisco"	30,000
							Low 5-11 "Stolen Harmony"	4,000
Stanton	1,700	30c-50c	"The Crime of Dr. Forbes" (20th Cent.-Fox)	5,200	"Return of Sophie Lang" (Para.)	5,500	High 1-11-36 "Riffraff"	10,000
							Low 3-23 "Captain Hurricane"	1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (13th week)	2,500	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (12th week)	2,000	High 8-17 "Life Begins at Forty"	2,700
							Low 6-22 "My Heart Is Calling"	1,400
Broadway	1,912	30c-40c	"Suzy" (MGM) and "Navy Born" (Republic)	6,000	"Earthworm Tractor" (F.N.) and "Murder by an Aristocrat" (F.N.) (2nd week)	6,000	High 5-16-36 "The Singing Kid"	8,500
							Low 7-27 "Calm Yourself" and "Chinatown Squad"	4,000
Mayfair	1,700	30c-40c	"Arizona Raiders" (Para.) and "The Spendthrift" (Para.)	3,000	"The Melody Lingers On" (U.A.) and "The Big Noise" (W.B.)	4,000	High 1-25-36 "A Midsummer Night's Dream"	12,000
							Low 1-19 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	30c-40c	"Rhythm on the Range" (Para.) and "Public Enemy's Wife" (W.B.)	6,000	"White Fang" (20th Cent.-Fox) and "Let's Sing Again" (Radio)	7,600	High 9-28 "She Married Her Boss"	9,500
							Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	4,000
Paramount	3,008	30c-40c	"The Bride Walks Out" (Radio) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	6,000	"The Poor Little Rich Girl" (20th Cent.-Fox) and "The Return of Sophie Lang" (Para.) (2nd week)	7,000	High 4-20 "Private Worlds"	11,500
							Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	5,000
United Artists	945	30c-40c	"San Francisco" (MGM) (6th week)	6,000	"San Francisco" (MGM) (5th week)	6,000	High 5-4 "Cardinal Richelieu"	9,000
							Low 6-8 "Age of Indiscretion"	4,000
San Francisco								
Clay	400	15c-35c	"Dubrovsky" (Amkino)	1,200	"Lost on the Riviera" (Europa)	950	High 12-28 "Peasants"	2,500
							Low 7-11-36 "Larsson's Second Marriage"	800
Embassy	1,400	15c-35c	"Dancing Lady" (MGM) and "The Big House" (MGM) (10c-40c)	4,750	"Amateur Gentleman" (U.A.) and "The Bride Walks Out" (Radio)	3,500	High 4-11-36 "Penitente Murder Case"	6,500
							Low 12-7 "Two Sinners" and "$1,000 a Minute"	2,000
Fox	5,651	10c-35c	"Three Cheers for Love" (Para.) and "Arizona Raiders" (Para.)	5,400	"Sins of Man" (20th Century-Fox) and "We Went to College" (MGM)	7,650	High 8-3 "Champagne for Breakfast"	14,800
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Golden Gate	2,800	15c-40c	"M'Liss" (Radio) (10 acts vaudeville)	15,300	"Shakedown" (Col.) (plus stage band)	16,300	High 3-28-36 "The Leathernecks Have Landed" (on stage; Burns and Allen)	29,000
							Low 5-23-36 "Dancing Pirate" (plus stage band)	9,000
Orpheum	2,440	15c-40c	"Counterfeit" (Col.) and "Border Patrolman" (20th Cent.-Fox)	9,300	"Private Life of Henry VIII" (U.A.) and "Blackmailer" (Col.)	7,000	High 7-20 "Love Me Forever"	16,780
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	15c-40c	"Suzy" (MGM) and "Hot Money" (W.B.)	11,000	"San Francisco" (MGM) (3rd week)	14,000	High 7-11-36 "San Francisco"	23,000
							Low 3-2 "Living on Velvet" and "All the King's Horses"	8,500
St. Francis	1,430	15c-40c	"San Francisco" (MGM)	12,400	"White Fang" (20th Century-Fox) and "Public Enemy's Wife" (W.B.)	6,500	High 8-1-36 "San Francisco"	12,400
							Low 6-29 "No More Ladies"	5,000
Warfield	2,700	15c-40c	"Earthworm Tractors" (F.N.) and "Spendthrift" (Para.)	13,500	"Poor Little Rich Girl" (20th Cent.-Fox) and "Educating Father" (20th Fox)	16,000	High 10-5 "I Live My Life" (plus stage show)	35,000
							Low 3-28-36 "Colleen" and "Too Many Parents"	13,000
Seattle								
Blue Mouse	950	25c-55c	"San Francisco" (MGM)	4,200	"Hot Money" (W.B.) and "Steele-Risko Fight Film"	3,350	High 11-30 "Mutiny on the Bounty"	6,100
							Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	2,900
Fifth Avenue	2,500	25c-55c	"Suzy" (MGM) (9 days)	8,250	"San Francisco" (MGM) (3rd week)	7,100	High 5-11 "Naughty Marietta"	10,200
							Low 4-25-36 "The Trail of the Lonesome Pine"	2,600
Liberty	1,800	15c-55c	"These Three" (U.A.) (20c-55c)	6,500	"Mr. Deeds Goes to Town" (Col.) (15th week)	3,850	High 9-28 "She Married Her Boss"	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"The Devil Doll" (MGM)	3,100	"Public Enemy's Wife" (F.N.)	2,950	High 3-16 "Roberta"	6,100
							Low 1-26 "The Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-40c	"The Bride Walks Out" (Radio) and "Little Miss Nobody" (20th Cent.-Fox)	5,200	"Earthworm Tractors" (F.N.) and "Secret Agent" (GB)	5,200	High 9-21 "Top Hat"	10,400
							Low 8-31 "Dante's Inferno" and "Lady Tubbs"	4,800
Palomar	1,500	15c-30c	"Counterfeit" (Col.) (plus vaudeville)	3,350	"The Harvester" (Republic) (plus stage show)	3,650		
Paramount	3,050	20c-30c	"Return of Sophie Lang" (Para.) and "Girl of the Ozarks" (Para.)	4,100	"We Went to College" (MGM) and "Sins of Man" (20th Cent.-Fox)	4,200	High 12-14 "Annie Oakley"	9,200
							Low 6-6-36 "Till We Meet Again" and	

THE TECHNOLOGICAL FIELD

The BLUEBOOK School

By F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 35.—(A) What care does a sound gate require? To this, add anything you may regard as of value beyond what is set forth in your Bluebook of Projection. (B) Name those various things tending to reduce the ability of the projectionist to see the screen image clearly.

Answer to Question No. 30

Bluebook School Question No. 30 was: (A) Why are temporary repairs often necessary and valuable? When should they be avoided? (B) Do dust deposits reduce generator efficiency? (C) Is the sound impression on film always in perfect synchronism with motion?

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; B. DeVietti; R. and K. Wells; W. C. Brown; T. F. Bochert; J. R. Cooper; A. L. Cooper; C. L. Loft; P. and L. Felt; A. F. Sprafke; W. H. Edmonds; C. Champney; D. Emmerson; C. Hawkens; C. A. Ellison; C. G. Jones; H. B. Smith; F. H. and L. Klar and T. H. Morton; W. Burns and T. R. Fanning; R. Morris; M. Wentworth; R. D. Oberleigh and J. Lansing; C. and S. E. Gay; N. T. Brown and T. N. Powell; M. L. Lawrence, D. J. Green, J. W. Ruther, P. Daniels and S. T. Roth; R. B. McCullough and C. L. Hauber; H. and F. C. Winkle; B. L. Shaw; G. Johnson and L. R. Spooner; S. D. Singer, E. N. Quinn, H. T. Bell and N. Nathan; W. L. McDaniels; J. E. Smith; J. Jacobs; W. D. Samuels; M. J. O'Brien; F. T. Hamilton and J. S. Knight; M. R. Ray; R. T. Digby, J. F. Seidman, G. L. Snow and R. Galley; J. R. Perkins and R. Mills; O. L. Harris and S. Myers; J. Farraro; E. B. Hibbard; T. L. Jones; W. Smith; R. L. Norton; L. W. Morgan and P. Larcher; L. L. Lewis and O. E. Parker; N. R. Tomlinson; J. L. Durnate and M. Hicks; C. C. Lowery; N. G. Kilgen and P. Redman; L. A. Dodson and H. T. Todd; I. C. Croft; F. H. and L. Savlor; H. E. Lytle and B. L. Knox; T. B. Danielson; R. Tomkins and H. K. Abernathy; H. D. Lally; F. K. Monroe; H. H. Lantry; H. V. Nathan; C. Stuart and H. F. Stacy; O. R. Johnson; L. Evans; G. W. Scott; R. E. Hartmann; R. Holms and C. J. McCabe; L. A. Keller, S. Ball and W. Hobart; W. D. Wagner, E. C. Moore and C. L. Richards; J. B. Roth and A. Garlock; D. L. Barrett.

To Section A W. C. Brown replies, "Temporary repairs often are necessary, either to prevent interruption of the show or to make interruption as short as possible. They should never be made if it be possible to effect permanent repair quickly enough to avoid stoppage of the show, or if the making of a permanent repair will involve an appreciable addition to time of stoppage. They should not be resorted to if such temporary repair seems likely to inflict damage upon the equipment, or to give poor results."

G. E. Doe says, "According to my view, temporary repairs are not only necessary but very often highly desirable. They are necessary when the making of a perfect permanent repair would cause a shut-down of the show which the temporary one would avoid. They are, in fact, desirable in one-man rooms when a breakdown occurs, or something happens that would require a hastily made permanent repair.

T. F. Bochert says, "Temporary repairs are not only necessary but valuable when they either prevent a shut-down, or minimize its length in case one is necessary. They should be avoided, however, when (a) a permanent repair cannot be made in proper manner without show stoppage or only a negligible increase in it if one is necessary, and (b) when the projectionist is not entirely certain their making will not cause further damage."

J. R. Prater says, "Temporary repair is often necessary to avoid a shut-down or to minimize the stoppage, if one is inevitable anyhow, and enable one to carry on until proper repairs or replacements can be made.

(B) C. Rau and S. Evans say, "Dust should not be permitted to accumulate around either the polepieces or armature of a generator. If such accumulation be permitted, the efficiency of the machine will be more or less impaired. Once each week all dust should be blown out, more especially from around the pole-pieces—where most of the metallic dust will accumulate because of the magnetic attraction."

F. H. and L. Klar, and T. H. Morton say, "Yes, dust accumulations will most certainly decrease generator efficiency. Magnetic attraction causes microscopic bits of metallic dust to gather at the pole-pieces, where they most certainly will, if of sufficient amount, have the effect of reducing or at least altering magnetic action, and since in order that maximum efficiency be had the action must be such as was planned by the engineers, the effect will not be good. Also it is very essential that when we may term copper dust be kept out of the slots between the commutator bars, since if this be not done there is likely to be more or less current leakage from bar to bar, and therefore unnecessary sparking, which not only means electrical loss, but a roughening of the surfaces of the bars themselves."

C. A. Ellison sees it thus: "Metallic dust attached to the magnetized pole-pieces of a generator will certainly operate to decrease efficiency. Not only is this true, but it will collect in the slots between commutator bars where limited shorts and injurious sparking will be formed. Dust getting into the bearings causes undue wear, all of which could easily be eliminated by periodical cleaning."

(C) C. and S. E. Gay answer, "No, but it is regarded as not seriously harmful if movement and sound be 'out' by one or two frames. This, we believe, is not infrequently the case where the sound is joined to the motion after the latter has been made—'dubbing in,' we understand they call it. According to what we have heard and read, (2) frames out of perfect synchronism is not detectable by patrons, though personally we believe the general effect would be better were even that small 'out' not present."

L. A. Weller says, "When the sound and scenes are made at different intervals, the motion and sound may not be in perfect synchronism, but the fault permitted is so slight that the observer will be unable to detect it. When sound and scenes are made on different films, certain marks are used as guides when the two are assembled on one film, the correct matching of which should insure absolute synchronism."

In order that we may all have exactly the correct dope on this matter, concerning which there seems a rather wide difference of opinion, I append the statement of sound engineer, as follows:

"Discounting errors in manufacture, the sound impression on the film is placed to give absolutely correct synchronism in a theatre when the film is properly threaded. In the proper threading of the film the distance between center of picture and the respective sound is 14½ inches. A tolerance of plus or minus one frame is allowable without detectable out-of-sync. Actually on the film itself, the sound is placed 15½ inches from the respective picture. This extra lead of sound takes care of the difference between the speed of light and sound in such manner that at a 75-foot distance the synchonism becomes perfect, and no difference is detectable at other distances found in theatres."

F. H. Richardson's
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PROJECTION

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

J. C. JENKINS—HIS COLYUM

Neligh, Neb.

Dear Herald:

We wish you would tell Abner that we are home and mighty glad of it. We traveled Minnesota for a week when the mercury monkeyed around 105 to 114 and when we got to Sherm Fitch's RKO office in Sioux Falls, F. D., we were *non est inventicus,* or words to that effect. Sherm wouldn't let us go to the hotel, but put us to bed in the basement of his office which he said was the coolest place west of Kalamazoo, Mich. Sherm put that basement stuff into us and we are now writing this in the basement of our wigwam, with a bag of ice on our head and a glass of ice lemonade on the stand.

When it comes to service Sherm is 100 per cent plus. He kept us in his basement over the weekend and then sent one of his boys to drive us home. You can't beat that guy Sherm no way you can fix it.

▽

When we got home we found a letter awaiting us from Mr. H. Rankin of the Plaza theatre at Tilbury, Ontario. This letter was addressed to "Mr. Al Jenkins, care Motion Picture Herald, Rockefeller Center, New York". We would like to inform Mr. Rankin that our name is not Al Jenkins. The "WANTED" register carries our initials as "J. C." and if Al (whoever he is) should hear of this he might get awfully sore about it because we presume that Al is a pretty fine chap. Anyhow, Mr. Rankin invites us to come and see him, which was mighty nice of him, but we presume we would have to cross the Detroit River to get there and April Shower gets the miasmi in her transmission every time she goes near the water. We thank Mr. Rankin for his letter just the same.

▽

Then we got a letter from E. E. Beattie of the Strand theatre at Ocean Beach, Cal. Mr. Beattie evidently has taken over the Strand from Mr. Gruber and he says that he needs the HERALD and wants us to have it sent to him. Of course he needs it, and of course we will have it sent to him; that's part of our business, and sending the boys the HERALD is what makes this heat endurable; in fact, all of the boys ought to have the HERALD. We thank Mr. Beattie for his letter. He addressed the letter thusly: "The Colonel who covers the field like an April Shower, Neliegh, Neb." We got it all right

The town is spelled "Neligh" and it is a whistling post on the North Western railroad which runs from Omaha, Neb., to the Black Hills of South Dakota, and in case you can't find it on the map you might refer the matter to Jim Farley; he ought to hunt it up for you, since he hasn't anything else to do, but we want to warn you autoists that when driving to Neligh be sure to observe traffic signals or you might run over some Berkshire shoats or Plymouth Rock hens. We love our shoats and hens. We were very much pleased to receive Mr. Beattie's letter, as we are always pleased to receive letters from all the boys, whether they want the HERALD or not, but we will admit that an order for the HERALD adds a little zest to their letters.

▽

We are wondering if you boys ever met Al Miller of Atkinson, Neb. Al, you know, operates the Lyric theatre up there, and when Al tells the Atkinson folks that he has a good show on at the Lyric they all believe him, that is, all those who are deaf and can't read. Al sent us a clipping from an Omaha paper of Ripley's "Believe It or Not" column and in this column we noted Al's picture, and weren't sure at first whether it was a picture of King Tut or one of 'em that came off the boat that time when Noah landed. If Ripley would publish a picture of us like that we'd sue him for damage. The description under the picture says that he has served on every election board in Atkinson for 56 years, which would indicate that the Atkinson folks have a lot of confidence in his honesty and ability (but we don't know how they could). Al has sucked the same political bottle ever since he was a baby; in fact, he has chewed up 617 nipples, and the wonder is that he hasn't landed in that "believe It or Not" column before.

Al wears the belt for the state of Nebraska for having the most prolific imagination of any man in it, and we believe that territory could be successfully enlarged to include the entire Middle West. We used to wear that belt ourself until Al took it away from us. His descriptions of his wonderful exploits with rod and gun in the early days of Holt County would push the Mighty Nimrod and Izaak Walton back in the A.B.C. class. We wouldn't assume to doubt anything he says, but then—. Should you ever go to Atkinson be sure to go to the Lyric and see a good show, but don't ask Al to tell you of his early experiences. Al has operated the Lyric for 27 years, and that's a long time.

Then on top of it all we started down into the basement a little while ago and we became dizzy and fell down the stairs and took the nail off our big toe slick and clean, and now the nurse has another job, but she's a good nurse. How would you like that, Oscar?

▽

Just to make everything more pleasant and to put us in good humor, the grasshoppers have eaten up everything in our garden and flower garden except our mango peppers, and if they eat those we hope it will give every dodgasted one of 'em the bellyache.

▽

We once read that a wouldbe scientist claimed that our summers would continue to be colder and colder until this country would become a frigid zone. Oh, yeah, with the mercury right now at 106 and around 102 to 109 for the last 21 days.

We wish somebody would hit that guy on top of the head with a soft squash, for he is crazier than a Texas havalena. We claim to be pretty handy throwing the bull ourself, but that rooster makes us look like a monkey. It must be that he is the author of that "Shelterbelt" idea. You know, Gertie, that we crazy people are not all living west of the Mississippi.

▽

The only reason why we would go out to a theatre at all right now would be its cooling system, and Walt Bradley has one in his Moon theatre that will make you wish you had put on your woolen underwear. It's so darn hot, s'pose we quit. Whatjasay?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
(Still in the basement.)

The HERALD covers the FIELD like an APRIL SHOWER.

SHORT PRODUCT PLAYING BROADWAY

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CAPITOL
St. Helena and Its Man of Destiny ..... MGM
At Sea Ashore ..... MGM

MUSIC HALL
Going Places, No. 24 ..... Universal

PARAMOUNT
Shorty at the Seashore .... Paramount
Fashions in Love ..... Paramount
Let's Get Movin' ..... Paramount

RIALTO
The Champ's a Chump .... Columbia
Sport Magic ..... Columbia

RIVOLI
Music in the Morgan Manner ..... Paramount
Mickey's Moving Day ..... United Artists

ROXY
A Clean Shaven Man ..... Paramount
Peaceful Relations ..... Educational
Stranger Than Fiction, No. 24 Universal
Italian Caprice ..... Grand National

STRAND
The City's Slicker ..... Vitaphone
For Sports Sake ..... Vitaphone
Porky the Rainmaker ..... Vitaphone

International Projector Withdraws Old Machines

International Projector has decided to withdraw its regular Simplex front shutter and rear shutters from the market and has so notified all branches of National Theatre Supply. The explanation offered is that these types are "practically obsolete."

At the same time the company has reduced the price on the Super Simplex by nearly $200.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"The Man Who Lived Twice"	From a story by Tom Van Dycke. Screen play, Tom Van Dycke, Fred Niblo, Jr., Arthur Strawn. Director: Harry Lachman.	Ralph Bellamy, Marian Marsh, Isabel Jewell, Ward Bond, Willard Robertson, Kathryn C. Ward, Betty Farrington, Ann Doran, Mary Lou Dix.	Editing
"Two Minute Alibi"	From a story by Theodore Tinsley. Screen play, Tom Van Dycke. Director: D. Ross Lederman.	William Gargan, Marguerite Churchill, Gene Morgan, Egon Brecher, Raymond Lawrence.	Shooting
"Pennies from Heaven"	Screen play, Jo Swerling. Director: Norman McLeod.	Bing Crosby, Madge Evans, Edith Fellows, Donald Meek, John Gallaudet, Charles Wilson, Howard Hickman, Tom Dugan, Harry Tyler.	Shooting
METRO-GOLDWYN-MAYER			
"The Longest Night"	From a story by Courtland Fitzsimmons. Screen play, Robert Andrews. Director: Errol Taggart.	Robert Young, Florence Rice, Julie Haydon, Leslie Fenton, Janet Beecher, Sidney Toler, Kitty McHugh, Samuel Hinds, Minor Watson, Paul Stanton, Olin Howland, Gertrude Sutton, Catherine Doucet, Bert Roach.	Shooting
"Libeled Lady"	Original, Wallace Sullivan. Screen play, Howard Emmett Rogers. Director: Jack Conway.	Jean Harlow, William Powell, Myrna Loy, Spencer Tracy, Walter Connolly.	Shooting
"Chained Lightning"	Original and screen play, Lawrence Kimble. Director: Edward Marin	Betty Furness, Stuart Erwin, Edmund Gwenn, E. E. Clive, Edward Brophy.	Shooting
"Born to Dance"	Original, Jack McGowan, Sid Silvers. Director: Roy Del Ruth.	Eleanor Powell, James Stewart, Una Merkel, Sid Silvers, Frances Langford, Buddy Ebsen, Frank Morgan, Virginia Bruce, Juanita Quigley, Raymond Walburn.	Shooting
PARAMOUNT			
"The Plainsman"	Original and screen play, Waldemar Young, Harold Lamb, Grover Jones, Seton I. Miller, Lynn Riggs. Director: Cecil B. DeMille.	Gary Cooper, Jean Arthur, Jimmy Ellison, Charles Bickford, Helen Burgess, Johnny Downs, Porter Hall, Bruce Cabot, Purnell Pratt, George Hayes, Edwin Maxwell.	Shooting
"Wedding Present"	From a story by Paul Gallico. Screen play, Joseph Anthony. Director: Richard Wallace.	Joan Bennett, Cary Grant, George Bancroft, Inez Courtney, Purnell Pratt.	Shooting
"The Big Broadcast of 1937"	Story, Erwin Gelsey, Arthur Kober, Perry Trivers. Screen play, Walter de Leon, Francis Martin. Director: Mitchell Leisen.	Jack Benny, George Burns and Gracie Allen, Bob Burns, Jane Froman, Ray Milland, Frank Forest, Martha Raye, Benny Fields, David Holt, Eleanore Whitney.	Shooting
"Champagne Waltz"	Director: A. Edward Sutherland.	Gladys Swarthout, Fred MacMurray, Jack Oakie, Veloz and Yolanda, Lyda Roberti, Frank Forrest, Herman Bing, Fritz Leiber, Benny Baker, James Burke, Ernest Cossart, Guy Bates Post.	Shooting
REPUBLIC			
"Oh, Susannah"	Original and screen play, Oliver Drake. Director: Joseph Kane.	Gene Autry, Kay Hughes, Smiley Burnette, Clara Kimball Young, Earle Hodgins, Booth Howard, Donald Kibbee, Frankie Marvin, Snowflake.	Editing
RKO RADIO			
"Portrait of a Rebel"	From the novel by Netta Syrett. Screen play, Ernest Vajda, Anthony Veiller. Director: Mark Sandrich.	Katharine Hepburn, Herbert Marshall, Elizabeth Allan, Lucille Watson, Donald Crisp, Margaret Seddon, Eily Malyon, Doris Dudley.	Shooting
"The Plough and the Stars"	From the play by Sean O'Casey. Screen play, Dudley Nichols. Director: John Ford.	Barbara Stanwyck, Preston Foster, Barry Fitzgerald, Dennis O'Dea, Eileen Crowe, F. J. McCormack, Arthur Shields, Bonita Granville, Erin O'Brien-Moore, Una O'Connor.	Shooting
TWENTIETH-CENTURY FOX			
"Ladies in Love"	Based on a play by Ladislaus Bus-Fekete. Screen play, Charles Kenyon. Director: Edward H. Griffith.	Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon, Don Ameche, Brian Donlevy, Tyrone Power, Jr., Virginia Field.	Shooting
"Thank You, Jeeves"	Based on a story by P. G. Wodehouse. Screen play, Joseph Hoffman, Harry Sauber. Director: Arthur G. Collins.	Arthur Treacher, Virginia Field, David Niven, Willie Best, Lester Matthews, Colin Tapley, John Graham Spacey.	Editing
UNITED ARTISTS			
"Dodsworth"	From the novel by Sinclair Lewis. Screen play, Sidney Howard. Director: William Wyler.	Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Odette Myrtil, Kathryn Marlowe, John Payne, Spring Byington, Harlan Briggs, Charles Halton.	Shooting
"Come and Get It"	Novel by Edna Ferber. Screen play, Jane Murfin, Jules Furthman. Director: Howard Hawks.	Edward Arnold, Frances Farmer, Joel McCrea, Walter Brennan, Mary Nash, Andrea Leeds, Clem Bevens. Edwin Maxwell, Agnes Anderson.	Editing
UNIVERSAL			
"Casey of the Coast Guard"	From a story by Stuart and Darrell McGowan. Screen play, George Waggner. Director: Frank Strayer.	John Wayne, Nan Grey, Fuzzy Knight, William Bakewell, Russell Hicks, Harry Worth, Lotus Long, George Humbert, George Irving, Ethan Laidlaw.	Shooting
"Way for a Lady"	Original by M. Coates Webster. Screen play, Harry Clork. Director: Ralph Murphy.	Doris Nolan, Michael Whalen, Marjorie Gateson, Gerald Oliver Smith, Nigel Bruce, Ferdinand Gottschalk, Harry Barris.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Green Light"	From the novel by Lloyd C. Douglas. Screen play, Milton Krims. Director: Frank Borzage.	Errol Flynn, Anita Louise, Sir Cedric Hardwicke, Margaret Lindsay, Henry O'Neill, Henry Kolker, Spring Byington, Myrtle Stedman.	Editing
"Gold Diggers of 1937"	Screen play, Warren Duff, Tom Reed. Director: Lloyd Bacon.	Dick Powell, Joan Blondell, Glenda Farrell, Rosalind Marquis, Lee Dixon, William Davidson, Ann Sheridan, Irene Ware, Charles Brown, Victor Moore, Osgood Perkins.	Shooting
"Mistress of Fashion"	Screen play, Casey Robinson. Director: Michael Curtiz.	Kay Francis, Ian Hunter, Claude Rains, Alexander D'Arcy.	Shooting
"Heroes of the Air"	Original and screen play, George Bricker. Director: Nick Grinde.	Jean Muir, Warren Hull, Dick Foran, Winifred Shaw, Mary Treen, Hobart Cavanaugh, Gordon Hart, David Carlyle, Dennis Moore.	Shooting
"Shrinking Violet"	Original and screen play, George Bricker. Director: William Clemens.	Dick Purcell, June Travis, Sybil Jason, George E. Stone, Wayne Morris.	Shooting
"Three Men on a Horse"	From the play by John Cecil Holm. Screen play, Laird Doyle. Director: Mervyn LeRoy.	Frank McHugh, Joan Blondell, Carol Hughes, Sam Levine, Allen Jenkins, Teddy Hart.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

EGGS—NOT GOLDEN

As far back as 1934, this pen with vigorous jabs called attention to the menace of permitting stars to appear on radio programs. More than one Round Tabler concurred in pointing out the boxoffice danger of such participation, the general opinion being that in so doing the stars themselves were undermining their own draw. Which very practical dollars-and-cents viewpoint went in one ear and out another as far as the studios were concerned to judge from the deluge of prominent contract players on the air during the past two years and still at it.

It is only recently that the rumblings of dissatisfaction have crystalized into action and from exhibitor organizations throughout the country now come resolutions demanding an end to the practice with stronger moves indicated if these resolutions come to nought.

That theatremen have sought and obtained cooperation with local stations in putting over pictures sets aside any hasty assumption that there is no virtue in the usage of broadcasting as a means of additional publicity. But there are definite limits to such tieins of which smart showmen are well aware and these limits certainly do not include the personal appearance of the players themselves.

Stars who accept radio offers and producers who allow them to do so should be made to realize that demand by air-minded advertisers for picture names is made possible only by the accomplishments of theatremen in building up these players at the ticket window.

In taking radio so to its bosom, the industry is laying an egg, and we don't mean golden.

▽ ▽ ▽

IMPORTANT TO BOTH

Your Round Table at this time of the year receives pretty picture cards with joyous sentiments from vacationing members and it is gratifying to know that the boys are able to shake off the tough routine for a few weeks, to rest mind and body for a stretch before going back to the Battle of Grosses. More exhibitors this year are making these rest periods possible during the summer months and may as a result look forward to renewed activity from their managers.

Unfortunately not every executive nor for that matter every manager realizes the value of vacationing during the heated period. F'instance, there is one Round Tabler who for home office reasons has twice had to postpone his departure. And another member has allowed his bookings to so encroach upon his vacation period that the chances of his getting away before cold weather are not very bright.

The manager's yearly summer vacation is important both to himself and his superiors. It should not be juggled about.

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AND STILL GOING STRONG

No matter which way one may regard the span, a quarter of a century is a long, long time. Thus it is of more than passing interest that 1936 marks the twenty-fifth year in showbusiness for a trio of managers who are going along with no letting down in effort and doing a highly-regarded job in their respective posts.

Congratulated duly for reaching successfully this milestone were two Loew-ites, Vic Morris, of Boston; Matt Saunders, of Bridgeport, and J. P. Masters, of Bowling Green, Ky. Superiors honored, newspapers praised, brother-showmen feted. And well they might.

For these well-timbered theatremen serve as excellent examples of how lightly the years touch upon the shoulders of long-experienced managers who know their way around.

▽ ▽ ▽

IT'S A HEALTHY SIGN

The appointment by E. L. Alperson of adman Ed Finney to a producer's post with Grand National Films adds another name to the expanding list of those from the field given an opportunity of bringing their years of experience to the making of pictures.

It's a healthy sign.

Wasn't so long ago that the wall between production and other branches of the industry was pretty high and it took quite a combination of circumstances to hoist a man over on the other side. But the recent years have seen a change for the better in this direction.

The high percentage of "clicks" among those who have gone into the studios from distribution and exhibition is reason enough to encourage others from the firing line to lend their savvy in turning out a higher voltage of boxoffice product.

A. Mike Pagel

SHOWMEN'S LOBBY LAFFS!



IT'S AN ESKIMO — HE'S FROZEN STIFF

This cartoon was created by Bill Champe, Garnett, Kansas.

Report Card Plugs "High School Girl"

A novelty gag for his "High School Girl" date was used by Louie Richmond, National Theatre, Boston, Mass., in the form of a report card listing various marks of Cecilia Parker, lead in the picture. Copy below read "a daring dramatic lesson endorsed by press and clergy, all high school girls, parents and friends are hereby notified to report to the," etc.

"Have You Contributed Lately?"

Electric Cooking School Promoted by Bowser

Out in Warren, Ohio, Les Bowser, assisted by Albert Johnson, advertising man at the Harris-Warren Theatre, have recently inaugurated what they term an all electric cooking school through the cooperation of the local electric power company. All expenses are stood by the company, including publicity and free ads and Les reports this is the first of its kind ever held in his county.

Another stunt put over by these boys is a ladies' day matinee held every Wednesday afternoon. Prices are reduced from 26c to 15c for one hour and a movie star album given to each lady, and each succeeding week star photos, paid for by merchant's ad on reverse side, are given out.

On "Great Ziegfeld" blotters were distributed in downtown office buildings, packets of matches at all cigar counters and several large oil paintings were planted in leading store windows.

"Have You Contributed Lately?"



Kilty Band On Way to "Scotland"

Quake Survivors Exploit "San Francisco" for Bovim

Survivors of the San Francisco earthquake of 1906 were requested to communicate with Russ Bovim, Loew's Ohio, Columbus, Ohio, and identify themselves as part of the campaign on "San Francisco." This was done by means of a want ad in the local *Dispatch* and survivors providing proper proof were awarded guest tickets. Human interest feature story on these was also run in paper.

A contest was also conducted to locate a double for Clark Gable, winner was picked during an evening performance and awarded a cash prize. Theatre organist used the songs from the picture in a musical identification contest over local radio station, with 20 pairs of tickets awarded as prizes. Stunt was plugged on screen and in theatre program.

"Have You Contributed Lately?"

Police Commissioner Aids "Crime Doesn't Pay" Series

An example of the possibilities of exploitation for the "Crime Doesn't Pay" shorts was demonstrated in Buffalo. Metro's branch manager, E. K. O'Shea, joined hands with Shea's Buffalo Theatre in arranging for Police Commissioner Higgins to go before the mike in their behalf.

Both the Commissioner and his assistant lieutenant, John Regan, appeared in a radio dramatization of "The Perfect Setup," current at the theatre, which was broadcast over station WBNY. Photos of the commissioner and his lieutenant together with stories were run in papers, as a result business was reported to be tops.

Fashions Stressed On "Scotland" Date

Strong campaign for the world premiere of "Mary of Scotland" at the Radio City Music Hall had the RKO Radio and the theatre publicists combining to put over a lot of exploitation that commanded wide attention, groundwork of the drive laid as far back as March.

At that time, an issue of *Women's Wear* carried an illustrated story—a feature on the costumes of the picture, predicting a trend toward Scotch motifs in the new fall modes. Spirited publicity barrage was also put into effect with special stores and art in the New York press. This included interviews with Dudley Nichols, responsible for the script, who came down from his Connecticut farm for interviews.

Style slants were carried further day ahead of opening when special preview at the Music Hall was held for leading local and syndicate fashion designers, followed by a reception to Walter Plunkett, who designed the picture's costumes. In conjunction an informal fashion review was put on, models wearing the originals and then modern adaptations to illustrate the Scotch motifs. This last was tied in with Macy's and Modern Merchandise Bureau.

Picture was also brought to the attention of the many Scots in the metropolitan sector by a theatre party opening night of the Yonkers Kilty Band in costume and traveling to the Music Hall in bannered busses. United Scottish Clans of New York and New Jersey in the thousands gathered at Jones Beach, nearby ocean resort, were greeted with special ballad named after the title, singer wearing one of the original Hepburn costumes. In the announcement made before the number, the picture and theatre were duly credited.

"Have You Contributed Lately?"

Doctor Reviews Picture

When "The Crime of Dr. Forbes" appeared at the Majestic, Bridgeport, Conn., Morris Rosenthal immediately went into action and secured the consent of Dr. Warriner, resident of that city and recently admitted mercy killer, to preview the picture and write his review and criticisms.

"Have You Contributed Lately?"



Models in "Mary of Scotland" Style Show

Peoria Greets Brown At World Premiere

As Peoria, Ill., is the home of the Caterpillar, around which the story of "Earthworm Tractor" was written, good showmanship called for the premiere of the picture in that spot, the opening put over at the Madison Theatre in giant fashion under the wing of Len C. Worley, Great States city manager, and E. G. Fitzgibbons, zone publicity director. Tractor company officials, newspapers and civic heads also came in on the campaign, topped by the personal appearance at the opening of Joe E. Brown.

This event was of course made much of locally. Mayor proclaimed a Brown Day, streets were decorated and lighted, the festivities put on with all the premiere accessories, including lobby broadcast to introduce the celebrities. "Earthworm Black," new style color, was advertised by women's stories in conjunction with the opening and many social gatherings duly publicised were held before and after the performance.

Newspapers gave the star everything in the house, to judge from the tear sheets. In addition to the pages and pages of stories, interviews and art, autographed photos were given to those advertising on classified page and tickets to the opening offered for subscriptions. "Hyperbole" contest for most exaggerated description of the star was also run for five days, paper carrying daily photos and two-column stories on the stunt. Co-op "welcome" ads were numerous, especially five-column full taken by the tractor company.

"Have You Contributed Lately?"

Radio Sponsor Cooperates On New Crosby Picture

Paramount has effected an arrangement with Kraft-Phenix, Bing Crosby's radio sponsor for tiein on "Rhythm on the Range" wherein the food company has published a manual on the tiein for information of salesmen and distributors. Sponsor has put out display card carrying title, photo of Crosby and Bob Burns, with space at top for theatre.

Salesmen will be supplied with dates on the picture and are expected to work with managers in their territories and also retail outlets. The card is the main accessory for the tieup but other exploitations are encouraged to benefit both sides.

"Have You Contributed Lately?"



SMALL TOWN STUFF. Swingin' gates, grass mats, etc., were eye-catchers in Manager Louis Fishkin's flash on "Small Town Girl" at the Commodore Theatre, over the river in Brooklyn, New York.



SIX WEEKS ADVANCE. To build up the date on "Anthony Adverse," Philadelphia Warnerites Skip Weshner and Harry Goldberg utilized the temporarily closed Aldine Theatre for extra publicity, starting six weeks ahead. Marquee, electric sign, stills and special displays effectively covered the front.

City Extends Welcome To Newest Theatre

With the opening of the new Salida, Salida, Colo., unit of the Atlas Theatres group, local prominents turned out to honor the occasion and all the folks connected with the enterprise, headed by C. U. Yager, circuit president, and district manager Dave Davis and Frank R. Kelly.

Local paper ran a special four-page section, top story being a two-column full on Harry R. Moore, manager of the Salida and also the Isis, other local Atlas house. Head was full-page streamer and story included large cut of the highly-regarded theatreman.

"Have You Contributed Lately?"

12-Day Want Ad Tiein Publicizes Four Dates

Results for both sides on classified tieins were evidently highly satisfactory in Kingston, Ontario, judging by tear sheets on recent contests put over between the local *Whig-Standard* and Manager F. J. McCoy, of Famous Players-Canadian's Tivoli Theatre. McCoy sends along details of four such tieins, each running three days, making a total of 12 days of extra advertising.

One of the contests was to fill in fourth line of printed jingles, of which this is an instance: "A house to rent, a farm to sell; A man to dig your garden well; The ads will find just what you need"—with suggested last line given: "And do it with a burst of speed."

Another slant was to write a sentence suitable for the streamer across the top of classified page, and a third, to select single lines, one from each of three classified ads, and to run them as one ad with the purpose of making it humorous or unusual.

In all the contests two guest tickets were given to each of ten winners and in return the paper contributed a series of two-column ten-inch displays which included contest rules and theatre credits.

"Showboat" Calliope Greets New Liner

It so happened that the Queen Mary, new British boat, was due at Southampton the day of the premiere of "Show Boat" at the Leicester Square Theatre, London. And as Irene Dunne and director James Whale were aboard, General Film Distributors prepared a welcome that was well publicized before the thousands gathered to greet the Queen Mary's arrival.

Bannered tended carrying calliope steamed out to await the liner's arrival and on meeting the "Queen," the hit tunes were played as the tender preceded the ship into the dock. One banner read: "Two famous ships arrive—the Queen Mary at Southampton and Universal's Show Boat at the Leicester Square Theatre." Another welcomed Dunne and Whale. When the tender docked across from the Queen Mary, handbills were distributed among the crowds that gathered.

Campaign was handled by publicity director L. Stewart working with the theatre.

"Have You Contributed Lately?"



ATTRACTIVE FRONT. Out in Singapore, S. S., Julius Fisher, publicity manager of Amalgamated Theatres, constructed this front for "Littlest Rebel" with over-sized cutout of Shirley at boxoffice.

Mayor Proclaims Week For "Hit and Run Driver"

A special screening of "Hit and Run Driver" was held a week ahead for the mayor and city officials by R. W. Rhodes, New Weller Theatre, Zanesville, Ohio, with the mayor proclaiming a "drive carefully week," pictures and story running in papers showing Hizonner signing and endorsing the proclamation.

Several ministers included the theme of picture in their sermons, municipal court judge endorsed the picture, sentencing all reckless drivers to see the picture and newspaper ran photo and story of traffic officers bringing reckless driver to the theatre to witness the picture. President of the Auto Club mailed notices to all members, wrecked car was planted on courthouse square (see photo) with appropriate copy and cards displayed in windows and tacked on busses.

"Have You Contributed Lately?"

Lamm Ties Up Paper On "Bullets or Ballots"

Classified ad page was tied up to Louis Lamm's "Bullets or Ballots" date at the Palace in Lorain, Ohio, with names and addresses scattered throughout page. To those finding their names and calling at the offices of the *Journal* and *Times-Herald* tickets were awarded.

No cost heralds were distributed house to house, paid for by merchant's ad on reverse side, as were tabloids, jumbo cards placed in windows and cards on dashboards of street cars.

"Have You Contributed Lately?"

Semel Goes to Town With "Mr. Deeds"

To sell his "Deeds" date at the Marboro Theatre in Brooklyn, Herman Semel had cards distributed about town with bright new pennies pasted to them and copy reading "here's your share of the $20,000,000 given away when Mr. Deeds goes to Town." Cost was paid for by local beauty shop whose ad was carried on the cards.

Imprinted blotters were handed out, through cooperation of local photo studio roving photographer snapped pedestrians and to those identifying their faces circled on lobby easel, tickets were awarded.

"Have You Contributed Lately?"

Stage Wedding Held By Floyd at Granada

As part of his stage wedding at the New Granada, Sioux Falls, S. D., in connection with "And So They Were Married," Joe Floyd, in addition to tying up merchants for gifts to the bridal pair, promoted them for prizes to the couple who had the largest family, married the longest, golden wedding couples and the couple coming the greatest distance to witness the stage wedding.

Hotels donated bridal suite, local auto dealer came forth with car, gas and driver for two-day trip to Omaha and back, cafe a bridal breakfast for ten and Joe was even a little anticipatory and provided a baby carriage. Entire campaign was not only advertised by the newspaper, but through the radio station and special 24-sheet posters about town for which posting company stood half cost to tie in on the wedding publicity.

In securing the bride and groom, ad was placed in paper four days ahead, stage was decorated and couple with best man and bridesmaids marched down aisles up to stage while the organ played the wedding march. Accompanying photo shows the couple on stage with wedding party.



Charninsky at Right for "Sutter's Gold"



Rhodes Wrecked Car Street Bally



Pratt's "White Angel" Float



Floyd's Stage Wedding Party

Charninsky Dresses Front For "Sutter's Gold"

Depend on Louis Charninsky to dress up his front as witness accompanying photo for his "Sutter's Gold" date at the Capitol in Dallas; that's Louie to the right. Hitching post was stationed on sidewalk, solid shingle roof across entire front and box-office and both sides were made of old lumber.

Special setpiece was constructed for lobby with cutout head of Edward Arnold and title of picture in gold metallic letters. Two men dressed as old time prospectors were planted in lobby playing flutes, as did Lee Tracy in the picture.

For "Devil's Squadron," Louie tied up aviation school, receiving announcements at aviation field daily. School loaned motors for lobby display and arranged it so that it was crashing through a six-sheet board, attracting plenty of attention.

"Have You Contributed Lately?"

Ableson Stages Campaign For New Theatre Opening

With the opening of the new Hollywood Theatre, Devils Lake, N. D., Art Ableson put over an effective campaign featuring a parade and two band concerts in front of the theatre given by the 68-piece Governor's Boys' Concert Band.

Get-together party was held with city officials and prominent businessmen attending, newspapers coming through with pages on opening with photos of the new house. Special ad was run listing important dates in history winding up with opening date.

"Have You Contributed Lately?"

Claim Stakes Used By Wilbern For "Gold"

Claim stakes carrying picture copy were placed in all Main Street flag-pole holes by Manager R. F. Wilbern, Palace, Duncan, Okla., on "Sutter's Gold." During the showing, boy dressed as a prospector, leading a bannered mule carrying pack, picks, shovel, frying pans, etc., toured the main business districts.

Money sacks filled with rock were placed at the base of three-sheet art board week ahead by Arlie Crites, Rex, Borger, Tex., on "Desert Gold." Also helpful was a Sign Language contest in local daily with guest tickets to the first ten correct replies.

"Have You Contributed Lately?"

"White Angel" Float Sells Date for Pratt

An extremely effective ballyhoo for "The White Angel" was pulled by R. E. Pratt at the State Theatre, Washington, Iowa. Pratt took advantage of the July 4th Centennial Parade in his city, which took place simultaneously with the engagement of the picture at his theatre, by entering a "White Angel" float (see photo).

The float was a huge affair completely covered with flowers, with picture's title and theatre name standing out against a white background of beautiful flowers. A girl, dressed in a nurse's robe similar to that worn by Kay Frances as Florence Nightingale, was stationed on a raised platform at one end. Rising above the center of the display was the Red Cross emblem designed in flowers.

Griffiths' Circuit Recent Activities

Reported by various of the Griffiths circuit theatremen in Oklahoma and Texas and forwarded by circuit ad chief C. O. Fulgham are exploitation and publicity activities recently effected that obtained a lot of coverage, among them the old but still reliable stage wedding as promoted by Alvin Powell, of the Guthrie, Okla., houses and detailed by Powell as follows:

Tieup was made with paper which ran ads two weeks ahead for a bride and groom. The couple secured, license, minister, ring and gifts from cooperating merchants were obtained with a total cost to the theatre of $19. Newspaper continued to build up the event with page one stories withholding the names of the couple and the minister, thus creating more interest.

For the actual wedding, stage was set as the minister's living room and to the strains of the wedding march on the house p.a. system, curtain opened showing minister reading a paper. Answering knock on the door, minister ushered in the couple and their witnesses, and before performing the actual ceremony, accompanied by playing of "I Love You Truly," gave short talk on the sanctity and responsibilities of marriage. Finale was wedding march for exit.

Lyman Sends to Arkansas For Pine Trees and Bark Slabs

That there were no pines handy to the theatre for decoration on his date for "Lonesome Pine" at the Lyric, Vinita, Okla., did not deter Manager Foster Lyman, who contacted a saw mill down in Arkansas to secure two tall pine trees, pine burrs and long slabs of bark. Front was enclosed with the pine bark to resemble a log cabin, leaving two openings for doorways. Burrs were scattered over the marquee and the trees with colored lights in small barrels placed at each corner of the marquee.

Three sheet board mounted on a box board piece and framed with strips of pine was fitted over brass frames in front of boxoffice and on either side of door were displays of photos also framed in pine. Rustic sign with title in blue lettering was suspended under the marquee. Lettered wooden arrows pointing in direction of theatre were placed for three blocks on each side of house and old wall-paper circulars inserted in out-of-town and local newspapers.

Manager Announced as Candidate For Better Business on "Ballots"

His date on "Bullets or Ballots" coming at the time of local elections, Manager David Dallas, Grand, Holdenville, Okla., utilized this slant in various ways, by announcing, for instance, that all county candidates for office would be admitted free to see the picture. Dallas also attended a political rally in a nearby spot having himself introduced as a candidate for better business at the Grand and urging the audience to see it.

For street bally, doorman was dressed as old-time Tammany politician in derby hat and loud checkered suit, and distributed cards reading: "Vote for Me—By attending the Gala "Bullets or Ballots" Political Prevue tonight, etc."

On the same picture, Manager Hal Grady, Palace, Lubbock, Texas, broke the local front pages by persuading the sheriff to act as host at the theatre to prisoners who were held for minor misdemeanor charges. Hal was not allowed to go through with it due to proximity of election time but did land page one publicity under the caption: "Jailbirds Make Escape, But Only For Show."

For "Sons o' Guns," Grady pulled a neat one with a lobby idea showing a baby buggy with large and medium sized guns labelled "Papa Gun" and "Mama Gun" and inside the buggy, two smaller pistols labelled "Sons o' Guns" with tiein theatre copy.

Effective Devices Are Employed To Attract Lobby Attention

Other interesting slants contributed by the Griffiths theatremen include a giant telephone, 14 feet high, built and used in outer lobby on "Private Number" by Mrs. L. G. Killough, manager, McSwain, Ada, Okla. Phone was set in front of background that carried stills. Title was spelt out in cord that ran to the receiver of the phone.

For "First Baby," Manager George Limerick, Palace, Cleburne, Tex., hung out a clothesline of diapers, cutout letters of the title in black attached to the diapers.

Hangman's scaffold with dummy dangling from end of rope was Manager C. F. Motley's idea on "Last Outlaw" with appropriate copy hooking the slant to the picture.

On "I Married A Doctor," Manager Ralph Leachman, Palace, Blackwell, Okla., mailed personal invitations to all local doctors' wives asking that comments on the picture be penned on the letters and turned in at the boxoffice.

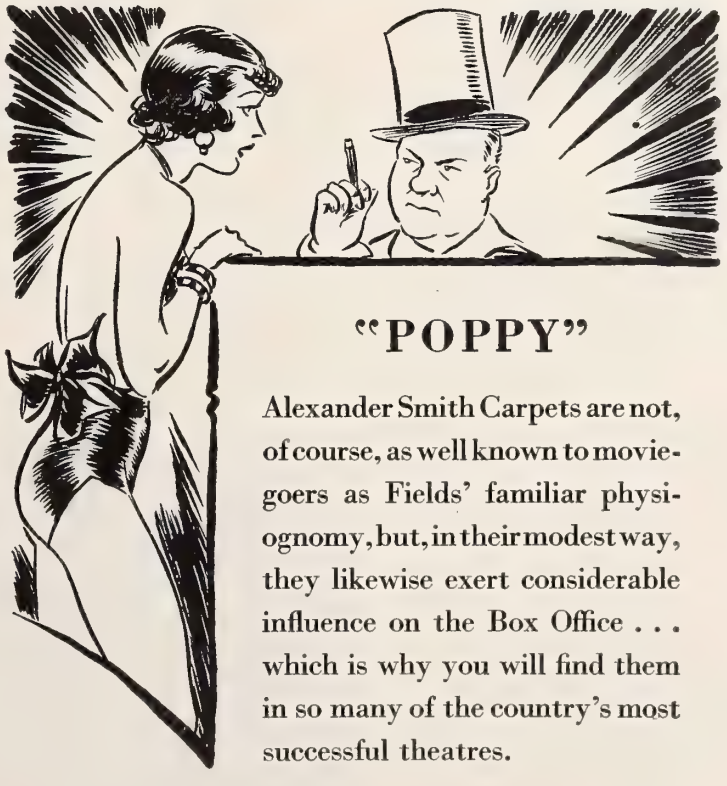


Alper's Atmospheric "Flags" Display

Alper Dresses Theatre For "Under Two Flags"

A corner of the lounge of the Alba Theatre, Brooklyn, N. Y. was converted into a legionnaire camp by Murray Alper (see photo) for his "Under Two Flags" date with usher and usherette dressed in promoted legion uniforms stationed at beaverboard fortress. Flags were promoted from French and English steamship lines, sand was sprinkled around tent and one sheet was placed inside.

Opening day parade was held with veterans of nearby post marching to theatre with banners, bugle and drum corps. Usher dressed in Legionnaire uniform distributed folders on streets, back bannered with theatre, title and playdates, box office was turned into fort effect with stone turrets and windows cutout of beaver board and local florist stationed uniformed boy in window standing at attention beside small tent.



"POPPY"

Alexander Smith Carpets are not, of course, as well known to moviegoers as Fields' familiar physiognomy, but, in their modest way, they likewise exert considerable influence on the Box Office . . . which is why you will find them in so many of the country's most successful theatres.

ALEXANDER SMITH CARPET

Round Tablers Report Further Ideas

Unique Co-op Page Created by Adams

From up in Montreal, Manager J. C. Adams, Loew's Metropolitan, lists a number of exploitations put on with various of his vaudeville dates, outstanding among which is a different sort of a full-page co-op on the date for the Olsen & Johnson stage unit. Page took the form of a shopping visit to various stores, and at each stop a photo was taken with the stars in some action shot having to do with the store merchandise or service. Nine of these shots of equal size were used, each carrying a five-line caption. Two-line streamer across the top carried the theatre and star credits.

Another tie-in that clicked for Adams had to do with Huber, the magician, who freed himself from a straight-jacket while suspended from the top of the theatre building. Local firemen held life-nets below and Adams spotted a large theatre banner conspicuously for the crowds that gathered and blocked traffic.

"Have You Contributed Lately?"

Find "Fourth" Parties Build Good Will

Among the toppers favored by Frank Boucher, now at the Metropolitan, Washington, D. C., the Fourth of July goodwill party is listed. Boucher has put this on in various spots and staged it under the auspices of newspaper and civic club to promote safe-and-sane Fourth. Parade of children carrying American flags, contributed by club and stores, makes the main section of town and winds up at theatre where special show of repeat feature or shorts is shown. The party is usually good for a flock of page-one publicity.

Big in returns also was a 13-week amateur contest put on by Frank in Lynchburg, Va., sponsored by local merchant, half hour weekly program broadcast from the stage of the Paramount Theatre and entire cost borne by station and merchant. Talent was secured locally and from drawing area bringing in a lot of extra business and was so successful that a second series was put on immediately after the first was completed.

For benefit of local charity, on "Copperfield," Boucher obtained copy of the script of the picture from the studios and auctioned it off from the stage. Built up in advance with a lot of publicity, the stunt aided the showing and contributed to the theatre prestige.

"Have You Contributed Lately?"

Turtles and Trick Ford Are Moyer Standouts

Over in Hanover, Pa., Charley Moyer recently dug up an old Ford from the junk pile, cut the body in two and on the rear planted the front, hood lamps, wheel, etc., from another old Ford roadster body. Two drivers were used, facing each way, with the one facing the front of course doing the actual driving and going into reverse to make it appear as though the outfit had two separate power plants.

AIR COOLED THEATRE AIDS SUFFERERS

Charley Zinn, of the Uptown, Minneapolis, discovered last summer that folks afflicted with hay fever and other sicknesses found relief from their ills by attending the theatre. Zinn relayed this information to scores of local doctors, advising that patients might receive the same benefits by regular attendance at the Uptown. The medicos cooperated, with the result that a lot of new patronage was built up, including, says Charley, many expectant mothers.

Hunt's Junior Critics Club Gets School Cooperation

In the fall of 1934, George Hunt, Jr., says he was having difficulty in getting school cooperation on worthwhile pictures shown at Loew's United Artists, Louisville, Ky. To break down this resistance, a Junior Critics Club was started in one of the junior high schools which made attendance necessary at the theatre in order to write proper reviews. Idea spread quickly and now has become a Motion Picture Appreciation Club now functioning at all the local junior highs. Picture advertising is now allowed on school bulletin boards.

On "Fauntleroy," Hunt held a screening for the inmates at a crippled children's home where loudspeaker was hooked to telephone and Freddie Bartholomew spoke to the youngsters over long distance from the studios. Publicity on this, as to be expected, was very big.

Situated in the home of the famous annual Derby horse race, some years back Hunt says he started a Derby contest with one of the papers, with different stars being named as jockeys and readers invited to pick the winning horses. Stunt went over so well, he reports that it has been picked up in many other spots for the same occasion.

"Have You Contributed Lately?"



GIANT CHAIR. Frank Heller dug up this unusual size wicker chair for a freak lobby display on "Everybody's Old Man" at the Fox, Bakersfield, Cal. Size can be gauged by girl alongside.

Profits on Special Shows During Summer Months

In St. Louis, some years back, S. G. Cardas, now at Loew's State, Los Angeles, put on a number of special shows sponsored by different companies such as candy, novelties, shoes and ice cream manufacturers. Each of these advertised the events heavily, paid all expenses including the special shows and plugged the parties on the radio. Theatre received a flat sum, which was net, and put on before opening time, the shows did not interfere with the regular performances.

Purely as a stunt, on a date for the late George Beban, Cardas arranged with the woman in the show playing an Italian mother who could not speak English, to post herself on a busy corner and pretend she was lost. Picked up by the traffic officer and escorted to the station, the gag went over to the extent that the papers carried the story including names of the theatre, attraction and the date.

"Have You Contributed Lately?"

Chevalier "Proxy" Receives City Welcome

On a Maurice Chevalier picture in Youngstown, Ohio, Sig Solomon put over a citywide welcome as part of an itinerary contest to decide how the star should be entertained, were he to visit the city for 24 hours. Wax figure, dressed in costume of the star was met at the railroad station and escorted to the leading hotel with a parade. Then followed a round of personal appearances, all this heavily publicized.

Chevalier had wired that he could not come but was sending his proxy and Sig reports the humor of the slant helped to bring out a crowd and the contest angle also contributing to build up the idea generally. Similar stunt in which a Mae West "double," a professional model, on "Goin' to Town" was used is another "welcome" gag that worked well for Solomon last year in Newark. Campaign detailed in the Round Table pages was prominent in the Quigley Awards.

Air Stunts Click

In advance of date on "Sky Bride," Solomon promoted a couple to be married in a plane flying above the city, the Mayor officiating with leading localities and Sig as witnesses. Newspapers got after it by querying whether or not a civic official had vested authority to perform a marriage off the ground so the Round Tabler settled it by putting on a stage wedding the same night and promoted a lot of gifts to the couple.

On "Young Eagles," Sig dug up an eight-place plane, placed it across two seven-ton trucks and had it driven to the theatre with the implied intention of placing it on the theatre marquee, which, of course, did not have room for the huge plane. Traffic, however, was effectively tied up and as Solomon conducted the proceedings from the cockpit of the plane, he was given a ticket for holding up the works. This, with story of the gag, was good enough for a page-one story with suitable theatre mention.

On "Best" Box Office Exploitations

Screening for the Blind Nets Unusual Publicity

In an earnest effort to ascertain just how much a blind person could "see" or perceive through the sense of hearing and also of course for publicity purposes, Jack Simons, Loew's Poli, Hartford, reports as among his top exploitations a tiein some years back in Pittsburgh to screen a picture for a specially selected group from the Western Penn. Institute for the Blind. Guests all were able to read and write Braille and were requested after the screening to write an essay covering the story and scenes.

Professors in medicine and education, psychologists and other scientists from the local universities attended and of course the newspapers played up the story from an educational and experimental standpoint. Stunt was put on ahead of "Coquette," this feature selected because there were few scenes in the picture. Experiment was a big success and the fine publicity built up the date for much extra business.

Fires Mountainside on "City Lights"

His most sensational stunt, says Simons, was the setting afire of a mountainside, which also took place in Pittsburgh. The city is in a valley and surrounded by a huge range, Mt. Washington, the ridge of which can be seen from everywhere in the city. Jack secured hundreds of red fire sticks and mustered an army of boys to carry them to the mountain and place them at certain distances apart. At a given hour the fires were lit and shortly after phone calls poured into the newspaper offices inquiring about the "fire."

Papers not being let in on the stunt sent over reporters to see what is was all about and Simons spilled that it was a gag for the date on "City Lights." Papers passed along the information to inquirers and also ran a page-one story that duly explained the "fire."

"Have You Contributed Lately?"

Howard Waugh Lists Some "Firsts" Stunts

From his voluminous files, Warner Theatre Kentucky zone chieftain, Howard Waugh, sets down some original slants he lists as being originally used by him, a "first" now in general use being the painting of the sidewalk in front of the theatre a pure white to create an effect of coolness under summer lights. Although the idea has been copied and often used with the checkerboard variation, Waugh opines that pure white is the most effective under lights providing the paint is renewed frequently.

Summer garden out front was also inaugurated by Howard at the Uptown Theatre, in Philadelphia, permission being obtained from the city. Grass, soft lighting, rustic furniture were placed along the sidewalk and when passersby sat down to rest themselves, iced tea, promoted, was served.

On "42nd Street," Waugh got plenty of returns from use of a mechanical policeman out front to direct traffic automatically. Stunt was a traffic-stopper for keeps and an excellent word-of-mouth spreader.

HOLDS CONTESTS FOR BEST COUNTY BAND

It seems that in Amsterdam, N. Y., there are five bands, the members of which were continuously involved in the question of superiority. So, to settle the matter, Eddie De Cosmo, at the Strand Theatre, volunteered to discover the best by means of a series of contests wherein each of the bands performed, one a week, from the stage. Silver cup was promoted from local jeweler and awarded to the winners, designated from then on as the best in the county. Boxoffice reaction was aces, says Eddie.

"Movie Memory" Star Idea Tops Newkirk Slants

Jack Newkirk, Loew's Granada, Cleveland, promoted a "Greater Sales and Show Month" with 40 of his neighborhood merchants, and featured a 'movie memory' star contest as follows: Each store placed in its window, unidentified photo of a star. Patrons were asked to make the rounds of the stores, mark down the names of all the stars on entry blanks available at all stores, and also name two pictures in which each of the stars had appeared. Blanks when filled were deposited at theatre for prizes of over $200 in cash, given by the merchants.

Stores also went to the expense of putting up shields on lampposts, participated in a full co-op page and radio programs for extra publicity contest was highly successful with mayor of Cleveland awarding prizes at a dinner given by the merchants.

Recommended also by Newkirk is an Egg Coloring Contest put over last Easter with results good enough to be worked again next year. Neighborhood paper sponsored the idea which allowed readers to enter colored eggs to be displayed in theatre lobby for cash prizes. Paper started the gag three weeks ahead and hundreds of eggs were received.

"Have You Contributed Lately?"



INFORMATION BOOTH. One of the builder-uppers on "Green Pastures" at the Hipp, Cleveland, was an information booth in lobby, "thunk up" by Warner publicists, Dannenberg and Goodman.

Local Girl Contest For Opening Hostess

Recommended by Dick Wright, Warner Theatres Cleveland zone district manager, is tiein with department store worked on "Golden Arrow," wherein store was requested to choose good-looking blonde to be hostess on opening night, girl to stand under spot and greet patrons. Store furnished entire ensemble, duplicate of that worn by star in picture and indicated by still photos.

Flash of the hostess in costume is run in the newsreel with proper credits and store runs series of ads illustrating various items in the ensemble and of course referring to the picture with cut of star. Window displays are also in order.

Newspaper mixed "Caption Contest" is another Wright suggestion also worked on the Davis picture, whereby are selected a scene still from four different attractions in which Davis has appeared. Each of the stills includes the leading man and are run, one a day, each scene being captioned erroneously. Idea is to identify players and pictures from which stills are taken, and contest assures four art breaks for star and plug for current attraction.

"Have You Contributed Lately?"

Rose Invites Old Couples To a Dinner at Eight

Over in the Bay Ridge section of Brooklyn, New York, Sam Rose, on his date for "Dinner at Eight" at Loew's Bay Ridge, tied in with community newspaper to find the eight oldest couples in that section to be guests of the theatre for dinner. Strong tie-in was put on for date on "Big Drive" with aid of local Legion Post parading with Boy Scouts through the main streets to the theatre. Lobby display of implements was borrowed from nearby Fort Hamilton and Legion members acted as ushers.

For the Loew 30th Anniversary, in 1934, Rose promoted a 200-pound birthday cake displayed in the lobby and later brought to the stage where local judges and civic officials did the cutting and distributing to patrons.

"Have You Contributed Lately?"

Newspaper Tieins Do Well For Famous Players-Canadians

Up in Kingston, Ontario, leading newspaper put on a circulation drive to reach folks outside the immediate district and to stimulate the campaign Ernie Smithies of the Capitol offered two guest tickets with each new yearly subscription. Paper in return gave the theatre a number of full-page ads on coming pictures during the month of the drive and otherwise publicized the tie-in. The idea went over so well that the paper repeated offer the following month.

Ernie Moule, of the Capitol, Brantford, Ontario, sends along tear sheets on recent "Spring Festival" campaign showing how he promoted eight full pages of ads with leading merchants and also secured fine window and lobby displays, his campaign netting him the district prize in a circuitwide contest.

personalities

ED HARRISON
has left Pittsfield, Mass., to become city manager for Louis Gordon, taking care of the State and Opera House in Waterville, Maine.

▽

JULES FIELDS
former manager of the Central in Jersey City, N. J., is now managing the Lincoln in Union City.

▽

HARVEY COCKS
of the Strand in Akron, Ohio, paid us his yearly visit again and was sure welcome.

▽

FRANK NICKENS
formerly manager of the Bijou, Knoxville, Tenn., is now managing the Strand, in Birmingham, Ala.

▽

GEORGE BANNAN
is now managing the Edwards Theatre in East Hampton, L. I.

▽

AL SHOOK
who formerly managed the Tower, has replaced EDWARD A. DENTON as manager of the Avalon, Detroit.

▽

MATT SAUNDERS
of Poli Theatre, Bridgeport, Conn., dropped in to visit us with his family. Come again, folks.

▽

WALTER FENNEY
is now located at the Riveria in Tacoma, Wash.

▽

VANN A. NEALEANS
has been appointed assistant to JAMES McKOY, city manager for North Carolina Theatres, Inc.

▽

JOHN LITTLE
succeeds HARRY HENKEN as manager of Ford's Theatre, Baltimore, Md.

▽

WAYNE MILLS
is managing the Gilmore Theatre, Des Moines, Ia. House was formerly known as the Rivoli.

▽

RALPH NIELSON
formerly assistant at the Wisconsin, Milwaukee, has been named manager of the Oriental and LOWELL PARMENTIER, formerly at the Venetian, has been named manager of the Paradise. ROLAND KOUTNIK goes to the Venetian and LOUIS NYE goes to the Riviera, succeeding STANLEY GOODMAN, resigned.

▽

ELMER BILLS
is scheduled to open the rebuilt Lyric in Salisbury, Md. Bills also operates the Brunswick.

▽

LOU COHEN
manager of Loew's Palace, Hartford, closed for the summer, is putting on "The Great Ziegfeld" for Loew's in Far Rockaway, N. Y.

▽

BOB WINTERSTEEN
former manager of the Lincoln Theatre, Lincoln, Neb., has taken over the theatre at Headrick, suburb.



The marriage of Rose Greber to Monty MacLevy was announced on Sunday, July 26 at Lakeville, Conn. Monty was formerly advertising director of the Randforce Circuit and is now head of the MacLevy Health Centers, New York City.

On Saturday, July 25, Ken Finlay, manager of the new Theatre in Woodstock, Ont., to the former Dorothy Octavia Wood. Mrs. Finlay was formerly ballet mistress at the Loew Theatre in Montreal, having started her career as a member of the Chester Hale organization at the N. Y. Capitol.

On July 31, in New York, Jules Koenig to the former Ruth Goldman. Mrs. Koenig is treasurer for Max Wilner at the Apollo Theatre, New York, and the happy man manages the Brandt Central Theatre, on Broadway.

▽

FRANK BOUCHER
formerly at the Embassy and Maryland Theatres, Cumberland, Md., is managing the Warner Metropolitan Theatre in Baltimore, relieving BIRK BINNARD.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name .....

Position .....

Theatre .....

Circuit .....

Address .....

City .....

State .....

Absolutely No Dues or Fees!

C. B. ROSSON
manager of the Imperial at Columbia, S. C., has been transferred to Durham, N. C., as manager of the Paramount. R. C. SPEECE, formerly of Atlanta, succeeds him at the Imperial.

▽

BUCK WEAVER
who operated a house at Arkansas City, Kan., is opening the Ritz in Leavenworth, Kan.

▽

NEIL McGILL
manager of the State, in Charlotte, N. C., has been promoted to manager of the Imperial there. B. S. LEWIS, formerly of Philadelphia, is now in charge of the State.

▽

M. MARTONE
former manager of the Empire in Whitman, Mass., is now managing the Palmer in Palmer, Mass.

▽

W. CLYDE SMITH
has been appointed city manager of the Malco Theatres, Hot Springs, Ark., which include the Paramount, Central, Spa and Roxy Theatres.

▽

FRANK R. MUIR
has been appointed manager of the Strand in Vancouver, and will continue his public relations work.

▽

SYDNEY SCOTT
formerly of the Tivoli, in Hamilton, Ont., Can., has been appointed manager of the Capitol, Sudbury, with JACK PURVES, formerly of the Winnipeg Capitol, replacing him at the Rivoli.

▽

HAL J. GILBERT
manager of the Granada, Bluefield, West Va., dropped in to get acquainted.

▽

LLOYD E. DAVIDSON
formerly manager of the Capitol in Sioux City, Ia., has been appointed city manager of the eight Tri-States theatres in Sioux City. DON SHANE will be house manager of the Capitol.

▽

STAN BARR
is now managing the Colonial in Norfolk, Va.

▽

E. S. C. COPPOCK
has opened offices in the Texas Theatre Bldg., San Antonio, to distribute 16 mm. film.

▽

NERO OTTATI
is the manager of the Tower, in Detroit, Mich.

▽

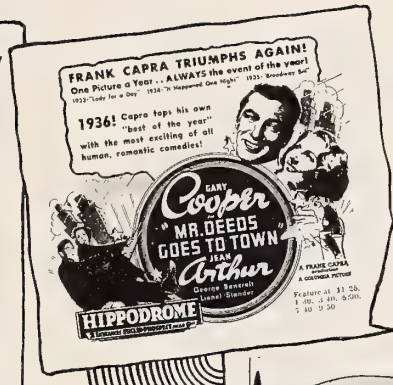
CHARLES LEWIS
has been promoted from assistant of the Carolina, Winston-Salem, N. C., to manage the Carolina, High Point, N. C.

▽

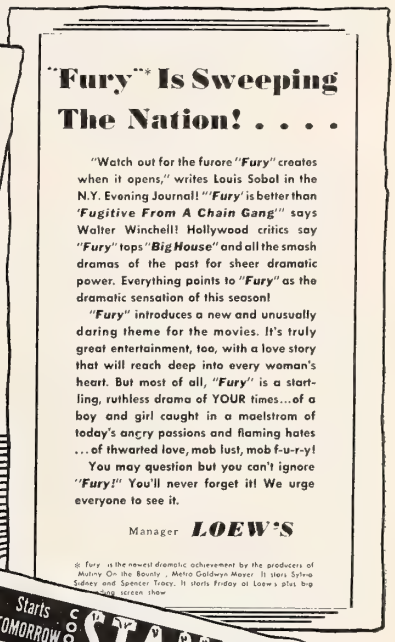
BILL RAYNOR
is now in St. Louis, Mo., managing the Fox Theatre.

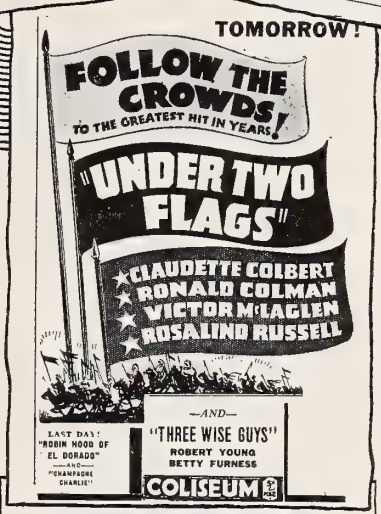
NEWSPAPER ADS FROM AFIELD







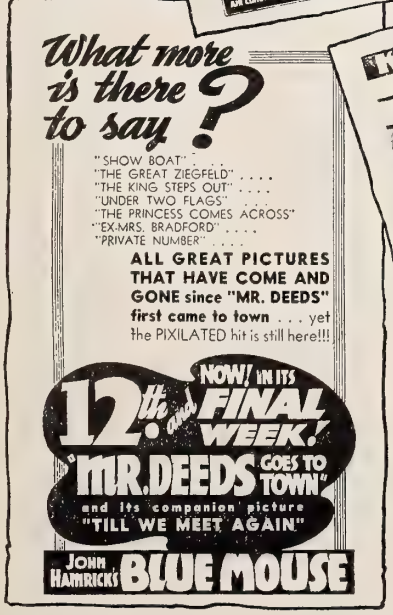




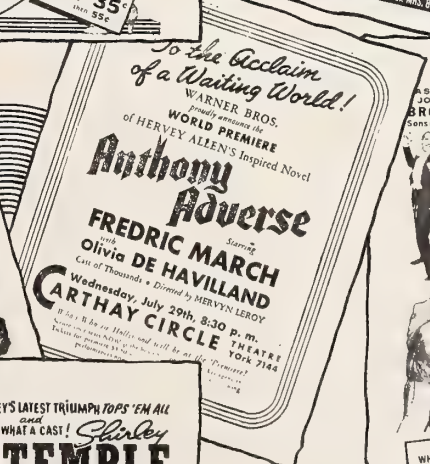
















TOP U. S. FILMS GIVE NEW LIFE TO THE THEATRES OF URUGUAY

Distributors Increase Advertising and Newspapers Cooperate; Glucksmann Prepares for Wider RKO Activity

by PAUL BODO
in Montevideo

From the point of view of the box-office, the motion picture season in Uruguay is the most satisfactory in years. There is a considerably increased theatre attendance with positive signs that the public preference for film entertainment is permanent.

Last year in most of the houses large attendance was registered only on Saturdays and Sundays and in the second and third class houses on the socalled "dia popular"—popular days—when the admission fee is reduced to 0.30 pesos (15 cents). During working days, most of the theatres were not able to cover expenses and had to pay the losses out of Saturday and Sunday business.

This year completely sold-out first-run houses are not rare, and the subsequent-run theatres also are working quite satisfactorily. Local exhibitors believe the better business is a logical consequence of the great number of first-class American pictures. Last year almost all the great productions were exhibited at the beginning of the season, in April and the first weeks of May. Then the box-office had good results, but as later the quality of product dropped the public immediately registered its reaction at the box-office.

This year all exhibitors are able to present good pictures throughout the season. All distributors are increasing their advertising and exploitation. Newspapers are giving more free space and the public is showing more interest in all phases of the cinema.

American pictures are on the top. Shirley Temple has the same drawing power here as in other countries. "Ricitos de Oro" ("Curly Top") gave excellent results. Good business also was done with "Sombrero de Copa" ("Top Hat") and "Capitán Rojo" ("Captain Blood"). The best picture to date at the box office is "La Vida Trágica del Luis Pasteur."

In second rank, French pictures have brought good business, but only in the first-class houses, as the majority of their public speak and understand French.

British and German pictures are shown in the stage theatre of the SODRE, official radio station, transformed into a film house. While the local representative of Gaumont British and Allianza Film last year released but two pictures, he now is presenting a number of old productions of the company. Although the attendance is not very great, the business done is rather satisfactory, as the operating costs are low and the pictures have been well received in the second and third run houses.

Of the American producers represented here, only MGM so far has not presented any new picture, this because its releasing plans were being delayed for the opening of the new Cine Metro.



Bernardo Glucksmann (left), exhibitor and sales executive, with Guy P. Morgan, Argentine sales manager of United Artists, at the simultaneous premieres of Charles Chaplin's "Modern Times" ("Tiempos Modernos"), in the Rex theatre and the Cine Ariel in Montevideo.

▽

RKO Expanding Activities

After a few hours in our city, Ben Y. Cammack, foreign sales manager of RKO, continued on his way to Buenos Aires. Mr. Cammack is on a South American tour of inspection of the RKO offices in Argentine, Chile and Uruguay, and is preparing more intensive activity of these branches in view of the expanding production and distribution plans of his company. RKO has distribution branches also in Buenos Aires, Rosario, Tucumán, Santa Fé and Bahia. From Argentine Mr. Cammack is going to Chile to visit Santiago and Valparaiso, and in the return trip will stay a few days at Montevideo.

The local representative of RKO has founded a new company in order to extend his activities. Radio Cinema S. A. has Don Bernardo Glucksmann as president and René

Business Is Called Satisfactory, Low Operating Costs and High Standard Product Offsetting Light Attendance

and Carlos Glucksmann as directors. Authorized initial capital is 20,000 Uruguay pesos, divided into two series of 10,000 each. This capital may be increased according to the requirements of the business up to 100,000 by issuance of corresponding shares in series of 10,000 each.

The new company, according to its by-laws, is authorized to transact business in the fields of the theatre, motion pictures, music, photos and the like, throughout the Republic of Uruguay.

Radio Cinema S. A. will act as representative and distributor for RKO, representation previously held by Don Bernardo Glucksmann under his private firm's name.

▽

The heirs of the late owner of the Lux cinema are negotiating with Bernardo Glucksmann for the sale of this property, which will be added to the Glucksmann circuit after improvements.

Chaplin Film Well Received

Never was a picture awaited with more interest than "Tiempos Modernos" ("Modern Times"), presented for the first time in Latin America, in Montevideo, Uruguay is the sixth country in which this Charles Chaplin production has been shown. The picture reached our screen after considerable cuts; many scenes published in newspaper stills were missing, but our public nevertheless received it with unusual enthusiasm. As Montevideo attendance represents the average public of Spanish America, there is no doubt that "Tiempos Modernos" will be one of the greatest hits of the year.

Our public doesn't understand English and was fully satisfied with the superimposed titles and the few scenes dubbed in Spanish.

Guy P. Morgan, general manager of United Artists Corporation of Argentina, who had come from Buenos Aires to assist the Chaplin premiere, told me that "Chaplin has the same power as in his former pictures to conquer the hearts of the South American public."

First Broadcast of Premiere

"Tiempos Modernos" was presented simultaneously in two Glucksmann theatres, the Rex and the Cine Ariel. The front of the Rex theatre was covered up to the second floor with a Chaplin head and figure and enormous inscriptions. A special "Modern Times" lobby display had been built.

For the first time in Montevideo a premiere was broadcast. Nebio Caporale Scelta, publicity manager of the Glucksmann circuit, acted as master of ceremonies and before the microphone installed in the foyer of the Rex theatre representative figures of the press, literature and theatre spoke over CX 14 and CX 16.

Chaplin's picture was presented after an excellent publicity campaign.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Inter-national Crime
Millions for Defense
Murder In Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Dawn Rider	Kermit Maynard	Oct. 10,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra	Del Cambre	Aug. 15,'36†		

Coming

White Glove, The		Sept. 1,'36†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	France Foresta - Riscoe and Wayne		60.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62.	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66.	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64.	Mar. 28,'36

Coming

Missing Girls

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56.	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66.	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57.	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74.	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	July 7,'36†	58.	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57.	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51.	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72.	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73.	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72.	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72.	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66.	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69.	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60.	
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57.	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58.	
Trapped by Television	Lyle Talbot-Mary Astor	June 15,'36†	64.	
(See "In the Cutting Room," May 23,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58.	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan — Jean Arthur-Joel McCrea
(See "In the Cutting Room," July 18,'36.)
Continental — Dolores Del Rio-Melvyn Douglas
Craig's Wife — John Boles-Rosalind Russell
(See "In the Cutting Room," July 18,'36.)
Find the Witness — Marguerite Churchill
I Promise to Pay — Leo Carrillo-Marian Marsh-Geo. Bancroft
Lost Horizon — Ronald Colman-Jane Wyatt-Edward Everett Horton
Man Who Lived Twice, The — Isabel Jewell-Ralph Bellamy
Man Without Fear, A — Jack Holt-Louise Henry
(See "In the Cutting Room," Aug. 1,'36.)
Nightingale Flies Home, The — Grace Moore
Pennies from Heaven — Bing Crosby-Madge Evans
Phantom Fighter, The — Robert Allen-Martha Tibbetts
Theodora Goes Wild — Irene Dunne
They Met in a Taxi — Chester Morris-Fay Wray
(See "There Goes the Bride," "In the Cutting Room," July 4,'36.)
Two Fisted Gentleman — James Dunn-June Clayworth — Aug. 15,'36
(See "The Fighter," "In the Cutting Room," July 4,'36.)
Two Minute Alibi — M. Churchill-Wm. Gargan

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Nov. 1†	60.	Oct. 28
Wolf Riders	Jack Perrin	Dec. 26†	6 rls.	

Coming

Scream in the Dark	Lon Chaney, Jr.		6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77.	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77.	
New Squire, The	Paul Javor	Mar. 15,'36†	106.	
Queen of Roses	Zita Pertzel	Nov. 10†	90.	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90.	

Coming

Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80.	

(THE RELEASE CHART--CONT'D)

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan.	17,'36†	87. Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov.	15†	60
Scandal in Budapest		Nov.	1†	
Wedding Rehearsal	Roland Young-Merle Oberon	Dec.	1†	
Coming				
Amok	Marcel Chantel	Oct.	15,'36	84
Kliou, The Killer	Technicolor	Oct.	1,'36	60....June 1
L'Equippage	Annabella	Oct.	15,'36	79
Nobody's Boy	Robert Lynen	Sept.	15,'36	81
Notre Dame		Oct.	1,'36	58
Opera of Paris	Georges Thill	Oct.	1,'36	50

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr.	18,'36†	67. Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec.	7†	69....Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June	6,'36†	81. May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec.	28†	119. Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan.	25,'36†	95....Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July	18,'36†	*68. June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May	23,'36†	68. May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June	20,'36†	70. June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov.	16†	84....Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May	16,'36†	58. Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec.	21†	61....Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June	13,'36†	60. Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan.	11,'36†	67. Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov.	9†	64....Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar.	28,'36†	62. Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr.	11,'36†	84. Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr.	4,'36†	63. Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb.	29,'36†	56. Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb.	22,'36†	87....Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July	11,'36†	57. May 23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The 960 (G)	Kay Francis-Ian Hunter	July	4,'36†	91. June 6,'36
(Exploitation: July 11,'36, p. 125.)				
Coming				
Case of the Caretaker's Cat	Ricardo Cortez-June Travis			
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug.	15,'36†	63. May 23,'36
China Clipper 960	Pat O'Brien-Beverly Roberts	Aug.	22,'36†	
(See "In the Cutting Room," July 4,'36.)				
Down the Stretch (G)	Patricia Ellis-Dennis Moore	Sept.	19,'36	*65. July 18,'36
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Heroes of the Air	Jean Muir-Warren Hull			
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug.	22,'36	58. May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Shrinking Violet	June Travis-Richard Purcell			
Sing Me a Love Song	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck	Joan Blondell-Dick Powell	Sept.	12,'36	
(See "In the Cutting Room," June 6,'36.)				
Trailin' West	Dick Foran-Paula Stone	Sept.	5,'36	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

FRANK NORTON
(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov.	25†	115
Blue Candles	Reta Myrat	Dec.	28†	95
Crucified Love	Helen Pades	Dec.	15†	115
Depression Is Over	Beatrice Emanuel	Jan.	15,'36†	98
Independence	Phillip Alexander	Feb.	16,'36†	100
News from Greece	Travelogue	Feb.	9,'36†	80
Voskopoula	Sophea Damoglou	Jan.	5,'36†	95

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec.	31†	78....Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May	30,'36†	79. May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan.	10,'36†	75. Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov.	22	80....Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec.	15†	80....Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr.	15,'36†	88. Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June	15,'36†	83. May 23,'36
Coming				
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle			78. May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nelson Touch, The	George Arliss			
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept.	1,'36†	80. May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Paris Love Song	Jessie Matthews			
Seven Sinners	Edmund Lowe-Constance Cummings	Aug.	15,'36†	70. July 11,'36
(Reviewed under the title, "Doomed Cargo.")				
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery			73

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov.	1,'36	
Captain Calamity	George Houston-Marian Nixon	Aug.	15,'36	66
Daniel Boone	George O'Brien	Sept.	1,'36	
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Oct.	15,'36	64. Feb. 15,'36
(Reviewed under the title "Rest Cure.")				
Romance on the Rio				
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept.	15,'36	65

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr.	10,'36†	67
Below the Deadline	Cecilia Parker-Russell Hopton	June	8,'36†	69
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar.	5,'36†	66
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	62½
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78....June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June	15,'36†	66½ July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr.	15,'36†	61½
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67. Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65
Lady Luck	Patricia Farr-Wm. Bakewell	July	3,'36†	
Law of 45's	Big Boy William-Molly O'Day	Dec.	1†	56
Little Red School House	Junior Coghian-Dickie Moore	Mar.	10,'36†	59
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	61
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	69. May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89....Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†	76
Riding Avenger (G)	Hoot Gibson	June	15,'36†	57. July 18,'36
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½ Mar. 28,'36
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June	1,'36†	63
Southern Maid	Bebe Daniels-Clifford Mollison	May	1,'36†	60
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77. Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May	20,'36†	75. July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr.	20,'36†	59
West of Nevada	Rex Bell	June	22,'36†	59

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Luclie Browne-Nick Stuart	Nov.	10†	55
Girl from Maxim's	Leslie Henson-Frances Day	July	15,'36	65. Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan.	2,'36†	60
Song of the Scarlet Flower	Swedish	June	15,'36†	80
Wanted Men	Charles Laughton-Dorothy Gish	June	1,'36†	62
Coming				
Monday at Ten	Virginia Cherrill-Gary Marsh			60
Crime of Voodoo	Fredi Washington	Sept.	1,'36	63
Voice of India	Hoeffer Expedition	Sept.	15,'36	70
Womanhood	Eve Gray-Esmond Knight			60

(THE RELEASE CHART--CONT'D)

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36	75	Dec. 1

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75	July 4,'36

Coming

Divided by Two	Reginald Denny-Jack La Rue	Aug. 1,'36		
(See "In the Cutting Room," Aug. 1,'36.)				
Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79	July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36,p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78	Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec. 20†	84	Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Cable - Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81; July 25,'36, p. 77.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov. 15†	96	Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - Spencer Tracy - Jack Holt	June 26,'36†	111	July 4,'36
(Expoitation: Aug. 1,'36, p. 93-94.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24,'36†	95	July 18,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Cable-Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				

Coming

Born to Dance	Eleanor Powell-James Stewart			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Gorgeous Hussy, The 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36†		
(See production article, Aug. 1,'36, p. 16.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82.)				
His Brother's Wife 657	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†		
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36		
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy			
Longest Night, The	Robert Young-Florence Rice			
Mister Cinderella	Jack Haley-Betty Furness			
Old Hutch	Wallace Beery-Cecilia Parker	Sept. 25,'36		
Our Relations	Laurel and Hardy			
Piccadilly Jim 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†		
(See "In the Cutting Room," July 18,'36.)				
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			
Where's Elmer	Stuart Erwin-Betty Furness			
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 20,'36

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36†	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girls of the Ozarks, The (G) 3561	Virginia Weidler-G. Erickson	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 18
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Milky Way, The (G) 3535 (Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85.)	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88.	Feb. 1,'36
Millions in the Air (G) 3526 (Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)	John Howard-Wendy Barrie	Dec. 13†	72.	Nov. 30
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83.	Apr. 11,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59.	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85.	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73.	June 13,'36
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76.	May 16,'36
Return of Sophie Lang, The (G) 3566 (Exploitation: Aug. 1,'36, p. 90.)	Gertrude Michael-Ray Milland	July 3,'36†	64.	June 20,'36
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July 31,'36†	87.	July 25,'36
Rose of the Rancho (G) 3516 (See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)	John Boles-Gladys Swarthout	Jan. 10,'36†	82.	Jan. 11,'36
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73.	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66.	Nov. 2
Sky Parade 3550 (Exploitation: July 11,'36, p. 127.)	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70.	Apr. 4,'36
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87.	Feb. 15,'36
So Red the Rose (G) 3522 (Exploitation: Feb. 29,'36, p. 76.)	Margaret Sullavan-R. Scott	Nov. 22†	83.	Nov. 16
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77.	June 20,'36
13 Hours by Air (G) 3547 (Exploitation: June 6,'36, p. 118.)	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77.	Mar. 21,'36
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64.	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543 (See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80.)	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106.	Feb. 29,'36
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63.	Feb. 8,'36
Yours for the Asking (See "In the Cutting Room," June 27,'36.)	George Raft - Dolores Costello Barrymore	July 24,'36†		

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36		
Champagne Waltz	Gladys Swarthout-F. MacMurray			
General Died at Dawn, The (See "In the Cutting Room," July 25,'36.)	Gary Cooper-Madeleine Carroll	Sept. 4,'36		
Girl of the Jungle	Ray Milland-Dorothy Lamour			
Hollywood Boulevard	John Halliday-Robt. Cummings	Aug. 21,'36		
I'd Give My Life (See "In the Cutting Room," Aug. 1,'36.)	Sir Guy Standing-F. Drake	Aug. 14,'36		
Lady Be Careful	Lew Ayres-Mary Carlisle	Sept. 4,'36		
Murder with Pictures	Lew Ayes-Gail Patrick	Sept. 18,'36		
My American Wife (G)	Francis Lederer-Ann Sothern	Aug. 7,'36†	*70.	July 25,'36
Plainsman, The	Gary Cooper-Jean Arthur			
Son Comes Home, A (See "In the Cutting Room," June 27,'36.)	Mary Boland-Donald Woods	July 31,'36†		
Straight from the Shoulder	Ralph Bellamy-Katherine Locke	Aug. 28,'36		
Texas Rangers, The	Fred MacMurray-Jean Parker	Aug. 28,'36		
Three Married Men	Lynne Overman-Wm. Frawley	Sept. 11,'36		
Valiant Is the Word for Carrie	Gladys George-Arline Judge			
Wedding Present	Joan Bennett-Cary Grant	Sept. 25,'36		
Wives Never Know	Charles Ruggles-Mary Boland	Sept. 11,'36		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59.	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Aces and Eights	Tim McCoy-Luna Walters			
Ghost Patrol	Tim McCoy-Claudia Dell			
Lion's Den, The	Tim McCoy-Joan Woodbury			
Traitor, The	Tim McCoy-Frances Grant			

RAY KIRKWOOD

Coming

Adventurous Rogue's	Bobby Nelson-Donald Reed	Dec. 3,'36		
El Justiciero	Ernesto Guillen	Dec. 3,'36		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37		

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd	Dec. 1†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55.	Apr. 11,'36
Dancing Feet (G) 3504 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan. 31,'36†	72.	Apr. 4,'36
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85.)	Helen Morgan-Chester Morris	May 1,'36†	66.	May 23,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†		
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36†	56.	July 11,'36
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65.	Apr. 25,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68.	Jan. 11,'36
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,36.)	John Wayne-Ann Rutherford	May 25,'36†	58	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60.	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65.	June 27,'36
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60.	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52.	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69.	Nov. 9
Ticket to Paradie (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36†	67.	July 25,'36
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,'36.)	John Wayne-Phyllis Fraser	July 6,'36†	57	

Coming

Bulldog Edition	Ray Walker-Evalyn Knapp	Sept. 20,'36		
Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford	Aug. 25,'36		
Follow Your Heart (See "In the Cutting Room," July 25,'36.)	Marion Talley-Michael Bartlett	Sept. 5,'36		
Gentleman from Louisiana, The 3517 (See "In the Cutting Room," June 27,'36.)	Eddie Quillan-Charlotte Henry	Aug. 10,'36		
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Sept. 1,'36	*70.	June 6,'36
Oh, Susannah	Gene Autry-Kay Hughes	Aug. 19,'36		
Sitting on the Moon 3528	Winifred Shaw-Pert Kelton	Sept. 15,'36		
Three Mesquiteers	Ray Corrigan	Sept. 10,'36		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	68.	Nov. 23
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36†	80.	July 11,'36
Bunker Bean 630 (See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June 26,'36†	67	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68.	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22,'36†	85.	May 16,'36
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4,'36, p. 68.)	William Powell-Jean Arthur	May 15,'36†	81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: July 11,'36, p. 127.)	Frank Buck	Dec. 20	74.	Jan. 4,'36
Farmer in the Dell (G) 624 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.) 6p. 68; July 25,'36, p. 78.)	Fred Stone-Jean Parker	Mar. 27,'36†	67.	Mar. 14,'36
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110.	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68.	Oct. 5
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†	59	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	95.	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov. 22†	87.	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 18	96.	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77.	Feb. 8,'36
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36†	66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78.	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68.	Dec. 7
Silly Billies (G) 623 (Exploitation: July 25,'36, p. 76.)	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3,'36†	65	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar.28,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don't Turn 'Em Loose	Bruce Cabot-Louise Latimer	Aug. 28,'36		
Mary of Scotland (G)	Katharine Hepburn - Fredric March	Aug. 28,'36	123	July 25,'36
(See production article, Apr. 11,'36, p. 16.)				
Mummy's Boys	Wheeler and Woolsey			
(See "In the Cutting Room," June 20,'36.)				
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Sept. 25,'36		
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall			
Second Wife	Walter Abel-Gertrude Michael	Aug. 21,'36		
Swing Time	Fred Astaire-Ginger Rogers	Sept. 4,'36		
(See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)				
Walking on Air	Gene Raymond-Ann Sothern	Sept. 11,'36		
(See "Count Pete," "In the Cutting Room," July 4,'36.)				
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angels in White	Tala Birell	Zeidman			
(See "In the Cutting Room," Feb. 29,'36.)					
Cavalcade of China		James B. Leon			6 rls.
Glory Trail, The (G)	Tom Keene	Crescent		*65	July 18,'36
Private Life of Marco Polo		James B. Leon			6 rls

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	58	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The* (G) 650.	Geo. O'Brien-Polly Ann Young	July 3,'36†	*60	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71	Mar. 28,'36
Charlie Chan's Secret* (G) 626.	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85	Mar. 21,'31
Country Beyond, The* (G) 643.	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68	Apr. 11,'36
Country Doctor, The* (G) 636.	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1, 36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75	June 20,'36
Educating Father* (G) 645.	Jed Prouty-Shirley Deane	July 10,'36†	57	May 30,'36
Everybody's Old Man* (G) 634.	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84	Mar. 14,'36
Every Saturday Night* (G) 637.	June Lang-Thomas Beck	Feb. 7,'36†	62	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74	Apr. 18,'36
(Exploitation: July 25,'36, p. 76.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66	May 9,'36
Here Comes Trouble* (G) 633.	Paul Kelly-Arline Judge	Feb. 21,'36†	62	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36†	66	Apr. 25,'36
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72	May 28,'36
Littlest Rebel, The* (G) 624.	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96.)				
Message to Garcia, A (G) 632.	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	58	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79	June 6,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79	May 30,'36
(Exploitation: July 18,'36, p. 85.)				
Professional Soldier (G) 628.	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36†	78	Jan. 4,'36
Show Them No Mercy (G) 621.	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36†	79	May 16,'36
Song and Dance Man* (G) 642.	Paul Kelly-Claire Trevor	Mar. 13,'36†	72	Feb. 22,'36
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill* 656	Brian Donlevy-Gloria Stuart	July 24,'36†		
(See "In the Cutting Room," July 25,'36.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 1,'36, p. 93.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36†	70	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Your Uncle Dudley* (G) 622.	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 16,'36	70	Oct. 24,'31
As You Like It 711	Eliz. Bergner-Laurence Olivier	Sept. 18,'36		
(See production article, June 13,'36, p. 16.)				
Bowery Princess, The* 715	Shirley Temple-Frank Morgan	Oct. 16,'36		
(See "In the Cutting Room," June 27,'36.)				
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36	70	July 18,'36
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 7,'36	*65	Aug. 1,'36
King of the Royal Mounted 709	Robert Kent-Rosalind Keith	Sept. 11,'36	83	
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Sept. 18,'36		
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36	*65	July 18,'36
Ramona 707	Loretta Young-Don Ameche	Oct. 23,'36		
(See production article, July 4,'36, p. 16.)				
Road to Glory, The (G) 706.	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36	101	June 6,'36
Sing, Baby, Sing 703	Alice Faye-Adolphe Menjou	Aug. 21,'36		
(See "In the Cutting Room," July 4,'36.)				
Star for a Night	Jane Darwell-Claire Trevor	Aug. 28,'36		
(See "Holy Lie" "In the Cutting Room," July 18,'36.)				
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36	100	Feb. 4,'33
Thank You, Jeeves, 712	Arthur Treacher-Virginia Field	Sept. 25,'36		
To Mary—With Love (G) 701.	Warner Baxter-Myrna Loy	Aug. 1,'36	92	July 25,'36

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

Vacation on Wheels	Jed Prouty-Spring Byington			
(See "See America First" "In the Cutting Room," Aug. 1,'36.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G).	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76	Nov. 30
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93.)				
Melody Lingers On, The (G).	Josephine Hutchinson - George Houston	Nov. 9†	87	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Dodsworth	Walter Huston-Ruth Chatterton			
Garden of Allah, The	Marlene Dietrich-Charles Boyer			
(See production article, June 6,'36, p. 14.)				

(THE RELEASE CHART--CONT'D)

Last of the Mohicans, The..... Randolph Scott-Heather Angel-
Bruce Cabot-Binnie Barnes.....
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80.)
Man Who Could Work Miracles, The ..... Roland Young .....

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034 (See "Alone Together," "In the Cutting Room," Sept. 7.)	Zasu Pitts-Hugh O'Connell	Oct.	7† 63	
Cowboy and the Kid, The 9046.	Buck Jones-Dorothy Revier	May	25,'36	
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb.	3,'36† ....67.	Feb. 8,'36
Don't Get Personal (G) 9025.	James Dunn-Sally Eilers	Feb.	17,'36† ....64.	Feb. 29,'36
Dracula's Daughter (A) 9006 (Exvploitation: June 20,'36, p. 120; July 25,'36, p. 77.)	Otto Kruger-M. Churchill	May	11,'36† ....70.	May 9,'36
East of Java 9029 (See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)	Chas. Bickford-Elizabeth Young	Dec.	2† 72	
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept.	30† 66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May	6,'36† 65	
Great Impersonation, The 9014. (See "In the Cutting Room," Sept. 28.)	Edmund Lowe-Valerie Hobson	Dec.	9† 67	
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct.	21† 74	Nov. 2
Invisible Ray, The (G) 9015 (Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)	Karloff-Bela Lugosi	Jan.	20,'36† ....75.	Jan. 25,'36
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov.	11† 59	
Love Before Breakfast (G) 9007. (Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)	Carole Lombard-Preston Foster	Mar.	9,'36† ....70.	Feb. 29,'36
Magnificent Obsession (G) 8006. (Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)	Irene Dunne-Robert Taylor	Jan.	6,'36† ...112.	Jan. 11,'36
Next Time We Love (G) 8004.	Marg't Sullavan-James Stewart	Jan.	27,'36† ....87.	Feb. 8,'36
Nobody's Fool 9033 (See "Unconscious," "In the Cutting Room," Apr. 4,'36.)	E. E. Horton-Glenda Farrell	May	31,'36†	
Parole (G) 9036	Ann Preston-Henry Hunter	June	14,'36† ....65.	July 4,'36
Remember Last Night? (A) 9011 (Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)	Edw. Arnold-C. Cummings	Nov.	4† 81	Oct. 12
Show Boat (G) 8001 (See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93.)	Irene Dunne-Allan Jones	May	17,'36† ...112.	May 9,'36
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	18,'36†	
Storm Over the Andes (G) 9026.	Jack Holt-Mona Barrie	Sept.	16† 84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11† 68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†	
Sutter's Gold (G) 8002 (See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36. pp. 91, 92; June 27,'36, p. 85.)	Edward Arnold - Lee Tracy - Binnie Barnes	Apr.	13,'36† ....95.	Mar. 28,'36
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25† 78	
Throwback, The 9041 (See "In the Cutting Room," Aug: 10.)	Buck Jones-Muriel Evans	Sept.	18† 60	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov.	1,'36	
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July	26,'36† ...*54.	July 18,'36
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept.	13,'36	
My Man Godfrey (G)	William Powell-Carole Lombard	Sept.	6,'36 ....*95.	June 20,'36
Postal Inspector (See "In the Cutting Room," July 4,'36.)	Ricardo Cortez-Patricia Ellis	Aug.	16,'36†	
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept.	13,'36†	
Sea Spoilers	John Wayne-Nan Gray			
Two in a Crowd	Joel McCrea-Joan Bennett	Aug.	30,'36†	
Way for a Lady	Doris Nolan-Michael Whalen			
Yellowstone (See "In the Cutting Room," July 18,'36.)	Henry Hunter-Judith Barrett	Aug.	23,'36†	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1† 63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb.	1,'36†	
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15† 70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15† 57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June	15,'36†	
Prison Shadows	Eddie Nugent-Lucille Lund	June	1,'36†	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar.	15,'36†	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

WARNER BROTHERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June	27,'36† ....58.	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar.	7,'36† ....70.	Apr. 4,'36
Colleen (A) 903 (Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36; p. 92; May 23,'36, p. 86.)	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar.	21,'36† ....89.	Feb. 1,'36
Dangerous (A) 910 (Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)	Bette Davis-Franchot Tone	Jan.	4,'36† ....78.	Nov. 30
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36† ....65.	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30† 77	Nov. 2
Green Pastures, The (G) See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77.)	Rex Ingram	Aug.	1,'36 ....93.	May 30,'36
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July	18,'36† ....68.	Aug. 1,'36
I Married a Doctor (G) 906 (Exploitation: June 6,'36, p. 118.)	Pat O'Brien-J. Hutchinson	Apr.	25,'36† ....83.	Apr. 4,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36† ....65.	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14† 66	Nov. 30
Petrified Forest, The (G) 904. (Exploitation: May 2,'36, p. 92.)	Leslie Howard-Bette Davis	Feb.	8,'36† ....83.	Jan. 18,'36
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July	25,'36† ....69.	June 27,'36
Satan Met a Lady 912 (See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)	Warren William-Bette Davis	Aug.	8,'36† 74	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sons O'Guns (G) 911 (Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77.)	Joe E. Brown-Joan Blondell	May	30,'36† ....79.	May 2,'36
Stars Over Broadway (G) 917. (Exploitation: Feb. 1,'36, p. 63.)	Pat O'Brien-Jane Froman	Nov.	23† 89	Nov. 9
Times Square Playboy (G) 924.	Warren William-June Travis	May	9,'36† ....62.	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May	2,'36† ....56.	Mar. 7,'36
Walking Dead, The (G) 914 (Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)	Karloff-Marguerite Churchill	Mar.	14,'36† ....76.	Mar. 7,'36
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36† ....60.	Jan. 4,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801 (See production article, Feb. 1,'36, p. 16.)	Fredric March-O. De Havilland	Aug.	29,'36 ....139.	May 23,'36
Bengal Tiger, The (G)	Barton MacLane-June Travis	Sept.	5,'36 ....*62.	July 11,'36
Cain and Mabel	Marion Davies-Clark Gable	Sept.	26,'36	
Captain's Kid, The (See "Way for a Pirate," "In the Cutting Room," June 20,'36.)	Guy Kibbee-Sybil Jason			
Charge of the Light Brigade (See producton artcle, July 25,'36, p. 16.)	Errol Flynn-O. De Havilland			
Draegerman Courage (See "In the Cutting Room," July 4,'36.)	Jean Muir-Barton MacLane			
Give Me Your Heart (G)	Kay Francis-George Brent		*88.	July 18,'36
Green Light	Errol Flynn-Anita Louise			
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sendergard			
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug.	8,'36† ....60.	May 16,'36
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G). (Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)	All Star		132....	Oct. 12
Mistress of Fashion	Kay Francis-Ian Hunter			
Over the Wall	Ross Alexander			
Pony Express Rider	Dick Foran-Linda Perry			
Slim	Pat O'Brien-Henry Fonda			
Three in Eden (See "In the Cutting Room," July 25,'36.)	Marg't Lindsay-Donald Woods-Ian Hunter			
Three Men on a Horse	Frank McHugh-Joan Blondell			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36.	95.	Aug. 1,36
A Star Fell from Heaven (G)	Florine McK'nney	Assoc. British		70.	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Cloistered (G)		Best	May 19,'36	65.	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70.	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36†	72.	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75.	June 27,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87.	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85.	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73.	June 27,'36
Invitation to the Waltz (G).	Lilian Harvey	Assoc. British		80.	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83.	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80.	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57.	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36.	110.	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87.	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80.	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80.	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77.	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75.	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70.	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93.	May 16,'36
Prenez Garde a la Peinture.	Simone Simon	French	Aug. 1,'36	86	
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75.	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79.	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83.	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98.	Apr. 4,'36
Robber Symphony, The (G).	George Graves	Concordia		125.	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81.	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90.	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70.	Apr. 25,'36
Tempo Massino (G)	Milly	World	Mar. 12,'36	78.	Mar. 21,'36
Three Maxims, The (G)	Anna Neagle, Tullio Carminati	General		87.	Aug. 1,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80.	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93.	May 16,'36
Wedding March, The (A).	Tullio Carminati	Franco-American		92.	Mar. 14,'36
When Knights Were Bold (G)	I. Buchanan-F.Wray.	General		76.	Mar. 7,'36
Where There's a Will (G).	Will Hay	Gaumont-British		81.	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxen	General		90.	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9.
Tom Thumb	Mar. 30,'36†	7.
Dick Whittington's Cat	May 30,'36†	7.
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tteched In th' Haid"	Oct. 24†	7.
No. 2—"Patch Mah Britches"	Dec. 19†	7.
No. 3—"Spark Plug"	Apr. 12,'36†	6½.
No. 4—Major Google	May 24,'36†	6½.
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½.
Caught in the Act Andy Clyde	Mar. 5,'36†	18.
Champ's a Chump, The (All Star)	June 20,'36†	18.
Disorder in the Court (3 Stooges)	May 30,'36†	17.
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19.
His Marriage Mixup Harry Langdon	Oct. 31†	18.
Honeymoon Bridge Leon Errol	Oct. 3†	19.
Hot Paprika Andy Clyde	Dec. 12†	18½.
I Don't Remember Harry Langdon	Dec. 26†	18½.
Just Speeding	Jan. 23,'36†	18.
Midnight Blunders (All Star)	Apr. 21,'36†	17.
Mister Smarty Andy Clyde	July 15,'36†	18.
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18.
Oh My Nerves (All Star)	Oct. 17†	17.
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18.
Peppery Salt, The Andy Clyde	May 15,'36†	18.
Share the Wealth Andy Clyde	Mar. 19,'36†	17½.
Three Little Beers (3 Stooges)	Nov. 28†	17.
Unrelated Relations (All Star)	Jan. 9,'36†	18.
Whoops, I'M an Indian (3 Stooges)		
Yoo Hoo Hollywood (All Star)	Nov. 14†	18.
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½.
Dr. Bluebird	Feb. 5,'36†	8.
Football Bugs	Apr. 29,'36†	7.
Glee Worms	June 24,'36†	7.
Monkey Love	Sept. 12†	8.
Untrained Seal, The	July 26,'36†	7.
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7.
10. Kannibal Kapers	Dec. 27†	7.
11. Bird Stuffer, The	Feb. 1,'36†	7.
12. "Lil Ainjil"	Mar. 19,'36†	6.
13. Peace Conference (re-issue)	Apr. 10,'36†	7.
14. Highway Snobbery		
NEW WORLD OF SPORT SERIES		
Feminine Invasion, The	Oct. 26†	11.
Golfing Rhythm	May 15,'36†	10.
Hunters' Paradise	Nov. 30†	11.
Ice Cut-Ups	Feb. 6,'36†	10.
Jump, Horse, Jump	Sept. 27†	11.
Speed Mad	Apr. 17,'36†	10.
Sport Magic	June 13,'36†	9½.
Stop, Look and Guess	Mar. 9,'36†	10.
Thrills with Daredevils	Mar. 19,'36†	10.
Touring the Sport World	July 11,'36.	10.
SCRAPPY CARTOONS		
Let's Ring Doorbells	Nov. 7†	7.
Playing Politics	July 8,'36†	7.
Scrappy's Boy Scouts	Jan. 2,'36†	7.
Scrappy's Camera Troubles	June 5,'36†	7.
Scrappy's Pony	Mar. 16,'36†	7.
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10.
No. 3—	Nov. 8†	10.
No. 4—	Dec. 6†	10.
No. 5—	Jan. 2,'36†	10½.
No. 6—	Jan. 31,'36†	10½.
No. 7—	Feb. 28,'36†	10½.
No. 8—	Mar. 27,'36†	10.
No. 9—	Apr. 24,'36†	9½.
No. 10—	May 29,'36†	10.
No. 11—	June 26,'36†	10.
No. 12—	July 17,'36.	10.
STARS OF TOMORROW		
No. 2—	Sept. 7†	11.
No. 3—	Nov. 27†	11.
No. 4—	Nov. 16†	10.
No. 5—	Jan. 15,'36†	11.
No. 6—	Jan. 17,'36†	10.
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½.
No. 2—	Sept. 29†	10½.
No. 3—	Oct. 13†	10½.
No. 4—	Oct. 28†	10½.
No. 5—	Nov. 12†	10½.
No. 6—	Nov. 27†	10½.
No. 7—	Dec. 12†	10½.
No. 8—	Jan. 2,'36†	11.
No. 9—	Feb. 25,'36†	10½.
No. 10—	Mar. 26,'36†	10½.

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36.	9.
No. 2—		10.
No. 3—		8.
No. 4—		8.
No. 5—		9.
No. 6—		10.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19.

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18.
Fresh from the Fleet	Apr. 24,'36†	18.
He's a Prince	Oct. 18†	18.
Just Another Murder	Oct. 4†	17.
Mixed Policies	Jan. 17,'36†	20.
Sleepless Hollow	May 8,'36†	16.
Where Is Wall Street	Apr. 10,'36†	19.
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20.
Flicker Fever	Sept. 26†	20.
Knockout Drops	Dec. 6†	19.
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21.
Moonlight and Melody	Oct. 11†	21.
Perfect Thirty-Sixes	Dec. 20†	18.
Rhythm of Paree	Sept. 27†	21.
Thanks, Mr. Cupid	Jan. 24,'36†	18.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36.	11.
College Capers	Sept. 27†	12.
Easy Pickin's	Dec. 27†	10.
Going Native	Aug. 28,'36.	11.
Hillbilly Love	Oct. 11†	11.
Queen's Birthday, The	Aug. 14,'36.	10.
Ring Goes 'Round, The	Aug. 21,'36.	10.
Rodeo Day	Sept. 13†	11.
Seeing Nellie Home	Dec. 20†	11.
Sorority Blues	Dec. 6†	11.
Spooks	Apr. 17,'36†	9.
Way Out West	Oct. 25†	11.
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18.
Gold Bricks	Mar. 20,'36†	20.
Grand Slam Opera	Feb. 21,'36†	21.
Ladies Love Hats	Nov. 1†	20.
Penny Wise	Sept. 6†	16.
Three on a Limb	Jan. 3,'36†	19.
Timid Young Man, The	Oct. 25†	20.
Triple Trouble	Apr. 3,'36†	16.
White Hope, The	Mar. 27,'36†	19.
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6.
Alpine Yodeler	Feb. 2,'36†	6.
Barnyard Amateurs	Mar. 6,'36†	6.
Busy Bee, The	May 29,'36†	6.
Circus Days	Sept. 6†	6.
Farmer Al Falfa in the Hot Spell	July 10,'36†	6.
Farmer Al Falfa and the Runt	May 15,'36†	6.
Farmer Al Falfa's Prize Package	July 31,'36.	6.
Feud, The	Jan. 10,'36†	6.
Foiled Again	Oct. 4†	6.
Football	Oct. 18†	6.
Hey Diddle Diddle	Sept. 20†	6.
Home Town Olympics	Feb. 7,'36†	6.
June Bride, A	Nov. 1†	6.
Kiko and the Honey Bears	Aug. 21,'36†	6.
Mayflower, The	Dec. 27†	6.
19th Hole Club, The	Jan. 24,'36†	6.
Off to China	Mar. 20,'36†	6.
Puddy the Pup and the Gypsies	July 24,'36†	6.
Rolling Stones	May 1,'36†	6.
Sailor's Home, The	June 12,'36†	6.
Southern Horse-pitality	Nov. 29†	6.
Tough Egg, A	June 26,'36†	6.
Western Trail, The	Apr. 3,'36†	6.
Wolf in Cheap Clothing, A	Apr. 17,'36†	6.
Ye Olde Toy Shop	Dec. 13†	6.
TREASURE CHEST		
Animal Cunning	May 1,'36†	10.
Clever Critters	Sept. 20†	8.
Fast Friends	June 5,'36†	9.
Feminine Form	Aug. 7,'36.	10.
Fisherman's Luck	Jan. 31,'36†	9.
Gangsters of the Deep	Nov. 1†	8.
Hold That Line	Oct. 11†	7.
Game of Jai-Alai, The	Dec. 27†	9.
Manhattan Tapestry	Jan. 31,'36†	10.
Seeing Eye, The	Jan. 17,'36†	10.
Ski-Scrapers	May 24	8.
Sunday Sports in Mexico	Nov. 8†	10.
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19.
Kiss the Bride	Sept. 13†	21.
One Big Happy Family	Nov. 15†	21.
Rail Birds	May 22,'36†	18.
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36.	17.
Blue Blazes	Aug. 21,'36.	2 rls.
Boy, Oh Boy	Aug. 14,'36.	2 rls.
Happy Heels	Aug. 1,'36.	18.
It Happened All Right	May 15,'36†	19.
Parked in Paree	Aug. 28,'36.	2 rls.
Peaceful Relations	June 19,'36†	18.
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20.
Love in a Hurry	May 17	16.
Love in September	Mar. 6,'36†	21.
Way Up Thar	Nov. 8†	18.

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8.
Italian Caprice	Dec. 1†	8.
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7.
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl.
No. 3—	Dec. 30†	1 rl.
No. 4—	Jan. 20,'36†	1 rl.
No. 5—	Feb. 20,'36†	1 rl.
No. 6—	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks	Nov. 15†	
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9.
Carillon Makers	Aug. 15,'36†	12.
Golden Harbor	Mar. 16,'36†	10.
It's a Bird	Jan. 20,'36†	17.
Life of Theodore Roosevelt	Feb. 1,'36†	19.
Tough Breaks	Mar. 1,'36†	18.
Spanish Interlude, A	Sept.15,'36†	26.
Sport of Flying	Aug. 11,'36†	9.
Symphony of the Seasons	Jan. 27,'36†	9.
Young Explorer	Mar. 2,'36†	10.
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8.
No. 2—	Feb. 28,'36†	8.
No. 3—	Mar. 8,'36†	10.
No. 4—	Mar. 22,'36†	10.
No. 5—	Apr. 10,'36†	7.
No. 6—	Apr. 22,'36†	7½.
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9.
No. 2—	Mar. 6,'36†	9.
No. 3—	Apr. 11,'36†	9.
No. 4—	May 4,'36†	9.
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6.
2. Nomads of the South Seas	Feb. 17,'36†	6.
3. Nomads of the Past	Mar. 3,'36†	6.
4. Nomads of the Air	Mar. 17,'36†	5½.
5. Nomads in the Making	Apr. 3,'36†	6.
6. Nomads of the River	Apr. 17,'36†	6.
7. Nomads of the Plains	May 3,'36†	5½.
8. Nomads of the Sea	May 17,'36†	5½.

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8.
Hidden Treasures		8.
Southern Beauties		8.
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8.
Couldn't Live Without You		
Old Prospector, The		8.
Sea Dreams		8.
Early in the Mornin'		8.
NOVELTIES		
Cities of the Past		
Nero		8.
Every Dog Has Its Day		9.
Hobo Hero		9.
PORT O' CALL		
Peacock Throne		9.
City of the Sun		9.
Jungle Bound		
Last Resort		9.
Love's Memorial		
Children of the Nile		9.
Seventh Wonder		9.
WORLD IN COLOR		
Beneath Coral Seas		8.
Inspiration of Old Love Songs		8.
Isle of June		
Dream Harbor		8.
Maori		8.
Melody Isle		
Under the Southern Cross		8.

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20.
Life Hesitates at 40	Jan. 18,'36†	15.
Manhattan Monkey Business	Nov. 9†	21.
Neighborhood House	May 9,'36†	
Nurse to You	Oct. 5†	20.
On the Wrong Trek	Apr. 18,'36†	19.
Public Ghost No. 1	Dec. 14†	20.
Vamp 'Til Ready	Mar. 28,'36†	20.
CRIME DOESN'T PAY		
No. 3—Desert Death	Oct. 19†	21.
No. 4—Thrill for Thelma, A	Nov. 23†	18.
No. 5—Hit and Run Driver	Dec. 28†	20.
No. 6—Perfect Setup	Feb. 1,'36†	21.
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8.
Japan in Cherry Blossom Time	Mar. 21,'36†	9.
Modern Tokyo	Dec. 28†	9.
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8.
Rural Mexico	Nov. 30†	8.
Sacred City of the Mayan Indians	Feb. 22,'36†	7.
St. Helena and Its Man of Destiny	May 16,'36†	8.
Victoria and Vancouver	Jan. 25,'36†	9.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
HARMAN-ISING (Happy Harmonies)		
15—Honeyland	Oct. 19†	10
16—Alias St. Nick	Nov. 16†	10
17—Run, Sheep, Run	Dec. 14†	10
18—Bottles	Jan. 11,'36†	10
19—Early Bird and the Worm, The	Feb. 8,'36†	9
20—Old Mill Pond, The	Mar. 7,'36†	8
21—Two Little Pups	Apr. 4,'36†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Behave	Apr. 25,'36†	10
How to Train a Dog	July 4,'36†	8
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36†	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Harnessed Rhythm	June 6,'36	
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	
OUR GANG		
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36†	20
At Sea Ashore	Apr. 4,'36†	20
Hill Billies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Top Flat	Dec. 21†	20
SPECIAL		
Audioscopiks		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Happy You and Merry Me	Aug. 21,'36	1 rl.
Henry, the Funniest Living American	Nov. 22†	7
Judge for a Day	Sept. 20†	8
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†	1 rl.
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36†	8
Greedy Humpty Dumpty	July 10,'36†	1 rl.
Hawaiian Birds	Aug. 28,'36	1 rl.
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
Time for Love	Sept. 6†	7
HEADLINERS		
Accent on Girls — Ina Ray Hutton and Her Melodears	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm — Hal Kemp and Orchestra	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Gypsy Revels	Aug. 7,'36	1 rl.
Lucky Starlets — Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee -Virginia Weidler	May 22,'36†	10
Magic of Music, The — Richard Himber and His Orchestra	Aug. 2†	11
Midnight Melodies — Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods — Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade — Kostelanetz-Eastman	Feb. 7,'36†	11
Musical Fashions — Ina Ray Hutton and Her Melodears	July 3,'36†	1 rl.
Music in the Morgan Manner — Russ Morgan and Orch.	June 12,'36†	
Music Over Broadway — George Hall and Orch.	Aug. 28,'36	1 rl.
Parade of the Maestros — Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†	10
Play, Don — Don Bestor and Orch.	July 31,'36†	
Radio Rhapsody — Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The — Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody — Ferde Grofe and His Orchestra	May 1,'36†	11
PARAGRAPHICS		
Lulu's Love	Aug. 14,'36	1 rl.
PARAMOUNT PICTORIAL		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36†	
No. 13—	July 17,'36†	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1—What's A foot — Golden Acres—Don Baker	Aug. 21,'36	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions In Love	July 24,'36†	1 rl.
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept. 27†	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†	1 rl.
Shorty Goes South	Sept. 13†	10
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept. 27†	7
Let's Get Movin'	July 24,'36†	1 rl.
Never Kick a Woman	Aug. 28,'36	1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36†	2 rls.
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitaliky	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 29†	9
No. 2	Nov. 29†	10½
No. 3	Jan. 24,'36†	11
No. 4	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†	1 rl.
POPULAR SCIENCE (New Series)		
No. 1	Aug. 28,'36	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The — The Westerners	July 24,'36†	1 rl.
I Don't Want to Make History — V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather In the Breeze — Jack Denny and Orchestra	Mar. 27,'36†	7
It's Easy to Remember — Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon — Abe Lyman and Orchestra	Sept. 20†	8
No Other One — Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	
No. 27—Neptune's Scholars	Aug. 7,'36	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
No. 25	July 10,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Jolly Old London	Aug. 30	9½
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	9½
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life	Sept. 21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
No. 6—Sleepy Time	July 24,'36†	
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10,'36†	
Gasoloons	Jan. 3,'36†	15½
Happy the Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
No. 2	June 5,'36†	
No. 3	July 3,'36†	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36†	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†	17
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Toonerville Trolley	Jan. 17,'36†	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	
SMART SET		
All Business	Feb. 14,'36†	18½
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†	16½
Returned Engagement, A	Oct. 11†	21
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
Inside the Ropes	Aug. 16†	10
Never Catch the Rabbit	Apr. 24,'36†	11
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept. 20†	19
Uppercutlets	Jan. 24,'36†	18½
Listen to Freezin'	July 31,'36†	
Wholesailing Along	May 29,'36†	17
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	9½
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Venice of the North	May 15,'36	

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Irish Pastoral	Aug. 7,'36	
Morocco Mirage	Aug. 30	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	8
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera		9
40. Through the Mirror	June 18,'36†	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival		9
SILLY SYMPHONIES		
28. Who Killed Cock Robin?	June 26†	10
29. Music Land	Oct. 10†	8½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	8
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	8½
34. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36	
No. 26	Aug. 17,'36	
No. 27	Aug. 21,'36	
No. 28	Sept. 28,'36	
No. 29	Oct. 26,'36	
No. 30	Nov. 23,'36	
No. 31	Dec. 21,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Garden Party	Sept. 2,'36	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
Musical Airways	Sept. 30,'36	1 rl.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 20,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Kiddie Revue	Sept. 21,'36	
Monkey Wretches	Nov. 11†	1 rl.
Music Hath Charms	Sept. 7,'36	
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36	10
No. 25—Novelty	Aug. 10,'36	10
No. 26—Novelty	Aug. 24,'36	10
No. 27—Novelty	Sept. 14,'36	
No. 28—Novelty	Oct. 12,'36	
No. 29—Novelty	Nev. 9,'36	
No. 30—Novelty	Dec. 7,'36	
UNIVERSAL COMEDIES		
His Last Fling (Van Ronkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15
You Can't Get Away With It		2 rls.
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. VOMEDIES		
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15,'36	
BROADWAY BREVITIES		
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble In Toyland Gus Edwards' Stars of the Future	Nov. 30†	20
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	2 rls.
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36†	7
No. 23—Porky the Rainmaker	Aug. 1,'36	
MELODY MASTERS		
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
Nick Lucas and His Troubadours	Aug. 15,'36	
MERRIE MELODIES (In Color)		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders From You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 23—When I Yoo Hoo	June 27,'36†	
No. 24—I Love to Singa	July 18,'36†	1 rl.
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The Ralph Graves-Ruth Mix-Dave O'Brien (15 episodes)	Sept. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum) (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
UNIVERSAL		
Ace Drummond John King-Jean Rogers	Oct. 19,'36	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)

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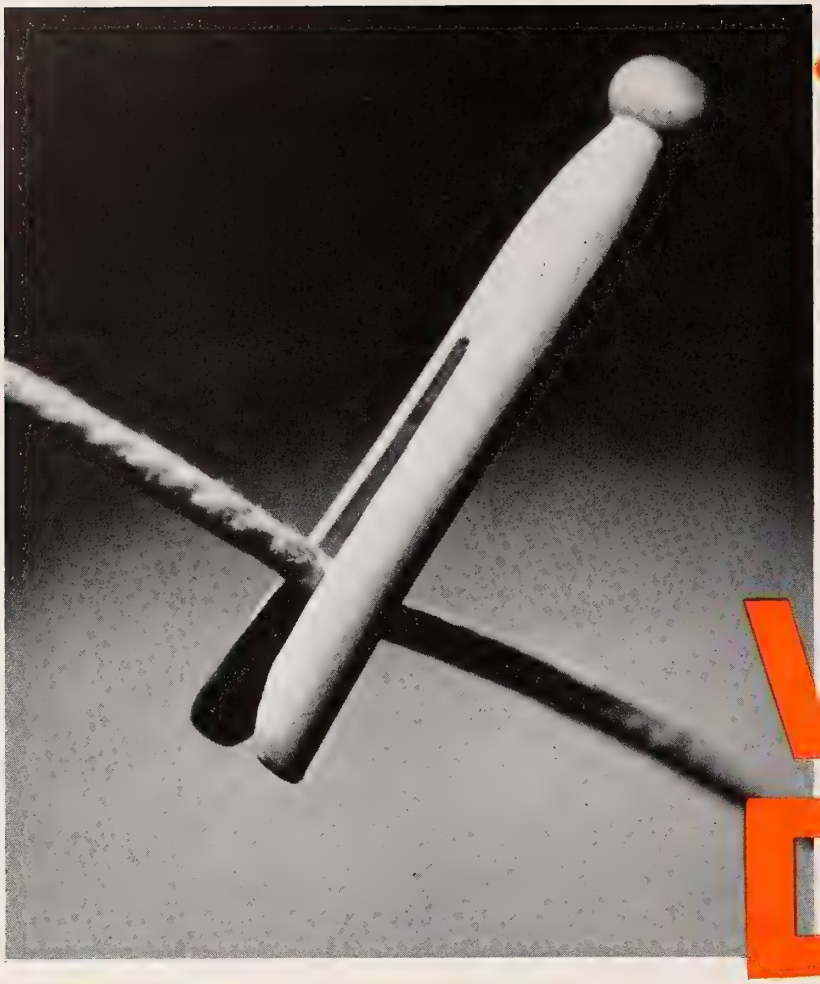
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COMPANIES WIN FIGHT OVER TRADE PRACTICES

VOL. 124, NO. 7

AUGUST [illegible] 1970

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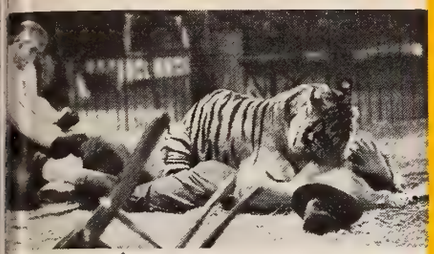
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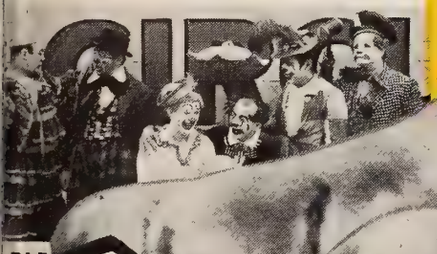
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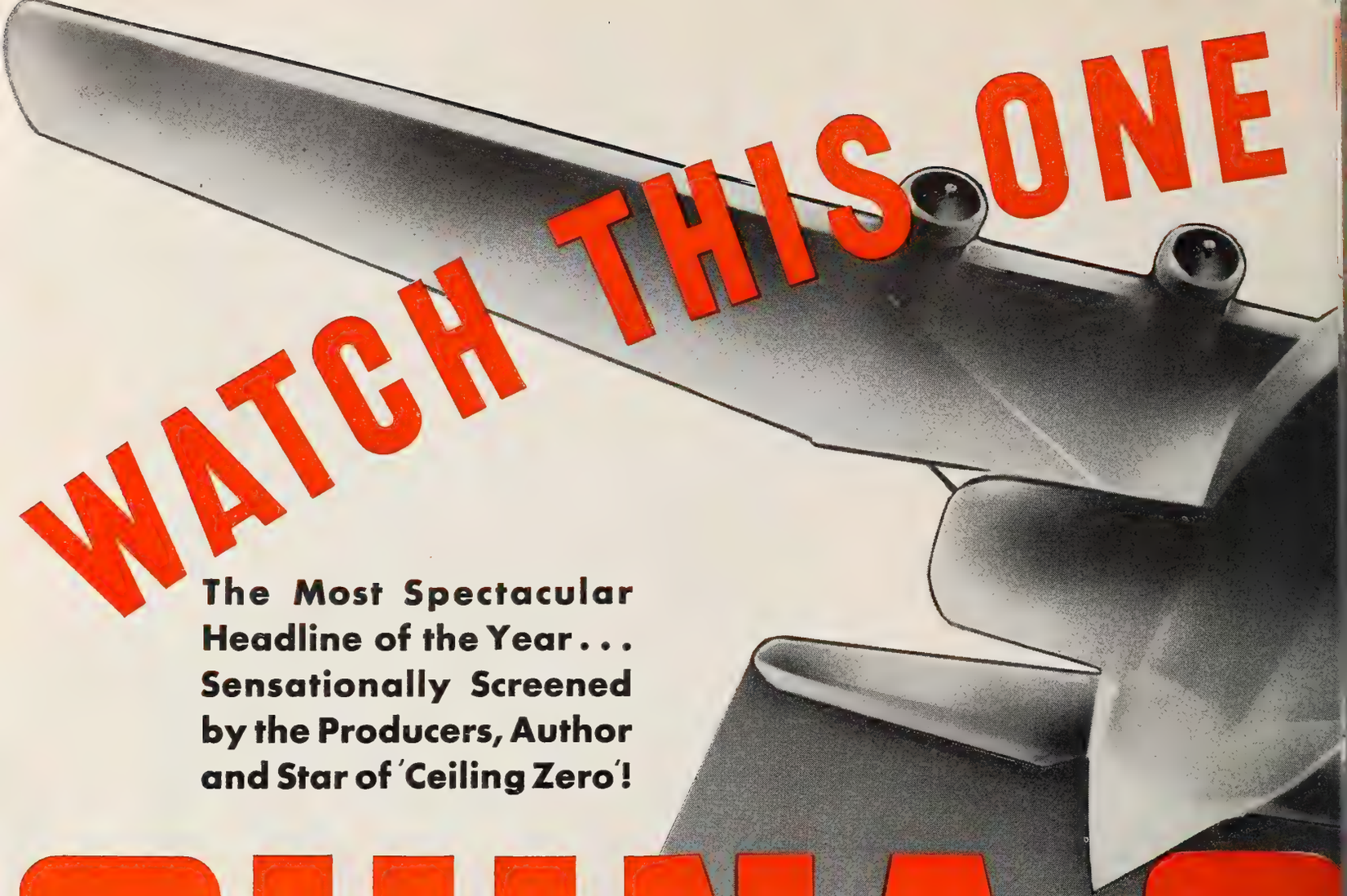
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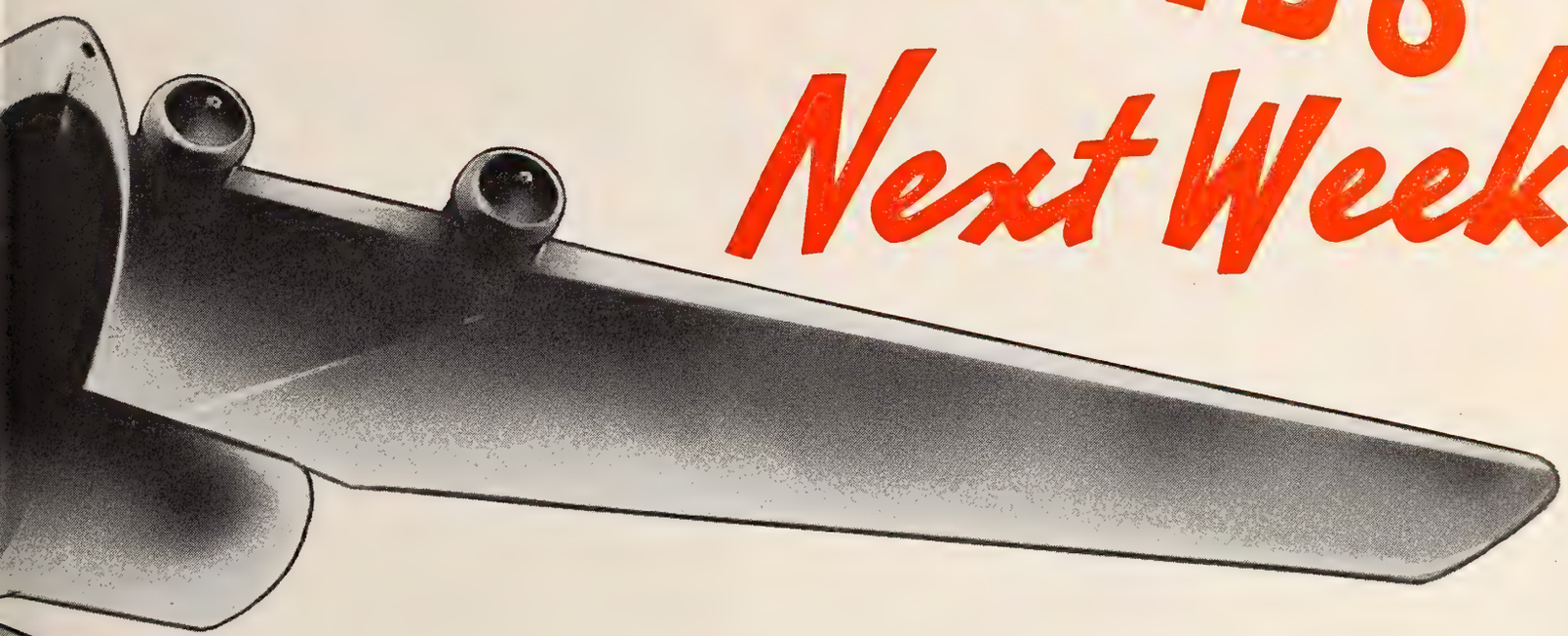
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DEAN JAGGER

Executive Producer Sol M. Wurtzel

Directed by Lewis Seiler. Screen play by Frances Hyland and Saul Elkins. Based on the play "Die Heilige Luege" by Karin Michaelis. Music and lyrics by Harry Akst and Sidney Clare.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Hit tunes, too: "OVER A CUP OF COFFEE" "DOWN AROUN' MALIBU WAY"

MOTION PICTURE HERALD

Vol. 124, No. 7 August 15, 1936

"TRUE PAGES of LIFE"

RARE exemplification of the possibilities for new high attainments by the motion picture in terms of both art and social service is afforded in a new project presented by Mr. Samuel Cummins, who is by way of becoming celebrated for his unwavering devotion to the higher functions of the cinema.

In substance it appears that Mr. Cummins is thinking about a dream masterpiece that might be achieved by casting Miss Mary Astor in a Hollywood made version of that much discussed, censored and bedevilled lily-flower of the camera, made in Czechoslovakia and entitled "Extase".

The concept is to be hailed as one of those masterful inspirations of showmanship, notable for its independent courage, its self-sacrificing devotion to service, to realism, to the true and the beautiful. It is the apogee of something.

With consistent originality Mr. Cummins, ignoring quite the usual channels of announcement in the world of the motion picture, has chosen rather that remarkable tribune of expression, the "Voice of the People" department on the editorial page of *The Daily News* of New York. His communication, as presented in that paper in the issue of August 6th, reads:

> *Manhattan: We have offered Mary Astor a proposition to play the leading part in our motion picture, "Ecstasy". The present picture, which was imported from Europe, seems to be over the head of the average moviegoer. "Ecstasy" is a symbolic picture with very little dialogue, portraying the true pages of life. In view of the fact that we feel that Mary Astor, through the publicity she has been receiving and the diary she has been keeping, knows the meaning of true ecstasy, we are making her this offer and hope she accepts. If Mary Astor accepts our proposition, we will arrange to have Gustav Machaty, the director of "Ecstasy", come to this country and make the picture in Hollywood.*
>
> *SAMUEL CUMMINS,*
> *General Manager, Jewel Productions, Inc.*

In the next column is a letter protesting the *News'* attention to the Mary Astor case in Hollywood, signed "Disgusted", and there's another letter about a naughty daughter signed "God Have Mercy". The three make a nice bouquet.

MISS ASTOR'S reaction to the proposal to appear as the star, in the very title role in fact, of "Ecstasy" has not yet been recorded, but if one may venture a guess at the Hollywood situation it seems just possible that she might not be too busy.

Published excerpts from Miss Astor's diary, read in court and thoughtfully set down for their educational value by the tabloid press, suggest large possibilities of enhancements of the Czechoslovakian "Extase" script. Mr. Cummins, one would surmise, can hardly ignore the indications that if the lady is the perfect heroine for his favorite role she is also apparently a writer of unusual competency in dealing with vibrant themes and motivations.

The high point of drama in "Extase" as it was shown abroad was achieved in a sequence recording the flow of expression over the face of the heroine while, in pursuit of the script, she was biologically engaged. The exquisite subtlety of what may be called the "de Machaty touch" is here evidenced by moving the not quite candid camera up to cover a facial close-up only. That makes a spectator realize the analytical depth of Mr. Cummins' words when he typifies the production as "a symbolic picture with very little dialogue, portraying the true pages of life".

THE picture, which appears to be Mr. Cummins' for his uses in the cause of the "true pages of life" in the United States, has had, in fact is still having, an international career. It was made in Czechoslovakia about 1933.

At the 1934 International Film Exposition in Venice, Italy, which in screen matters is usually acutely critical and conservative, let "Extase" in and it became for the Venetian show what Sally Rand was to the Chicago fair.

The verisimilitude of the sparkling drama of ten reels and three hundred words was such that Mr. Fritz Mandel, munitions magnate of Hirtenberg, having married the star of the piece, Miss Hedy Kiesler, is credited with having since bought up every available print of the production and is said to have encouraged its suppression in all lands.

This suggests a possibility of a most confusing difference of opinion concerning the social values involved, or maybe just the art.

Meanwhile, as *Motion Picture Herald* has recorded, the first print of "Extase" got into the toils of the U. S. customs office on moral grounds, was inadvertently burned by a U. S. marshal and was in time replaced, during appeal, by a new print, said to be a new version, from Prague, which was admitted to the country. It is probably this second print which

(*Continued on page 9*)

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Filming 'Classics'

Increasing use of the classics as source material for motion pictures and the tapping of a new market in connection with their exploitation is brought to attention by the forthcoming release of Shakespeare's "Romeo and Juliet," the fifth of the Bard's plays to be produced or scheduled in two years. Producers are turning more and more to literary masterpieces in the effort to raise the standard of production. Intensive campaigning by the organized industry through the Motion Picture Producers and Distributors of America is designed to attract new audiences conservatively estimated at 36,000,000, the majority of whom attend motion pictures once a month at best. Schools, libraries and social and civic groups have been welded into an effective means of reaching these potential patrons.

Lists of titles, classical and semi-classical, and of the number of best sellers which have been made into motion pictures are analyzed and their significance in the general trend of production is shown on page 13.

Distributors Win

Industry attention centered again this week on the fight of exhibitors to obtain "fair practices" in their relations with the major distributing organizations and large competitive circuits. The 10-point program of the Motion Picture Theatre Owners of America seemed to be making no progress, with sales executives busy on new contracts and Ed Kuykendall not in New York to drive the movement forward. Significance of the Kansas City Federal Court's dismissal of the Emanuel Rolsky anti-trust suit against Fox Midwest Theatres and major distributors was a subject of general discussion.

For details, see the story beginning on page 53.

Negro Theatres

The American negro is fast becoming an important part of the general motion picture audience and during the past decade the number of theatres in the country playing exclusively to the colored has increased until today there are approximately 800 such houses scattered throughout 32 states.

For details see the story on page 27.

Spain and Films

Harry C. Plummer, writing in long-hand from his improvised headquarters in the American consular office at Barcelona, reports to Motion Picture Herald, as its Spanish correspondent, on the full effect to date of the civil war in that country in its relation to the motion picture business.

See page 47.

Pictures and Politics

While newspapers droned an editorial accompaniment and political speakers seized upon the topic as rostrum ammunition, Republicans and Democrats met in wordy battle inspired by the WPA-Pathe News contract to film governmentally-financed projects for theatrical exhibition. From the Republican National Committee came forthright charges that relief funds were being utilized for propaganda purposes. From the WPA came prompt retort that Republicans had established every precedent for Federal production of motion pictures. Meanwhile, work was started on production of the first film to be made under the contract, showing the results of WPA activities in Michigan.

Summarization of the attack and defense, verbal and printed, is presented on page 28.

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In British Studios

Final shooting of exteriors was underway for Robert T. Kane's New World all-color "Wings of the Morning," Derby story. Meanwhile, at Shepherd's Bush, six hundred Gaumont-British studio employees were having the customary two weeks' vacation, during which the maintenance staff proceeded upon a complete overhauling of equipment.

That's only a part of the picture of what was going on at the British studios. Further details are on page 45.

Oriental Trend

Likely to be the first of several pictures of Chinese background to reach the screen, Paramount's "The General Died at Dawn" is subject of that widespread attention which Hollywood always accords the picture heralding a trend. With Columbia's "The Lost Horizon" and MGM's "The Good Earth" coming up, not to mention films of lesser evident magnitude scheduled for other lots, the Far East is manifestly in for a thoroughgoing exploration by pen and camera. Gary Cooper and Madeleine Carroll play the principal roles in the Paramount production.

Gus McCarthy's pictorial review of "The General Died at Dawn" is presented on pages 16-17.

Peak Load

Boom days were duplicated in the production colony last week when, for lack of adequate studio space, picture launchings were limited to four, leaving approximately fifty still in work. Nine came off the line, easing somewhat the cramped conditions brought about, dually, by the upswing in production and the general expansion which has increased materially the per-picture space requirements of the producers.

Data pertaining to the pictures finished and started are made available on page 29.

Television Fight

Open warfare threatens in the courts between Philco Radio and RCA over Philco's charges, contained in papers filed this week, that the Radio Corporation used "spies" to socialize with Philco employees in order to obtain trade secrets on Philco's television developments.

Some spicy socializations are accredited to RCA by Philco, as reported on page 38.

4 to 1 Against Doubles

Warner Brothers claims that America stands four to one against double bills, in a poll in which 725,824 theatregoers participated.

Results of the poll appear on page 52.

Directors Wanted

So many directors have become producers, associate producers and so forth, with nobody giving a thought to the matter of successorships, a slightly dazed Hollywood has discovered that it can count on too few fingers the men with box office names available for the direction of its expensively budgeted productions. Even to find competency, foregoing name value, has become enough of a chore to occasion delay in placing several important productions in work.

A summing up of the situation is offered on page 29.

The Doyle Deal

Stuart F. Doyle, head of Greater Union Theatres, Ltd., of Australia completed his business in New York this week and departed for California, whence he will sail for home accompanied by Walter J. Hutchinson of Twentieth Century-Fox. Mr. Hutchinson and Mr. Doyle will discuss the renewal of the five-year contract between the two organizations they represent, and other business matters concerning the amalgamation of Mr. Doyle's holdings, the financing of which he recently achieved in London.

For details, see page 48.

Star-Radio Action

Producers are reported to be considering action on the problem of the appearance of film stars on radio programs as exhibitors continue their protests that the appearances are affecting box office receipts. Executives still are in disagreement over what course to take and whether the practice is detrimental to the industry. The Independent Exhibitors Protective Association of Wisconsin has joined the Independent Motion Picture Theatre Owners of Connecticut, Independent Theatre Owners of Southern California and New York ITO in protesting the continued broadcasting by the stars.

Developments in the situation are related on page 48.

RKO Plan Delayed

A reorganization of RKO appeared destined for new delays as the result of the admission by Federal Judge William Bondy in the United States district court in New York this week that he would require an additional six to eight weeks in which to decide the validity of Rockefeller Center's $9,100,000 claim against RKO, which involves the operation of the Music Hall and Center Theatre, and their leases.

For details, and for other actions against RKO, see page 38.

"True Pages of Life"

(*Continued from page 7*)

Mr. Cummins finds "over the head of the average moviegoer." The first one possibly was not. The original or McCoy version from Czechoslovakia appears not to have been over anybody's head unless he was standing on it.

Mr. Cummins' pursuit of "true pages of life" and service of the commonweal by way of the screen began at least as early as his presentation of "Some Wild Oats" in 1922, with many censorship adventures, east and west. He brought forth "The Naked Truth" or "T.N.T." in 1927, accompanied by a lecture of "scientific" color. Other of Mr. Cummins titles have been "Unwed Mothers," "Sex Madness" and "Damaged Souls."

It is maybe a shade difficult to follow Mr. Cummins completely in his comment as to the symbolic aspect of "Ecstasy," but one can agree that the tenseness of the big sequence admits of little dialogue and requires less. As to the realism—"the true pages of life"—only ex-parte, non-participating, clinically minded observers of such events could be competent judges, and none are available.

With the organized motion picture industry having just about now achieved a working degree of social adjustment, with the Production Code Administration and related forces, and with the screen still in the limelight of regulative considerations in state and national legislatures, Mr. Cummins' new project would appear to be especially timely and fraught with tremendous possibilities. Its success could make screen history—as it has never been made before.

Sales Convention

Two regional sales meetings have been scheduled by Grand National Films, Inc., for next week. The eastern and New England staffs will meet in New York on August 17th and 18th and the midwestern, southern and western salesmen will gather in Chicago on August 20th and 21st.

Convention plans and developments in the building of home office, studio and sales personnel are reviewed on page 48.

Roxy Profits

Net earnings of the Roxy Theatre in New York for the year ended June 11, 1936, were $172,254.28, in comparison with $136,066.62 for the year previous, and $54,453.32 for the year ended June 14, 1934, according to Amott, Baker and Company, auditors.

For a detailed report of the theatre's financial condition and a list of its assets, etc., see page 38.

ASCAP Representative

With the return of Warner Brothers Pictures and its affiliated music publishing companies to the fold of the American Society of Authors, Composers and Publishers, it was revealed this week that Herman Starr, president of the motion picture company's music firms, has been replaced on the board of governors of the society by Edwin Morris, vice-president of Mr. Starr's organization.

A detailed story appears on page 30.

Warner Profit Up

Warner Brothers reported for the 39 weeks ending May 30 a net profit of $7,509,-018 before amortization, depreciation and taxes and a net profit of $2,594,772 after deducting all charges. The net profit compared with a net of $371,591 after similar deductions for the corresponding 39 weeks in 1935. Current assets are $22,304,422, including cash of $3,475,010 against current liabilities totaling $17,579,486.

GB Deal Stands

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, arrived in London this week to expedite the deal under which Gaumont British, Fox and Metro-Goldwyn-Mayer will join forces. Asked what the prospects for consummation of the agreement are in view of the reports that the British Government may take action, Mr. Schenck said, "I know it won't fail." He refused to comment on possible action by the Government.

The American executive's arrival in London is reported on page 18.

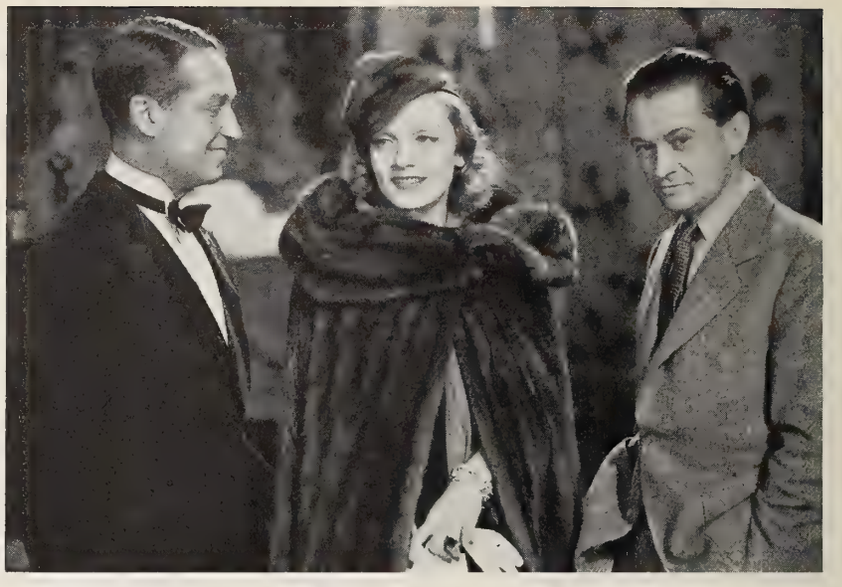
Kahane's Post

B. B. Kahane, former president of RKO Studios, Inc., has assumed new office as vice-president of Columbia Pictures. Mr. Kahane no longer will be connected with production.

Details on page 38.

This Week in Pictures



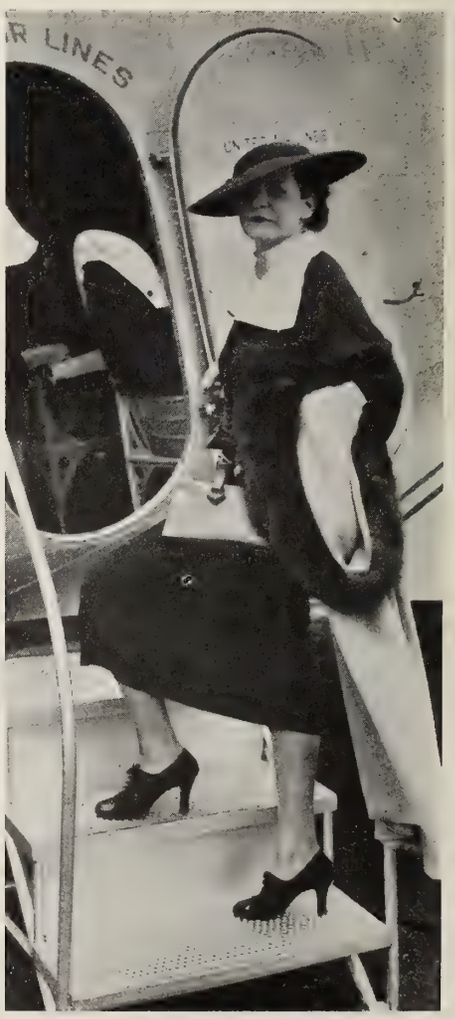


SIDE-TRIP. (Above) Marlene Dietrich, Paramount star now vacationing in Europe, chatting with Maurice Chevalier and Director Julen Duvivier, at the Pathe studio near Paris.

AT OPENING. (Left) Fredric March, star of Warners' "Anthony Adverse," arriving with Rosa Ponselle, Opera star, at Carthay Circle, Los Angeles, for the premiere.



IT'S THE HOOSIER IN HIM. That takes Will Hays back to the farm when motion picture affairs permit. Here is the head of the MPPDA on such a leave of absence from his New York desk, early of a summer's morning as the kine (the bucolic always affects us this way) are being turned out to the Hays meadows stretching over a substantial chunk of Sullivan County, Indiana.



FIRST STEPS. Toward a vacation in the Midwest for the Herald's Managers' Round Table's Gertrude Merriam (excuse the apostrophes, please). Here, at Newark Airport. Cleveland next.





SERIES UNDERWAY. Sol Lesser and Zane Grey (above) snapped in conference on outdoor stories by Grey for production by Lesser and 20th Century-Fox release.

BEAUTIFUL! And you have a choice in this picture from Palm Springs (right). For diving form, Dutch Smith, aquatic star. For charms feminine, Anita Louise, Warner player.



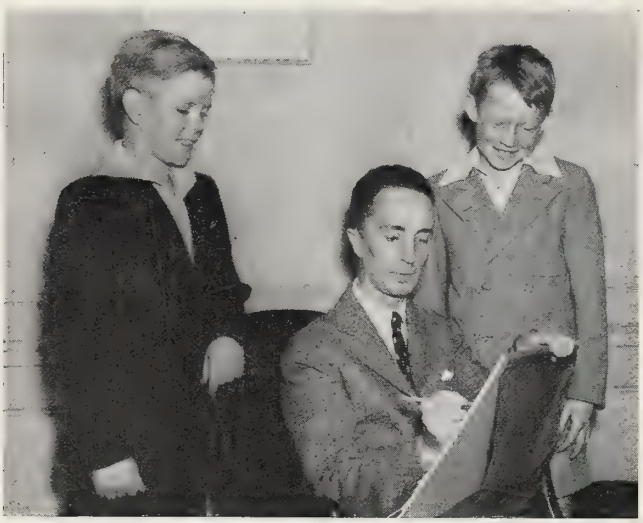
IN NEW LEAD. A recent studio study of Anna Lee, GB featured player, who has been assigned another chief feminine role, in an untitled GB picture being directed by Raoul Walsh.



ON DECK FOR PREVIEW OF SEA STORY. An invited audience aboard the Wilson Lines' SS. Delaware, docked at New York, witnessing, in what we should call a very effective environment, an advance showing of the new Republic production, "Down Under the Sea," as the guests of Herman Gluckman of Republic, and Arthur Mayer, managing director of the Rialto theatre in New York.



INAUGURATE NEW ZONE EXECUTIVE. Dinner in Pittsburgh to Bert Stearn marking his appointment as district manager for United Artists. Among the many distributor and theatre representatives attending were: Dave Kimmelman, manager of Paramount branch, Pittsburgh; Mike Cullen, Loew's Penn State theatre; William Skirball, Cleveland exhibitor; Roy Smith, Huntington, W. Va., exhibitor; Jim Balmer, Pittsburgh; Ben Kalmenson and Harry Kalmine of Warner Theatres; Charles Rich, manager of Warner branch, Pittsburgh; Frank Smith, president of Station WWSW; Harold Cohen and Kaspar Monahan, Pittsburgh motion picture editors; Jake Silverman of Altoona, and Charles Truran of Meadville, Pa., exhibitors.



MAY PLAY TWAIN LADS. Norman Rockwell sketching Richard Gregory and Charles Schudy, his models for illustrations of Mark Twain's story of Huckleberry Finn and Tom Sawyer, which David Selznick will film. The boys will receive tests for the screen roles.





SEEING HOLLYWOOD. British exhibitors visiting the United States at two of the studios during their stay in the American production capital. Above are shown Mick Hyams, Arthur Taylor, Sam Martyn, Alec Howie, Martyn Myers, Sam Prevezer and Abe Claff at the Warner plant, momentarily the guests of some members of the "Gold Diggers of 1937" cast. At left they, and wives, are pictured at RKO Radio on the "We Who Are About to Die" set with John Beal. The group left California on Wednesday for Chicago. From there they will visit Niagara Falls and Toronto before sailing from New York on the Normandie on August 17th.

PRODUCERS AIM CLASSICS AT 36,000,000 AUDIENCE

Hollywood Making Increased Use of Field of Literature for Story Material; Trend Is Growing as Merit Is Proved

After years of preparation and many sporadic attempts, producers and exhibitors are at last starting to reap a fruitful harvest from a field fertilized and ploughed by intensive and large scale campaigns of education, research and organization. An increasing demand for better pictures, crystalized in the Legion of Decency movement in 1934, led to the voluntary adoption by the industry of higher standards of production and the resultant success of a group of literary masterpieces, socalled, made into pictures has been so great that today a larger number of the "million dollar" productions than ever before are built around notable literary successes, either old or new.

A by-product of this trend has been the tapping of an entirely new market. The organized industry, principally through the Motion Picture Producers and Distributors of America, has established facilities for contacting and drawing to the box office an audience of millions who only occasionally, if ever, attend a motion picture theatre. It is to these millions that present campaigns are being directed; it is their support that in great part has made possible the outstanding examples of the new production, and it is through their continued patronage that the organized industry hopes to develop the trend.

Producers and the MPPDA say that through their campaigns for the "classics" they are drawing on an audience of approximately 36,000,000, of whom from 50 to 75 per cent are not film "fans", so-called, 25 per cent of the group seeing a motion picture only once a month, another 25 per cent attending but once a year, while the remainder, "shopping" for their screen fare, go only when a special appeal is presented.

The movement toward production of the classics in this effort to attract new audiences and raise the level of productions designed for the present patronage is best exemplified by the rapidly growing catalogue of Shakespeare's plays which have been or are being interpreted on the screen. Of all the material designated as "classic" by the producers, the work of the Bard of Avon is generally accorded the clearest title to that estate. Producers in recent months have photographed his immortal appeal with such pictures as "Midsummer Night's Dream," made last year and still being roadshown, "Romeo and Juliet," ready for release; "As You Like It," to be completed in September, and "Julius Caesar" and "Hamlet" planned.

While awaiting the verdict of the ages on other literary masterpieces which are con-

(Continued on following page, column 1)

81 of 127 Best Sellers, 1900 to 1935, Have Been Made into Pictures

In a list of best sellers for the years 1900 to 1935, compiled by the Junior League of New York under the title "From Mrs. Wiggs to Mr. Chips", there are shown 127 books exclusive of those not suited to screen production. Of the 127 books, 81 have been utilized for motion pictures. The list follows:

Title	Author	Number Sold	Producer	Year
		1900		
To Have and to Hold	Johnston	515,000	Paramount	1916-1922
David Harum	Westcott	1,200,000	Fox	1934
		1901		
The Crisis	Churchill	800,000	Selig V.L.S.E.	1916
Graustark	McCutcheon	500,000	First National	1925
		1902		
The Virginian	Wister	1,500,000	Paramount	1923-29
		1903		
Call of the Wild	London	1,500,000	Pathe 1923 U. A.	1935
Little Shepherd of Kingdom Come	Fox	1,100,000	FBO	1928
Rebecca of Sunnybrook Farm	Wiggin	989,000	Para. 1917 Fox	1932
Lavender and Old Lace	Reed	625,000	Hodkinson	1921
Mrs. Wiggs of the Cabbage Patch	Rice	550,000	Paramount	1919-1934
Lamp in the Desert	Dell	257,000	CBC	1923
		1904		
Freckles	Porter	2,032,000	Para. 1917, FBO RKO 1935	1928
The Masquerader	Thurston	400,000	United Artists	1933
		1905		
House of Mirth	Wharton	.....	Metro	1918
		1906		
The Perfect Tribute	Andrews	500,000		
		1908		
Anne of Green Gables	Montgomery	830,000	Realart 1919 RKO	1934
Black Rock	Connor	600,000		
The Circular Staircase	Rinehart	500,000	Selig V.L.S.E.	1915
		1909		
Girl of the Limberlost	Porter	1,623,200	FBO 1924 Monogram	1934
Trail of the Lonesome Pine	Fox	1,225,000	Paramount	1916-23-36
		1910		
The Rosary	Barclay	985,000	First National	1922
		1911		
Mother	Norris	1,500,000	FBO 1927 Hammerstein	1928
Winning of Barbara Worth	Wright	1,500,000	United Artists	1926
The Iron Woman	Deland	400,000	Metro	1916
Queed	Harrison	253,789		
Broad Highway	Farnol	245,352		
		1913		
Pollyanna	Porter over	1,142,000	United Artists	1920
		1914		
Tarzan of the Apes	Burroughs	641,000	First National	1918
Penrod	Tarkington	578,000	First National	1922
		1915		
Of Human Bondage	Maugham	500,000	RKO	1934
How to Live	Fisher	448,000		

(Continued on following page)

HISTORICAL BOOKS ALSO ON SCREEN

(Continued from preceding page)

sidered as likely material for the screen, producers in selecting the "classics" can only follow the majority opinion of literary critics and educational authority. Accepting this basis the 19th century period in English literature has been drawn on heavily with Dickens as the chief contributor. "David Copperfield" and "The Tale of Two Cities," among others, are to be followed by the "Lay of the Last Minstrel," "Ivanhoe" and "Silas Marner." Even "The Charge of the Light Brigade" is being done on a big scale on the theory that millions of persons know the Tennyson poem.

The third classification under the heading of "classic" is the group of subjects chosen from lists of best-sellers of the present and of other years. Chief among subjects of this type are Rudyard Kipling's stories, "Soldiers Three," "Captains Courageous," and "Kim"; Pearl Buck's "The Good Earth"; Hervey Allen's "Anthony Adverse" and Marc Connelly's "The Green Pastures," and other stories which, as books or plays, have been acclaimed by the classes and bought by the masses. Purchase of a successful novel or play by the motion picture industry today is likely to bring the author far more money than he received for his original manuscript. Likewise, it brings to millions, in the most painless form possible, the tales which have been listed as worth knowing.

Apart from the use of actual material of these types, but connected with the general trend of production today, is the use of biographical and historical topics whether screened from originals or from books and plays produced by authors of known worth. Typical of these are "Disraeli," "Louis Pasteur," and "Mary of Scotland."

14 of 16 Best Sellers Filmed

The infusion of "classic" material into the reservoir from which motion picture stories are drawn has reached its greatest proportion in the last two years and gives promise of continuing through the coming season. In a list of 16 best sellers of all time, headed by the Bible and Shakespeare, 14 titles have been made into pictures or are scheduled for the coming season. Of these only seven had been done before 1935.

The Bible itself, topping the list with 675,000,000 copies sold since the first manuscript was reproduced in type about the year 1500, has been the basis of many motion picture plots. "The Ten Commandments," Paramount, 1923; "King of Kings," Pathe and RKO Pathe, 1927; "Queen of Sheba," Fox, 1921; "Noah's Ark," Warner, 1929; "Sign of the Cross," Paramount, 1932, the "Passion Play," Passion Play Committee, 1928, were all of that nature.

Nine Shakespeare Films

Of Shakespeare's plays nine have been selected by producers, five of them since 1935. "A Midsummer Night's Dream" was made by Warner Brothers last year, "Romeo and Juliet" will be released by Metro-Goldwyn-Mayer on August 20th, "As You Like It" is expected by Twentieth Century-Fox

(Continued on following page, column 1)

Many Best Sellers Filmed in 1921-22

(Continued from preceding page)

Title	Author	Number Sold	Producer	Year
		1916		
Just David	Porter	400,000		
		1917		
Over the Top	Empey	540,000	Vitagraph	1918
The Education of Henry Adams	.....	98,910		
		1918		
Dere Mable	Streeter	615,000		
The 4 Horsemen of the Apocalypse	Ibanez	462,500	Metro	1921
		1920		
The Lamp in the Desert	Dell	257,000	CBC	1923
The Great Impersonation	Oppenheim	82,607	Paramount 1921 Universal	1935
White Shadows in the South Seas	O'Brien	.....	MGM	1928
		1921		
The Sheik	Hull	1,200,000	Paramount	1921
In Tune with the Infinite	Trine	800,000		
The Mysterious Rider	Grey	800,000	Hodkinson 1921 Paramount	1927-33
Main Street	Lewis	564,982	Warner	1923-1936
If Winter Comes	Hutchinson	526,000	Fox	1923
Simon Called Peter	Keable	245,000		
The Mind in the Making	Robinson	200,000		
The Valley of Silent Men	Curwood	145,000	Paramount	1922
The Brimming Cup	Fisher	142,228		
Mirrors of Downing Street	Over	50,000		
		1922		
Scaramouche	Sabatini	600,000	Merit	1923
The Covered Wagon	Hough	600,000	Paramount	1923
Van Loon's Story of Mankind	.....	163,483		
Queen Victoria	Strachey	150,826		
Cytherea	Hergesheimer	75,000	First National	1924
The Forsythe Saga	Galsworthy	.....		
The Americanization of Edw. Bok	Bok	.....		
		1923		
Black Oxen	Atherton	315,500	First National	1924
Kindred of the Dust	Kyne	125,000	First National	1922
The Prophet	Gibran	102,000		
The Dim Lantern	Bailey	77,000		
His Children's Children	Train	.....	Paramount	1923
		1924		
The Little French Girl	Sedgwick	350,000	Paramount	1925
So Big	Ferber	320,000	First National Warners	1925 1932
Passage to India	Forster	74,840		
Plastic Age	Marks	.....	Schulberg	1925
The Green Hat (A Woman of Affairs)	Arlen	.....	MGM	1929
		1925		
Beau Geste	Wren	532,090	Paramount	1926
Gentlemen Prefer Blondes	Loos	387,500	Paramount	1928
Perennial Bachelor	Parrish	200,000		
The Constant Nymph	Kennedy	153,800	Big Three Fox	1929 1934
Dance of Life	Ellis	121,895	Paramount	1929
The Private Life of Helen of Troy	Erskine	.....	First National	1927
Soundings (Whirlwind of Youth)	Gibbs	94,164	Paramount	1927
		1926		
Sorrell and Son	Deeping	406,721	United Artists	1927-34
Abraham Lincoln	Sandburg	170,442	United Artists	1930

(Continued on following page)

MORE SHAKESPEARE FILMS PLANNED

(Continued from preceding page)

to be ready this fall, "Julius Caesar" has been announced by David O. Selznick and "Hamlet" is scheduled by United Artists for the near future. Previous productions are "The Taming of the Shrew," United Artists, 1929; "Macbeth," Reliance, 1916; "King Lear," Pathe and RKO Pathe, 1916, and "Othello," Export and Import, 1923. "Romeo and Juliet" and "Hamlet" were produced previously by Reliance and MGM respectively, in 1916.

Other titles in the "all-time" list are:

CHARLES SHELDON: "In His Steps," now in production by Grand National.

CERVANTES: "Don Quixote," Fine Arts Triangle, 1915, and produced in collaboration by Nelson Films (Great Britain) and Vandor Films (France) in 1933.

EDGAR WALLACE: "The Criminal at Large," Helber, 1933; and "The Green Archer," serial, Pathe, 1925.

DUMAS(FILS): "The Three Musketeers," United Artists, 1921, and RKO Radio, 1935.

MARK TWAIN: "A Connecticut Yankee at King Arthur's Court," Fox, 1921 and 1931 and reissued in 1936; "Huck and Tom," Paramount, 1918; "Huckleberry Finn," Paramount, 1920 and 1931; "Tom Sawyer," Paramount, 1917 and 1930; and "The Prince and the Pauper," scheduled by Warners for 1936.

RUDYARD KIPLING: "Soldiers Three" scheduled by Gaumont British; and "Captains Courageous" and "Kim," announced by MGM.

LEW WALLACE: "Ben Hur," MGM, 1926 and reissued in 1931.

KATHLEEN NORRIS: "Mother," Film Booking Office, 1927.

NATHANIEL HAWTHORNE: "The Scarlet Lettter," MGM, 1926, and Majestic, 1934.

ELBERT HUBBARD: "A Message to Garcia," Twentieth Century-Fox, 1936.

HERMAN MELVILLE: "Moby Dick," Warner, 1930.

HALL CAINE: "The Christian," Goldwyn, 1923.

Only Two of List Unfilmed

The best-seller list, which was compiled by the Junior League of New York, includes also dictionaries and technical books such as Roget's "Thesaurus" and the "Care and Feeding of Children" but only those titles suitable for motion picture production were considered in the computations. "Saki" and "Progress and Poverty" were the only ones listed which have not been treated on the screen.

The second part of the Junior League compilation is called "From Mrs. Wiggs to Mr. Chips" and includes the best sellers of each year from 1900 to 1935. Of a total of 127 suitable titles, 81 have been treated on film and of 15 such titles published since 1933, five have been or are being produced last year and this year and one was produced in 1934.

Examination of titles produced in 1935 and in the first six months of this year shows even more clearly the extent to which producers are utilizing popular taste as expressed over many years or the judgment of

(Continued on page 18)

Outstanding Books Made Pictures

(Continued from preceding page)

	1927			
We	Lindbergh	694,000		
Napoleon	Ludwig	363,000	MGM	1929
Ask Me Another	Spafford	250,000		
Count Luckner	Thomas	227,000		
Revolt in the Desert	Lawrence	150,000	Amkino 1932	U.A. 1936
Death Comes to the Archbishop	Cather	145,000		
Jalna	de la Roche	124,668	RKO	1935
Trader Horn	.....	.....	MGM	1931
	1928			
Bridge of San Luis Rey	Wilder	405,000	MGM	1929
Bad Girl	Delmar	311,388	Fox	1931
Wintersmoon	Walpole	132,000		
The Case of Sergeant Grischa	Zweig	110,000	RKO	1930
Strange Interlude	O'Neill	110,000	MGM	1932
Disraeli	Maurois	.....	Warner	1929
The Clever One	Wallace	.....		
John Brown's Body	Benet	134,725		
All Quiet on the Western Front	Remarque	564,300	Universal	1930
Henry the Eighth	Hackett	312,000	United Artists	1934
Story of San Michele	Munthe	265,000		
Believe It or Not	Ripley	203,809	Vita. (shorts)	1930-1932
Kristin Lavransdatter	Undset	121,000		
Magic Island	Seabrook	108,164		
Bishop Murder Case	Van Dine	.....	MGM	1929-1930
Farewell to Arms	Hemingway	.....	Paramount	1932
	1930			
Years of Grace	Barnes	125,000		
The Door	Rinehart	108,851		
Little America	Byrd	100,000	Paramount	1935
	1931			
Grand Hotel	Baum	141,500	MGM	1933
Education of a Princess	Grand Duchess Marie	115,000		
Washington Merry-Go-Round	.....	101,500	Columbia	1932
Fatal Interview	Millay	100,000		
Autobiography of Lincoln Steffens.	.....	91,904		
The Good Earth	Buck	.....	MGM	In Production
	1932			
Only Yesterday	Allen	200,000	Universal	1933
The Fountain	Morgan	185,000	RKO	1934
Life Begins at Forty	Pitkin	163,000	Fox	1935
	1933			
Anthony Adverse	Allen	576,212	Warners	1936
Lamb in His Bosom	Miller	150,000		
British Agent	Lockhart	100,000	First National	1934
The Farm	Bromfield	.....		
	1934			
Goodbye Mr. Chips	Hilton	146,234	MGM	
Forty Days of Musa Dagh	Werfel	140,000		
Native's Return	Adamic	100,000		
Stars Fell on Alabama	Carmer	75,000		
So Red the Rose	Young	.....	Paramount	1935
New Frontiers	Wallace	54,777		
	1935			
Mary Queen of Scotland	Zweig	130,000		
Life with Father	Day	125,000		
Green Light	Douglas	112,000	Warners	1936
Vein of Iron	Glasgow	.....	MGM	
Of Time and the River	Wolfe	.....		

"GENERAL DIED AT DAWN"





by GUS McCARTHY
in Hollywood

STEADILY, surely, the needle of Hollywood's production compass is swinging toward the East, toward China, imponderable, traditionally unfathomable land of cheap life, implacable destiny, high adventure and slow, fantastic death. Columbia's "The Lost Horizon" and MGM's "The Good Earth" are of the time and trend. Paramount's "The General Died at Dawn", which probably will be first among the pictures with Oriental subject matter to reach the screen, depicts warring China as of today, yesterday and always.

The Paramount picture deals with the adventures of its white principals in conflict with China's relentless individualists, the war lords and western freebooters. It deals also, meticulously, with "face", the complex, immutable factor of Chinese civilization that remains forever mysterious, incomprehensible to the Occidental. It is by this psychological mechanism, dimly understandable but constantly manifest in inexorable operation, that the final outcome of a complex, melodramatic story is brought about.

To produce the story, realistically and on an impressive scale, Paramount has invested lavishly in personal and material assets. In order that the dynamic quality and atmosphere of the Charles G. Booth novel might be retained in a setting authentically reproduced, Clifford Odets was engaged to write the screen play. Dubbed "the George Bernard Shaw of the Bronx" *(Continued on opposite page)*



STORY OF WARRING CHINA







A HERALD PICTORIAL PREVIEW IN ADVANCE STILLS

(*Continued from preceding page*) when his plays, "Waiting for Lefty" and "Till the Day I Die", won him critical comparison with Eugene O'Neil, he is regarded as an excellent choice for the assignment. To further guarantee authenticity of transition, the company employed Count Andre Tolstoy, lineal descendant of the famous Count Leo Tolstoy and himself formerly a soldier of fortune in China as aide to General Chang Tze Lin. And to obtain the sweep and drive of action, conquest and resistance inevitable in a nation ruled by self-appointed commanders of loot-inspired militia, direction was placed in the hands of Lewis Milestone, winner of an Academy Award for his "All Quiet on the Western Front" and director of other pictures requiring similar talents.

Gary Cooper was chosen for the leading role both because of demonstrated ability in assignments of comparable character and because he rates as one of the most consistently reliable box office draws of the period. The feminine lead is being enacted by Madeleine Carroll, lately seen in the successful "The 39 Steps", "The Case of Mrs. Ames" and "Secret Agent". Selection of the actor to play the general, a difficult and exacting characterization, was left to Messrs. Booth, Odets, Tolstoy, Milestone and the producer, William LeBaron, Akim Tamiroff drawing the assignment.

SEEKING NEW AUDIENCE

(*Continued from page* 15)

literary critics, as the criterion for material to be filmed. Among the works having claim to the designation "classics" are:

CRIME AND PUNISHMENT, Dostoievsky, Columbia Pictures, 1935.

PETER IBBETSON, Tolstoy, Paramount, 1935.

TALE OF TWO CITIES, Dickens, MGM, 1935.

SCROOGE, Dickens, Paramount, 1935.

OLIVER TWIST, MGM, 1935.

DAVID COPPERFIELD, MGM, 1935.

CHARGE OF THE LIGHT BRIGADE, Tennyson, Warner, 1936.

BECKY SHARP, from Thackeray's Vanity Fair, RKO Radio, 1935.

LES MISERABLES, Hugo, United Artists, 1935.

LAST DAYS OF POMPEII, Bulwer-Lytton, RKO Radio, 1935.

THE LAST OF THE MOHICANS, Cooper, United Artists, 1936.

For the New Season

Promised for the new season is an imposing list which in addition to the Shakespearean plays already mentioned, includes, among others:

THE LIGHT THAT FAILED, Kipling, Paramount.

THE LAY OF THE LAST MINSTREL, Tennyson, United Artists.

CYRANO DE BERGERAC, Rostand, scheduled by United Artists and Fox.

SILAS MARNER, Eliot, MGM.

IVANHOE, Scott, RKO.

HUNCHBACK OF NOTRE DAME, Universal.

QUO VADIS, Sienkiewicz, MGM.

PRIDE AND PREJUDICE, Austen, MGM.

GUNGHA DIN, Kipling, RKO.

TWO YEARS BEFORE THE MAST, Dana, Republic.

Several of these, including "Quo Vadis," "Ivanhoe," "Silas Marner," and "The Hunchback," have been made into films in previous years but they are scheduled for remaking.

Point to Campaigns

That there is a market for such pictures producers claim to have proved, and to substantiate their stand they point to the campaigns being conducted through the MPPDA. Through Better Films Councils, schools, libraries and social and civic groups in almost every city of the country is being carried on the education of the public in the appreciation of the new higher type of production and the instilling of a desire to see such pictures among those not previously counted as regular film patrons.

Warner-First National, for its "A Midsummer Night's Dream," broached a campaign never previously matched in promotion of the classics in films.

An outstanding current campaign is the one underway in support of the Metro-Goldwyn-Mayer version of "Romeo and Juliet." Through previous contacts with 16 national organizations including such groups as the Federated Church Women, Federation of Women's Clubs, Young Women's Christian Association and Young Men's Christian Association, Business and Professional Women's Clubs, Boy and Girl Scouts, Daughters of the American Revolution and the American Legion Auxiliary, the MPPDA expects to reach millions of potential patrons.

Public Relations Accessories

For the direct approach to the membership of the national groups a number of public relations accessories for "Romeo and Juliet" are being prepared. A study guide has been written by the general editor for the motion picture committee of the Department of Secondary Education of the National Education Association and from experience had with similar study guides on "David Copperfield" and "A Tale of Two Cities" it is expected that "Romeo and Juliet" will be studied in every English class in every high school.

Other phases of the campaign include an adult discussion guide based on the music evolved for the film, to be circulated through the National Federation of Music Clubs; cooperation of libraries, and the publication of special bookmarks. One of the accessories prepared is a series of 50 research exhibits for showing in schools, universities, museums and libraries. They consist of prints of research material evolved from old paintings and literature or collected in Verona and Mantau, of the designs and miniatures developed in preparation for the production, and of action stills from the photoplay showing the influence of the source material on the final product. In each major city, one institution will be responsible for routing these exhibits to the places where they will be of the greatest benefit.

The research exhibit never before has been adapted to this use and officials of the MPPDA are enthusiastic in their expectations. It is believed that similar exhibits will be prepared for future pictures which will lend themselves to this treatment.

Although such campaigns have been planned for the past 10 years, it has taken that long for the machinery to be made ready for full operation and it is expected that the full benefits of the work will be felt increasingly with each picture for which it is utilized.

Steffes Says Allied Fund Quota Is Pledged

W. A. Steffes, chairman of the special defense committee of Allied States Association of Motion Picture Exhibitors, says the defense fund quota set at the Cleveland convention for July 15 has been raised. He has just returned to Minneapolis from the Chicago meeting of the special committee in charge of funds.

State Commission Plans Regulation of Posters

The New York State Planning Commission is contemplating a conference with poster companies and advertisers for voluntary regulation of posters in scenic areas. During a survey of state roads photographs of view-obscuring billboards, ugly gasoline stations and roadside dumps were taken.

Schenck in London Denies Report of Snag in GB Deal

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, declared on his arrival in London this week that the proposed Gaumont British, Fox, Metro-Goldwyn-Mayer transaction will go through. "I know it won't fail," he was reported as saying when asked if the deal might meet with obstacles.

Mr. Schenck, who sailed from New York on the Normandie last week, refused to comment on possible action by the British Government or give any details on the present status of the agreement which was announced by the Schenck brothers and Isidore Ostrer, acting for Gaumont British, in New York several weeks ago.

Before sailing the Fox executive had told reporters that he was going to England to expedite consummation of the deal. When the agreement was first announced all three men said that the details of the arrangement would be worked out by lawyers and Mr. Schenck said that there would be no necessity for either him or his brother to go to England.

Richard Dwight of Hughes, Sherman and Dwight, who went to England several weeks ago to represent Twentieth Century-Fox in the deal, arrived in New York this week. He had no comment to make.

Alexander Korda and London Films again entered discussions of the deal after Mr. Schenck visited the producer at Denham on Tuesday. Mr. Korda was asked if the visit indicated any interest by London films in the transaction or if Mr. Schenck was merely looking over the plant with a view to centering British M-G-M and Twentieth Century-Fox production there. "We have been talking about many things, but I don't think I can say anything about it," was Mr. Korda's reply.

The press conference promised by Mr. Schenck was not held and British newspapermen came to the conclusion, shared by many in the London trade, that some serious snag in the negotiations may have developed.

Anticipating that the tieup between the British company and the two American companies will induce other American distributors to enter the theatre field, A. E. Abrahams of London, is reported prepared to offer some of his theatres to such bidders. He is the landlord or lessee of many West End houses, including the London Pavilion, Aldwych Fortune, Garrick, New Scala and 20 or more theatres in the suburbs operating on a film and vaudeville policy.

Drouth Areas Report Big Cut in Business

Business in Missouri for the Commonwealth Amusement Corporation, which operates a representative group of theatres in Kansas and Missouri, is reported 15 per cent off from a year ago due to the drought. Film salesmen report Missouri in much worse condition than in Kansas, where there has been a good wheat crop at a fair price.

STAND BACK PLEASE!



Photographed at Carthay Circle Theatre, Los Angeles, July 29

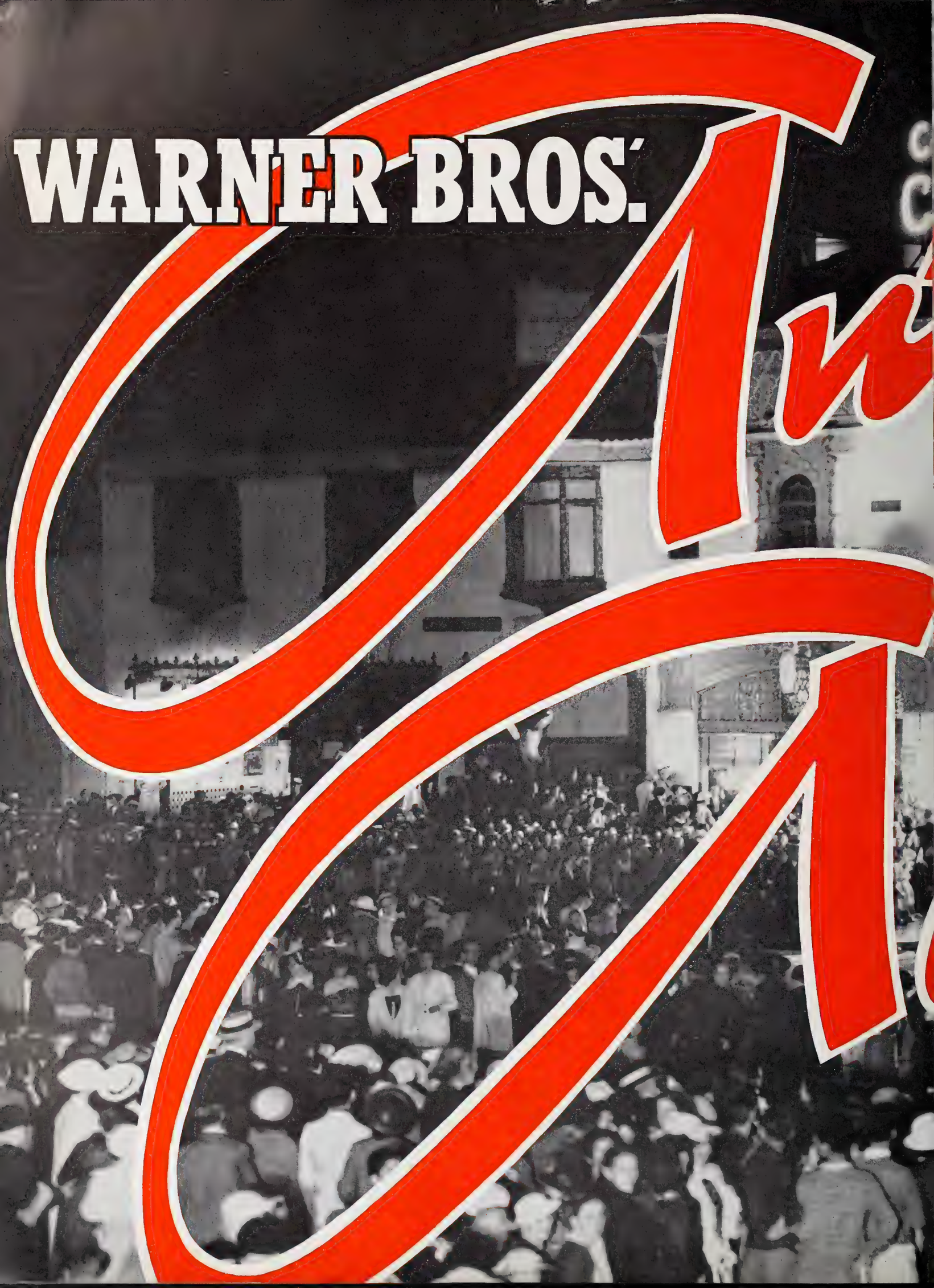
—And Make Way for

The attraction they've waited three years for

The hit that'll make them glad to pay more

The smash that's making film records soar

Warner Bros.' super-sequel to 'Pastures' profits...


WARNER BROS.



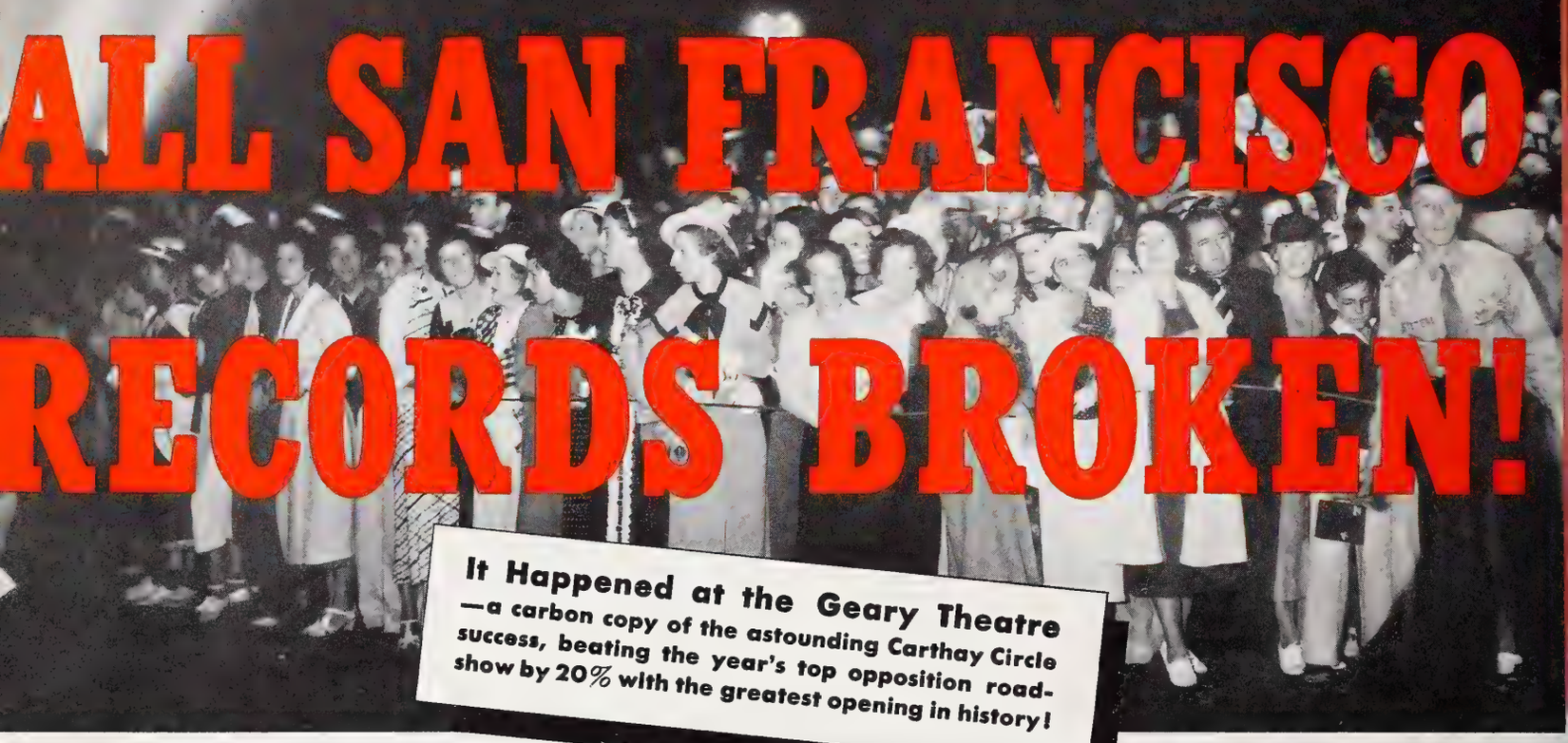
SET A NEW RECORD FOR ADVANCE SALES
SET A NEW RECORD FOR PUBLICITY
SET A NEW RECORD FOR ATTENDANCE
SET A NEW RECORD FOR BRILLIANCE
SET A NEW RECORD FOR CELEBRITIES
SET A NEW RECORD FOR OPENINGS
SET A NEW RECORD FOR THE WORLD TO SHOOT AT, AT THE

WORLD PREMIERE

CARTHAY CIRCLE, LOS ANGELES

. . . And 3 Days Later

ALL SAN FRANCISCO RECORDS BROKEN!



It Happened at the Geary Theatre
—a carbon copy of the astounding Carthay Circle success, beating the year's top opposition road-show by 20% with the greatest opening in history!

NO DOUBT ABOUT IT NOW

—It's the biggest kind of theatre-cramming, traffic-jamming smash in years and all ready, set-up and waiting for you to cut loose with the campaign of your life in preparation for its . . .

Start the Ball Rolling Now!

Start the first of those 3 big trailers running today! Start posting our special line of low-priced block paper! Start planting your publicity to follow up the terrific notice it's already had! Get the press book (on the way) for hundreds of effective ways of cashing in on

ALL THESE GIGANTIC SELLING ANGLES . . .

NATIONAL RELEASE DATES AUG. 29!

STOP US IF YOU'VE HEARD THESE ASTOUNDING FACTS ABOUT 'ANTHONY'...

The whole world knows its amazing history—but just to refresh your memory here are just about one-tenth of the giant values you'll want to shout about...

It's from the biggest and biggest-selling novel of modern times!

It topped every best-seller list for 2 years!

It took four years to write!

It takes 495,000 words and 1,224 pages to tell it!

It was read by over three million people!

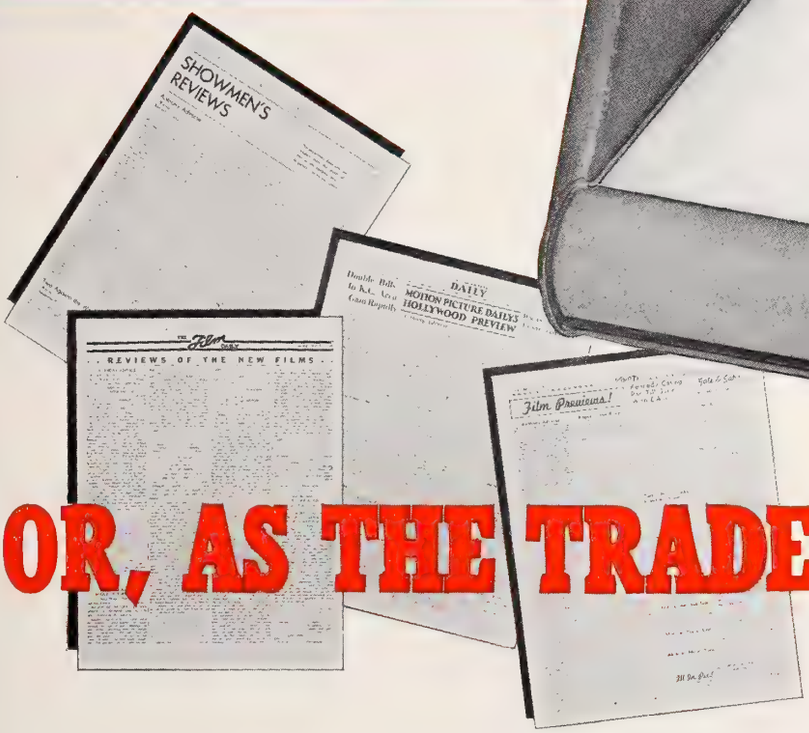
All the world's its stage!

It runs for 2¼ hours on the screen!

It was three years in preparation for filming!

It contains 412 scenes!

It has 98 speaking parts, 2,648 players!



OR, AS THE TRADE PAPERS PUT IT...

"The finest picture ever turned out by Warner Bros.! Certain to be a box-office sensation!"—*Motion Picture Daily*

"Truly a great entertainment achievement, and a picture of unquestionable smash box-office calibre!"—*Variety Daily*

"Easily among the leading pictures of the talking screen!" —*Film Daily*

"A distinctive advance in the art of modern motion picture production! 'Anthony Adverse' comes up to all expectations!" —*Motion Picture Herald*

And **IT HAS THE WORLD'S GREATEST CAST... LOOK!**

"It Is An Honor to All Connected with It."

MOTION PICTURE DAILY



HERVEY

Author of the best-loved story of the

FREDRI

Starring in "the most convincing an

OLIVIA d

"Demonstrating rich talents which shoul

ANITA LOUI

DONALD WO

EDMUND GW

CLAUDE RAI

LOUIS HAYW

GALE SONDERGAARD

STEFFI DUNA

BILLY MAUCH

AKIM TAMIROFF

RALPH MORGAN

HENRY O'NEILL

DIRECTOR,

"Whose efforts bring in a picture that wil

ALLEN

neration — "Anthony Adverse"

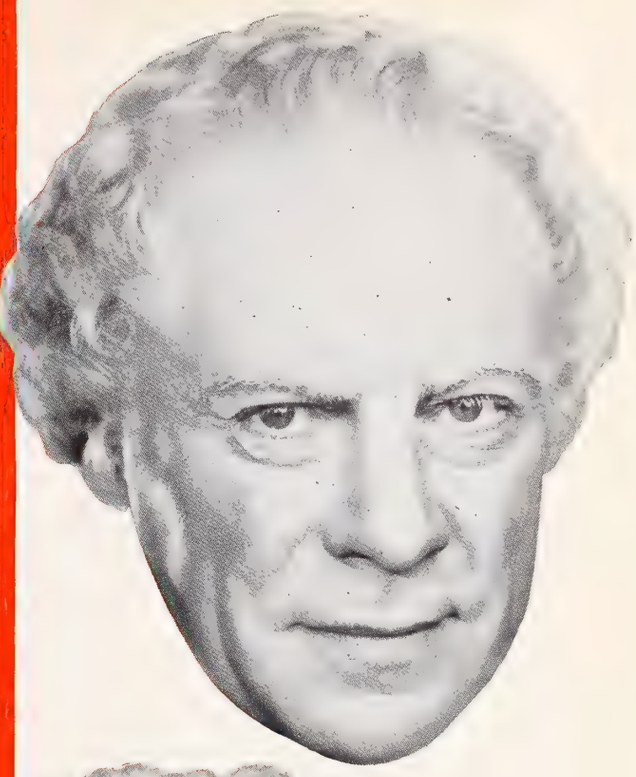
C MARCH

ccomplished role of his career"*

e HAVILLAND

keep her among the screen's most important personalities"*

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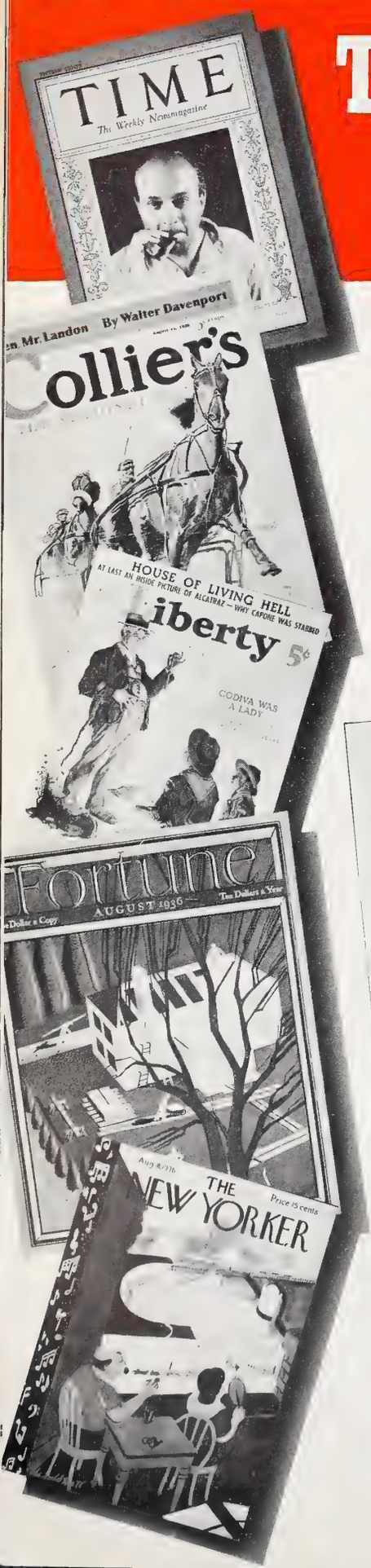
MERVYN LEROY

x ceed one's fondest hopes in stimulating theatre business!"*

* Quoted from MOTION PICTURE DAILY and VARIETY DAILY

3 MILLION PEOPLE READ THE BOOK
30 MILLION PEOPLE WILL READ
THAT IT'S ON THE SCREEN

As 'Anthony Adverse' Inaugurates Warners' Sweeping Magazine Advertising Campaign!



THESE FULL-PAGE ADS WILL APPEAR THIS MONTH IN

Time . . Collier's . . Liberty . . Fortune
New Yorker . . Town and Country
Stage . . Boy's Life . . Picture Play . . Modern Screen
Movie Classic . . Screen Romances . . Screen Guide
Movie Mirror . . Motion Picture . . Parents' . . Film Fun



Just the start of a series that will cover the foremost national magazines—giving you the greatest backing in history for all the leading shows this Fall from

WARNER BROS.

PRINTED IN U.S.A.

800 Negro Theatres in 32 States Point to Growing Demand

Studio Problem Is Space on Set for Those Who Want to Act without Pay

The Negro Motion Picture Theatre in America, unheralded, has been steadily increasing in number the last few years and now totals approximately 800 houses. Of this number some 620 are individually owned all-colored theatres. They are distributed among 32 states of the Union and the District of Columbia. Several of the more important circuits, heeding the demand for all-colored entertainment centers, also have inaugurated the policy of opening their houses, after the regular shows have been concluded for the day, and running an additional one for the colored folk, thus bringing the total to 800 theatres.

Oddly enough, the largest number of the all-negro houses is not to be found in those deep Southern states where the negro population is densest, with the one exception of Florida. This is shown by the total number of states that have all-colored theatres and their corresponding number of houses, as follows: Alabama, 22; Arkansas, 14; California, 24; Colorado, 1; Connecticut, 4; Delaware, 2; District of Columbia, 17; Florida, 55; Georgia, 39; Illinois, 28; Indiana, 26; Iowa, 1; Kansas, 7; Kentucky, 22; Louisiana, 19; Maryland, 15; Massachusetts, 1; Minnesota, 1; Mississippi, 12; Missouri, 18; Nebraska, 3; New Jersey, 7; New York, 34; North Carolina, 64; Ohio, 38; Oklahoma, 17; Pennsylvania, 22; South Carolina, 25; Tennessee, 14; Virginia, 40; Wisconsin, 1, and West Virginia, 27.

The Southern circuits, however, are predominant among those playing several times a week exclusively to negroes. Chief among these are the Sparks circuit in Florida, the Starr group in Louisiana, which recently started all-negro programs at the Palace, former leading vaudeville house in New Orleans along with the Orpheum, and the Publix-Kincey circuit, operating farther north.

Jack Goldberg, of International Roadshows, Inc., New York, who for more years than he cares to admit has been active in the negro entertainment field, and for the past decade has been the largest single producer and distributor of motion pictures, with negro casts, compiled these data. The houses mentioned are all on his list of accounts. Today, as he sits in his office in the Film Center, where his walls are adorned with many-hued one-sheets of past, present and future attractions, Mr. Goldberg personally takes care of the booking of the pictures, usually by mail, and the average cost to the exhibitor is $12.50, plus $7.50 express.

At present, Mr. Goldberg is handling 10 pictures, including "Harlem Is Heaven," starring Bill Robinson; "Siren of the Tropics," with Josephine Baker as the star; "Life Is Real," featuring Nina Mae McKinney; "Scandal," starring Lucky Millinder and his Orchestra; "The Unknown Soldier Speaks," a history of the negro in the World War and for the production of which the United States Government opened its vaults at Washington and gave the producers the film records of the colored man's activities in the struggle, and "The Girl from Chicago," with an "all-star" cast.

Ten other productions are planned for next season. Prominent among Mr. Goldberg's plans for next year, however, are those he has for the series, "The Negro Marches On". This, he says, will be a negro version of what is being done by the publishers of *Time Magazine* with their "March of Time". In this, Mr. Goldberg plans to present a reenactment of incidents in the history of the American negro, such as the recent "Scottsboro Case" in Alabama. It is planned to produce one issue every month, two reels in length, and it is highly possible, Mr. Goldberg said, that the distribution of the film will not be confined to all-colored theatres alone.

The negro production centers are not New York and Hollywood, as may be expected, or even Memphis—where Beal Street is so well known as the national negro Broadway—but Norfolk, Va., and Philadelphia. With the possible exception of one or two stars chosen for their name value, the casts are made up of unknowns, persons chosen for their resemblances to the characters they are to play, and in most cases there are no salaries. The negro is a born actor, it was pointed out, and he is willing, in most cases, to be allowed to display his talents just for personal satisfaction rather than for monetary gain.

It is a common occurrence for the producers to hire one band for a picture and, when the time comes to start shooting, find four bands present, each trying to outplay the others. Then the four will appear in the picture, only one being paid. A call is sent out for six chorus girls to dance in a cabaret scene. The six will tell their friends they are to appear in a picture and these friends will also spread the word about. The director then finds he may have as many as 60 girls, in a motley set of costumes, all rehearsing with the dance director, and the whole group, or as many as can be included, will appear in the picture. The six originally hired will be paid; the others don't even think of asking for remuneration.

An oldtime Missippippi River Showboat is at Memphis at the moment, and Mr. Goldberg has been requested to come down and make a picture on the boat and along Beal Street. He readily will find a cast waiting for him and the boat is there for his use if he wants it, free of charge.

However, production of negro pictures is not as simple as these incidents would indicate, Mr. Goldberg said. There is the problem of getting a name for advertising purposes that will draw both in the North and in the South. Such wellknown negro entertainers as Mamie Smith and Bessie Smith, the last of the "coon-shoutin'" singers, are bywords among the southern negro, but their appeal is much greater below the Mason-Dixon Line than above, where Bill Robinson, Josephine Baker, Nina Mae McKinney and their types of performer are better known.

The greatest grosser for Mr. Goldberg, which is almost the same as saying the colored theatre, has been, and still is, according to the figures, "Imitation of Life," a Universal picture starring Claudette Colbert. To the negro, however, Miss Colbert is merely the leading supporting player, and Louise Beavers is the star. This film has played three and four return engagements.

The censorship problem, Mr. Goldberg finds, is not as serious with his pictures as it is with product for the general patronage. Practically no deletions are made, he says, but only because the pictures are directed toward colored patronage and are not intended for showing to whites.

The average negro demands real, "low drama", starkly realistic, so that he is capable of grasping its meaning. For comedy, the negro demands slapstick of the style popular on the early day screen. Films featuring music and dancing are always liked.

For advertising purposes, Mr. Goldberg finds that the four leading negro journals, the *Afro-American* of Baltimore, the Chicago *Defender,* the Pittsburgh *Courier* and the New York *Amsterdam News* reach practically every community in the country. He has some 190 negro colleges and schools on his mailing list.

In the deep South, however, there is still the problem of the old "Jim Crow" law, and negroes are admitted only to balconies of theatres where usually pictures are shown for white audiences, even though the particular performance is being given only for the colored man. In High Point, N. C., recently, a manager arranged for a midnight show after his regular day's run. His total of balcony seats was 653; he found over 2,000 negroes waiting for the doors to open. He filled his balcony with the first ones in line, and at the same time 14 white men and women filed into the orchestra seats. Unable to keep his theatre open all night, the manager immediately arranged with his rival managers to rent their balconies for one performance and he filled four opposition houses' upper floors up the street. He rushed the reels to the other houses and despite the fact that the show started an hour late at the last house, all his patrons were satisfied. Now he arranges beforehand for the balconies of the four houses, obtains two prints from New York, and these are rushed from projection room to projection room as the reels come off the machines.

WPA DEFENDS PATHE NEWSREEL CONTRACT AS CRITICISM RAGES

Charge Flung by Republican National Committee Draws Official Reply; Chairman Hamilton Continues Attack

Caught by no newsreel, but broadcast on a coast-to-coast network of newspaper pages and shouted from a public rostrum in Seattle, denunciation and defense of the Works Progress Administration-Pathe News contract covering production and distribution of WPA films for theatrical exhibition this week became a major subject of controversy in the national political campaign.

While the lay press was engaged in publishing statements handed out by the Republican National Committee and the WPA, a Pathe News unit started work on the first of the films, to be produced in Michigan, and former employees of the Motion Picture Record division of the WPA, their services no longer required, sought jobs elsewhere.

Developments:

On August 6th the Republican National Committee in Washington, D. C., issued a statement charging the WPA with establishment of a "moving picture propaganda bureau" and quoted a report from Sydney MacKean, former director of the motion picture record division of the agency.

On August 8th Deputy WPA Administrator Aubrey Williams replied to the Republican National Committee's accusation, defending the action of the WPA and asserting that "the Republicans set every precedent for Federal motion pictures", specifically citing films made during the Coolidge and Hoover administrations.

On August 10th John D. M. Hamilton, Republican national chairman, reiterated and expanded Republican charges in an address delivered to an audience of 8,000 listeners at the Civic Auditorium in Seattle, Wash.

Across the country, editorial comment and news stories explored the terms of the contract, printed in its entirety in the July 25th issue of Motion Picture Herald, singling out for special attention the clause requiring release of one WPA film each month in a nationally distributed newsreel.

Release of the staff formerly employed by the motion picture record division of the WPA, composed of men experienced in motion picture work and commissioned during their tenure with the filming of WPA projects for permanent record, was regarded by them as a natural consequence of the decision to place the work on a commercial contract basis. Each was given to understand that other berths would be sought for them in the WPA and encouraged to look upon the present period of idleness as a vacation. Nevertheless, most of them were in New York re-establishing contacts with the trade and disposed to consider any reasonable offer.

Selection of Michigan as the subject of the first WPA film to be made by Pathe News is in line with the text of invitations to bid for the contract, distributed to more than 40 film companies, which described in detail, as a specimen of the work to be done, a hypothetical picture showing the governmental agency's activities in that state. It is believed that the film will depict forestry measures taken to prevent fires, construction and equipment supplied to facilitate operations of the Michigan state police, and the building of farm-to-market roads. Synopses of this and seven other subjects of what is described in the contract as state-wide interest had been prepared by members of the motion picture record division staff prior to dismissal.

Issuance of the Republican National Committee's statement followed front page news treatment and editorial comment on the WPA-Pathe contract by the New York *Journal,* the New York *American,* the Chicago *Tribune* and many other newspapers, as well as magazine treatment by *The Literary Digest,* with frequent reference to the original presentation of facts in the July 25th issue of Motion Picture Herald.

The statement of the Republican National Committee, as released to the press, quoted terms of the Pathe News contract in conjunction with the Sydney MacKean report, asserting that they "show that although the motion picture division of the WPA was abandoned in its original form because private motion picture companies would not accept the propaganda contained in the films, a new effort is now underway to propagandize the country through the medium of newsreels paid for out of relief funds." In support of this allegation the statement quoted liberally from the MacKean report, which reviewed the history of the motion picture record division from its inception and stressed the incident of the Comptroller General's refusal to authorize payment of expenses incurred until he had received a copy of President Roosevelt's letter to Administrator Hopkins confirming verbal authorization previously given and citing legislation investing him with authority to do so.

In response to the Republican attack, Deputy Administrator Williams of the WPA said, "The Republicans set every precedent for Federal motion pictures. The Republican National Committee is like a small boy whistling in the dark. The utter absurdity of its attack is plain when we realize that not a single picture has been produced under the arrangement so bitterly assailed. The Republican National Committee has not the remotest idea whether or not these pictures will contain any propaganda whatever. I know they will not. Yet the committee releases an official attack upon the Works Progress Administration solely on the strength of a statement from the former chief of a WPA section abolished nearly three months ago.

Cites Republican Precedent

"Three successive Republican administrations have produced literally thousands of reels of Federal motion pictures in dozens of bureaus, large and small, over a period of twelve long years. Why, then, the Republican hubbub over a perfectly legitimate and accepted method of presenting public information?

"Can it be that the Republican National Committee is afraid of the truth? Can it be fear that the eye of the camera will reveal a great army of good solid American citizens at work in the construction of good solid American improvements for the benefit of all the people?"

Two days later Republican National Committeeman Chairman Hamilton told his Seattle, Washington, audience, in the course of an address, "The taxpayers are determined, as is Governor Landon, that human suffering shall not go unrelieved in our land. But the taxpayers are also determined they will no longer tolerate a burden for relief swollen by a percentage to political spoilsmen.

"On July 17, 1936, the WPA asked for bids from private motion picture companies for the preparation of films showing certain relief projects in various States. These films are to be distributed in the guise of a newsreel.

"The contracts, according to WPA specifications, will not necessarily be given to the lowest bidder in accordance with the usual government custom, but to the bidder who is best able to aid in distribution, both theatrical and non-theatrical, of this political propaganda disguised as news.

"I would stress that the money for these contracts comes from the taxpayers. It was voted for the relief of human suffering.

"But it is to be paid to private motion picture companies that operate for profit for films that are to be shown in privately owned moving picture houses also operated for profit before audiences who have sufficient funds to pay for their own admission.

"This is not all. John R. McCarl, the Controller General, whose term of office recently expired, refused to approve a similar expenditure in June, 1935, on the ground it was an illegal application of money appropriated by Congress.

"But now, in an election year, the party in power is forcing the taxpayers, without their consent and without the approval of Congress, to make a contribution to a political campaign fund for distribution of propaganda through the motion picture theatres.

"I say this use of public money not only violates the intent of Congress, but the law as well."

DENUNCIATION AND DEFENSE

Said John D. M. Hamilton, chairman of the Republican National Committee in excoriation of the WPA-Pathe News contract:

"I would stress that the money for these contracts comes from the taxpayers. It was for relief of human suffering. This use of public money not only violates the intent of Congress but the law as well."

Said Deputy Administrator Aubrey Williams of the WPA:

"The Republicans set every precedent for Federal motion pictures. The Republican National Committee is like a small boy whistling in the dark. These motion pictures will be a record for posterity of America's ability to meet an economic crisis great enough to destroy almost any other nation and by hard work and common sense to solve it in the American way."

Start Work on First Picture in Michigan; Synopsis Was Written by Staff of Films Division, Since Dismissed

THE HOLLYWOOD SCENE

Room at the Top

"There's always room at the top."

"Go West, young man," etc.

Name 10 box office directors in 10 seconds.

Name 10 good directors in 5.

Name 20 directors, any kind, in 30 minutes, without looking 'em up in the MOTION PICTURE ALMANAC, and tell why you remember them.

If your score is 100 for the triple test you're a better man than most who have to answer such questions for a living. Because Hollywood has somewhat suddenly discovered that it's faced with, of all things, a shortage of directors.

Yessir, believe it or not, even major producers have admitted as reason for delaying the start of productions otherwise ready the lack of a genuine, 4-square director to place in charge. Promotions from the ranks have been made, recently, and at a slightly alarming rate, for no better reason than because directors had to be had from somewhere. Fingers are crossed in more instances than is comfortable.

How the condition come about is everybody's business and nobody's. It jes' growed. There was much emphasizing of writers a while back, of course, and again of stars, the while many a competent director was in process of becoming a producer or associate producer with no one paying particular attention to the business of training, building up and readying for market able young men to direct product. Now all that must be caught up with, it appears, and the woods are not exactly full of likely timber.

The situation is not precisely catastrophic. Ways, means and men will be found. They always are. Usually, too, they are better ways, means and men, a circumstance the screen, as always, can well afford to put up with. Meanwhile, the handful of ready-made dependables are busy, prosperous gentlemen, masters of just about all they survey.

PompandCircumstance

Great romances of history are being marshalled for parade across the screens of the world in the coming season. Never before has such an array of colorful and varied background material been announced for one film season.

Warners leads the list with twelve pictures dealing with yesteryear. They are "The Charge of the Light Brigade," "The Sea Hawk," "Danton," "The Story of Beethoven," "The Adventures of Robin Hood," "The Prince and the Pauper," "The White Rajah," "Joan of Arc," "Panama Canal," which deals with difficulties of digging the big ditch, "The Story of John Law," which tells of the wild financial speculation known as the Mississippi Bubble, and "Anthony Adverse," just released.

MGM is a close second with the following nine announced: "Parnell," story of the Irish Rebellion, "Marie Antoinette," "The Georgeous Hussy," "Camille," "Pride and Prejudice," "Maytime," "Countess Walewska," "Mr. and Mrs. Washington" and "Romeo and Juliet."

Radio is preparing "Portrait of a Rebel," "Quality Street," "Daniel Boone," "The Outcasts of Poker Flat," "The Robber Barons," which deals with the days of Jim Fiske, and "Mary of Scotland," already released.

Paramount has "The Plainsman" and "Maid of Salem," both tales of early days in America. Republic is preparing "Two Years Before the Mast," a tale of adventure in sailing ships, Columbia has "Valley Forge" on schedule. Hal Roach's "Colonel Spanky" goes back into the last century.

Universal will break out costumes for "Hippodrome" and "Madame Curie." Walter Wanger will put heavy demands on stocks of Oriental draperies for "The Arabian Knights." Reliance has "The Last of the Mohicans" ready for release.

Sol Lesser's "Rainbow on the River" is based on "'Toinette's Phillip," a tale of civil war days. Selznick International will do "Gone With the Wind," another civil war tale.

Twentieth Century-Fox will contribute "Lloyds of London," "Ramona," and "The Last Slaver" to the colorful company, and then there is, of course, the long list of westerns which every season produces.

What, a showman returning from the no-man's-land of retirement might ask, has become of the theory that the public doesn't like costume pictures? Gone, another showman might tell him, with the premise of even date which held the mean average age of the cinema audience to be 11 years. At which both showmen might tilt a toast to the box office gods in silent, solvent approval of a new and better day.

Production at Peak

With 50 pictures in work and studio space at something like a premium, whatever that means precisely, it was found practicable, expeditious and otherwise advisable to launch only four new pictures last week. Meanwhile nine others were coming off the line, as Henry Ford's 34,500,000th flivver cheered his 73rd birthday, easing somewhat the crowded condition of the stages. (That Ford thought is a stray, outgrowth of a rambling speculation as to what might have happened to the industry if the Michigan manufacturer had stayed in the business that time he tinkered with the idea.)

At Twentieth Century-Fox "Pigskin Parade," a seasonal football picture, went into work. The cast includes Arlene Judge, Dixie Dunbar, Jack Haley, Patsy Kelly, Johnny Downs, Leah Ray, Tony Martin, Judy Garland, The Yacht Club Boys, Betty Grable, Fred Kohler Jr. and Grady Sutton. David Butler is directing.

"Sitting On The Moon" was started at Republic. Roger Pryor and Grace Bradley are starred, supported by Pert Kelton, William Newell, William Janney, June Martell, Henry Kolker and Henry Wadsworth, with Ralph Staub directing.

Under David Selman's direction, Columbia started "Poker Face." The cast includes Mary Brian, George McKay, Thurston Hall, Henry Brandon, Betty Compson, Harry Hayden, Boyd Irwin and Charles Moore.

The first of the new Major Pictures got under way. Proceeding under the working title, "May West Picture Number One," it stars Miss West with Warren William, Randolph Scott, Lyle Talbot, Alice Brady, Isabel Jewell, Margaret Perry, Elizabeth Patterson, Maynord Holmes, Etienne Girardot, Nicodemus and Alice Ardell. Henry Hathaway is director.

Two pictures were finished at Columbia. In "Adventures in Manhattan," Jean Arthur, Joel McCrea, Reginald Owen, Herman Bing, Charles Wilson, Victor Kilian, John Gallaudet, George Cooper and Emmett Vogan will be seen. Edward Ludwig directed. The cast for "Two Minute Alibi," which D. Ross Lederman directed, includes William Gargan, Marguerite Churchill, Gene Raymond, Egon Brecher, Raymond Lawrence, Wade Boteler, George Well and Romaine Callender.

MGM finished "The Good Earth." The most prominent screen names presented are Paul Muni, Luise Rainer, Walter Connoly, Charles Grapewin, Jessie Ralph, Keye Luke and Harold Huber. Sidney Franklin directed.

Paramount accounted for two pictures. In "Murder With Pictures" Lew Ayers, Gail Patrick, Joyce Compton, Paul Kelly, Onslow Stevens, Ernest Cossart, Benny Baker, Joseph Sawyer and Iving Bacon will be seen. Charles Barton directed. "Lady Be Careful" also finished. The cast includes Mary Carlisle, Lew Ayres, Larry Crabbe, Benny Baker, Grant Withers, Jack Chapin, Josephine McKim, Wilma Francis, Nick Lukats, Purnell Pratt, Terry Ray, Louise Stanley, Irene Bennett, Henry Arthur, John Morley, Barbara Koshade, Paul Barrett and Wesley Barry. Ted Reed directed this picture.

At Radio "Swing Time" was finished. Fred Astaire and Ginger Rogers are starred, with Victor Moore, Helen Roderic, Eric Blore, Georges Metaxa, Gerald Hamer, Edgar Deering, Harry Bowen and Harry Bernard in a cast directed by George Stevens. The second picture finished at this studio, "Don't Turn 'Em Loose," will present Lewis Stone, James Gleason, Betty Grable, Bruce Cabot, Louise Latimer, Frank M. Thomas, Nella Walker, Grace Bradley, Harry Jans, Frank Jenks, Addison Randall, Gordon Jones, Fern Emmett, John Arledge, Arthur Hoyt and Charles Richman. Ben Stoloff directed.

Republic completed two films. The cast for "Bulldog Edition" includes Ray Walker, Evalyn Knapp, Regis Toomey, Cy Kendall, Billy Newell, Oscar Apfel, Betty Compson, Robert Warwick, Ivan Miller, Matty Fain, George Lloyd, Frank Puglia, Ruth Gilette and Ed LeSaint. Charles Lamond directed. In the secdon picture, "Dangerous Trails," Johnny Mack Brown is featured with Suzanne Kaaren. The support lists Ted Adams, Frank Darien, Lloyd Ingraham, Horace Murphy, Dick Morehead, Edward Cassidy, Margaret Mann and Frank Ball, directed by Albert Ray.

Paragraphically

Jeff Lazarus has moved back to Paramount studios as story head. Glendon Allvine, who has been handling the job, has settled his contract with the studio. . . . Willard S. McKay arrived on the coast for a two-day conference with Universal executives. . . . Jack Hardy was appointed publicity director of Republic, succeeding Lindsley Parsons, who resigned to supervise a series of westerns for Grand National release. . . . Gabe Yorke, former publicity director for Paramount, has arrived at a settlement of his ticket with the company. . . . B. B. Kahane, in a surprise move, was named vice president of Columbia, a newly created post. Mr. Kahane's contract as R-K-O president had until October to run. Simultaneously, William Perlberg was promoted to head all production.

MARY ASTOR *from* KANSAS *to* HOLLYWOOD *and* FAME

Miss Mary Astor of the screen, in private life, as the saying goes, Mrs. Franklyn Thorpe, currently by legal controversy, with her erstwhile husband, contributing to the romantic annals of Hollywood, has been a figure in the making of vivid pages in screen annals for fifteen years.

It all began in 1920, when as Lucille Vasconellos Langhanke, daughter of a music instructor at the University of Kansas at Lawrence, where the sunflowers grow along the banks of the Kaw, she sent a photograph in entry into a "Fame and Fortune" contest in the pages of Shadowland, a fan magazine.

The pretty girl from Kansas was among those winnowed as probable winners in the preliminary selections and she was called to New York for the final selections. Headlong with anticipation the family came along to New York, too, sure that fortune and fame were in store.

Lucille won second place and a few days later she had a contract. She became Mary Astor and started work in Tri-Arts' "The Beggar Maid," based on the Tennyson poem. The picture was a success. Miss Astor attracted attention from critics and the public. She met Harold R. Durant, then story editor for Famous Players-Lasky Corporation. That was in 1921.

Durant Her Manager

Mr. Durant had had an interesting career and Miss Astor was destined to play an important role in some of its phases. Born in Waterbury, Conn., he had been a newspaper man and then had studied law and become clerk of the city court and later prosecuting attorney in that city. In 1906 he had become involved in a bitter personal conflict with the late Judge Lucien T. Burpee. The battle started over political differences and ended with departure from the bar and Connecticut by Mr. Durant.

Nothing daunted, the erstwhile lawyer had moved to New York, had done magazine work for a time under the late Frank Munsey, and had become a scenario writer for Famous Players, from which post he had advanced to managing editor of the story department.

Up to this time Miss Astor and her parents had given no thought to the retention of a manager. Her parents, every Saturday, had journeyed out to the Louis Tiffany estate on Long Island where "The Beggar Maid" was filmed, from their home on West Tenth Street, Manhattan, to collect their daughter's $50 a week.

Mr. Durant convinced them of the necessity for his services. Since Miss Astor was a minor, he produced a contract for Mr. Langhanke to sign under which the story editor agreed to furnish "dramatic instruction" for the actress and to supply her with acting assignments. This was to be without recompense, at least until she received a salary of $100 a week, at which time Mr. Durant was to start drawing 25 per cent of her salary until she reached the age of 21. Mr. Langhanke signed.

The following year, 1922, Miss Astor received an offer of a contract at $1,000 a week and, when Mr. Durant reached for his share, the actress, her mother and her father, began to believe that there was something unusual about the managerial contract. They began suit to break the contract and as a result Miss Astor became known to headline readers of the country as the "Slave Girl."

Mary Astor Loses Suit

On October 5, 1922, New York supreme court Justice Philip McCook decided that Miss Astor was the "legally indentured apprentice" of Mr. Durant and in accordance with the antiquated "master and man" statute of the state would have to fulfill the contract made by her parents. It was pointed out that the contract was the first case of indenture brought to light since 1804.

During the action Mr. Durant explained that as an official of Famous Players he would not have been able to act as her manager. From his legal knowledge, he said, he had drawn up a contract under which Miss Astor became his apprentice "to receive dramatic instruction."

Mr. and Mrs. Langhanke began the action for cancellation allegedly believing that the agreement was simply an agency contract with a minor and therefore subject to cancellation. Mr. Langhanke testified that he had signed because he thought it was a standard form of managerial contract. As the suit progressed the character of the document was revealed and the parents further contended that no dramatic instruction had been rendered by Mr. Durant. Mrs. Langhanke testified that the extent of such instruction was compassed by a remark made by Mr. Durant at a showing of "The Beggar Maid." He had said, "Lucille shouldn't twitch her eyebrows."

Sponsored Film Tax

But the contract proved unbreakable. In the light of this incident Mr. Durant's further history is worthy of note. A year later, in 1923, he suddenly quit the motion picture business entirely and retired to his home in Guilford, Conn. He applied himself vigorously to politics and shortly was elected a member of the Connecticut legislature. One of his first acts in that body was to sponsor a film footage tax of $10 per reel to be paid by all exhibitors in the state.

The levy brought loud and vehement protests not only from the exhibitors but from the organized industry. The Motion Picture Producers and Distributors of America set up a plan under which money from a revolving fund was lent to the theatre owners who were unable to pay the tax from their receipts. The machinery for collection of the tax proved so complicated and the receipts so small that the legislature hastily repealed the measure within a year.

Mr. Durant, in 1926, went to Washington and became actively identified with a group which was sponsoring a campaign for the establishment of a Federal Motion Picture Commission to control the industry. His testimony at a Congressional hearing on the proposal occasioned a bitter retort from C. C. Pettijohn, general counsel for the MPPDA, in which his motives for leaving the industry and for sponsoring the legislation were questioned. Mr. Durant's response included the announcement that a few days previously he had been readmitted to the Connecticut bar. He introduced in the testimony editorial plaudits written on this occasion and praising him as a leading citizen of Connecticut.

Sued by Parents

After the trial Miss Astor's star brightened rapidly. She played opposite Douglas Fairbanks in "Don Q, Son of Zorro," and in 1923 she was cast with John Barrymore in "Don Juan." Other pictures which followed rapidly were "Beau Brummel," "Rough Riders," "Two Arabian Knights," and "Dressed to Kill."

In the spring of 1928 she married Kenneth Hawkes, a director, and 18 months later she was left a widow when he was killed in an airplane crash over the Pacific. Her screen popularity continued unabated and she appeared in "Holiday" for Pathe; "The Steel Highway," for Warner Brothers; "The Lost Squadron," and "Men of Chance" for Radio; "Red Dust," for Metro-Goldwyn-Mayer; and "The Little Giant," and "Convention City," for First National, among others.

In 1934 she reached newspaper headlines again when her parents filed suit to compel her to support them. In her answer she claimed that she had given them more than $500,000 in five years and that they had dissipated it in "wildcat investments and extravagance." The court ordered her to pay her parents $100 a month until the case was brought to trial but an out of court settlement was made.

The newspaper treatments of the current case, growing out of the differences between Miss Astor and her husband over the terms of a divorce, have been addressed chiefly at efforts to bring into the story names of importance in the Hollywood community, giving rise in turn to defensive endeavours to keep the Astor case an Astor story. Reports, not too well documented, have alleged a $100,000 fund offered to get the case settled. One venturesome paper has published a list of descriptions of ten screen personages, without their names, that they apparently hope to include in the story eventually.

Morris Replaces Starr in ASCAP

Edwin Morris, vice-president of the Warner music subsidiaries, will replace Herman Starr, president, on the board of governors of the American Society of Authors, Composers and Publishers at the monthly meeting in September, it was revealed in New York this week.

Mr. Starr has been off the ASCAP board since the Warner affiliates withdrew from the music organization last January and his return follows last week's settlement of the difficulties between Warners and ASCAP over fees, a dispute which caused the withdrawal of the Warner controlled music from the more prominent of the radio stations of the country. (See MOTION PICTURE HERALD's issue of August 1.)

Stipulations for the withdrawal of about 225 suits filed by the Warner companies against various broadcasting companies for alleged infringement of copyrights are now being drawn up by lawyers.

We take pleasure in announcing

A NEW SERVICE TO EXHIBITORS

SPECIAL BOX OFFICE REPORTS

THIS DEPARTMENT CONTINUES
ON THE FIVE FOLLOWING PAGES

ADV.

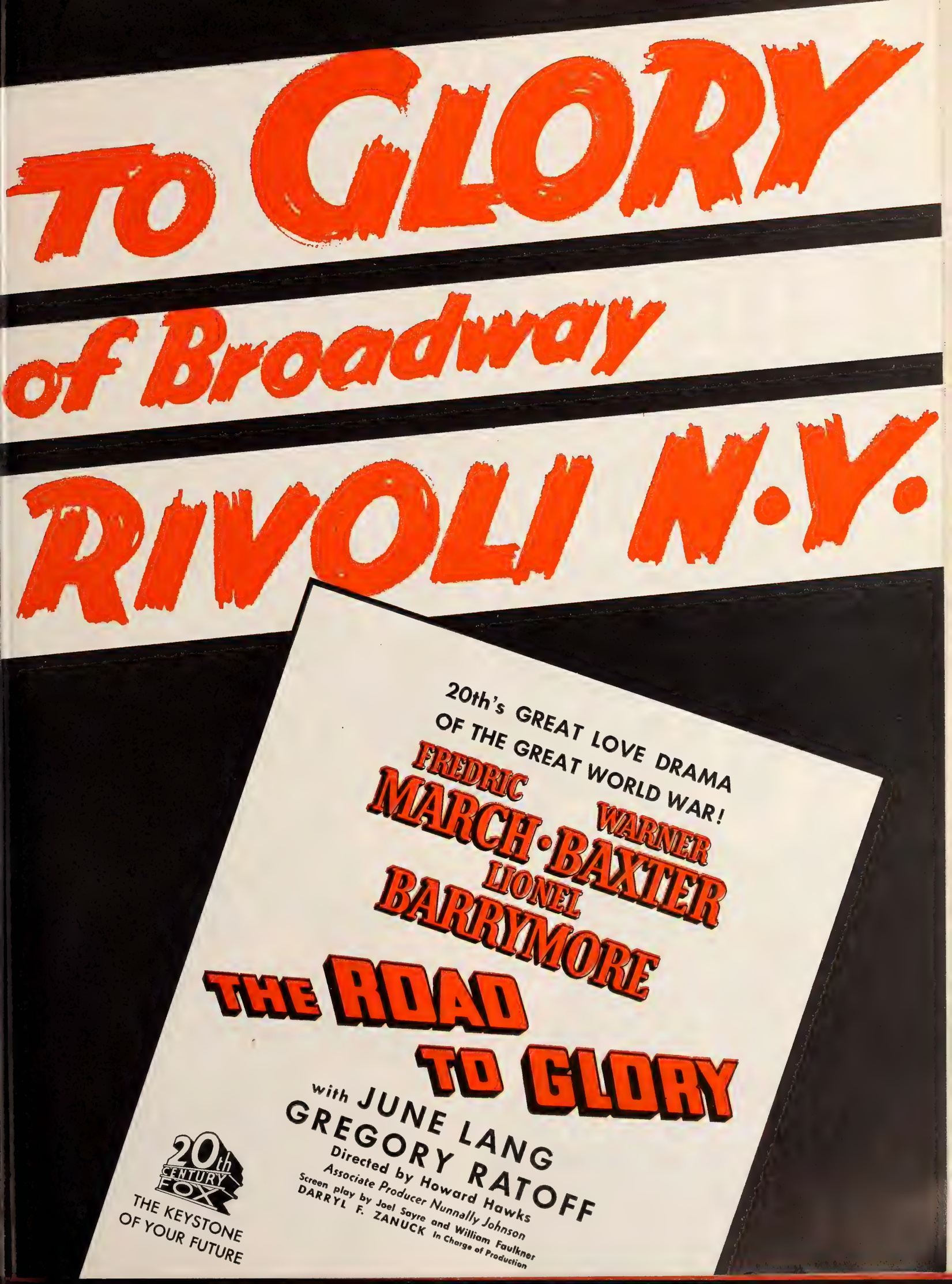
THE ROAD

The smash hit

HELD OVER-

The longer it runs the bigger it gets. Sensational word-of-mouth is building attendance way beyond its 5-year record-blasting opening. Plan now to extend your run!

TO GLORY of Broadway RIVOLI N.Y.



"TO MARY WITH LOVE"

EITHER

HELD OVER

OR

CONTINUED RUN IN MORE THAN

40%

OF ALL FIRST-RUN SITUATIONS

WARNER **BAXTER** · MYRNA **LOY**

The stars of "Broadway Bill" and "Penthouse" in the best love story The Saturday Evening Post ever printed.

To Mary - with Love

with

IAN **HUNTER** CLAIRE **TREVOR**

JEAN DIXON

Directed by John Cromwell

Associate Producer Kenneth Macgowan. Screen play by Richard Sherman and Howard Ellis Smith. From the story by Richard Sherman.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

SIMONE SIMON DEFINITELY ESTABLISHED AS THE STAR DISCOVERY OF 1936 IN SENSATIONAL PRE-RELEASE RUNS!



STANDOUT IN CINCINNATI

KNOCKOUT IN CLEVELAND

HERBERT MARSHALL • RUTH CHATTERTON

in

GIRLS' DORMITORY

Introducing the star discovery of 1936..!

SIMONE SIMON

(Pronounced See-MOAN—See-MOAN)

CONSTANCE COLLIER • J. EDWARD BROMBERG
DIXIE DUNBAR • JOHN QUALEN
SHIRLEY DEANE

DIRECTED BY IRVING CUMMINGS
Associate Producer Raymond Griffith
DARRYL F ZANUCK in Charge of Production
Screen play by Gene Markey From a play by Ladislaus Fodor

NOW *YOU* CASH IN!

The trade press tipped you off. The newspapers echoed the cheers. And now...in two pre-release test campaigns ...Simone Simon proved herself the public's new rave!...set for stardom's topmost brackets. Need we say, "SELL HER!"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

SINGING ITS PRAISES?

. . . theatre shouting 'em!



"Here's a grand boxoffice bundle of buffoonery-with-music that will keep theatre tills jingling merrily with smash takes in all classes and audiences in hilarious mood for its full 90 minutes."
Hollywood Reporter



With whoops and hurrahs the trade and the press hail Twentieth's laugh-jammed, tune-crammed hit! It's a million times merrier than "Thanks A Million"! . . . so get set for a bell-ringer that will make your boxoffice SING!

"Top rung on the filmusical ladder . . . Kept a preview audience roaring throughout from footlights to the rear of the balcony."
Motion Picture Daily

"One of the wow comedy hits of the year. It has music . . . it has laughs . . . it has a trio of musical clowns, the Ritz Bros. who will spell boxoffice magic in any theatre. There is never a letdown."
— Boxoffice



"It's boxoffice in any language. With a cast of names and a flock of selling angles, should have no trouble getting grosses!"
— Daily Variety



SING it BABY SING



"Big boxoffice attraction, with Ritz Bros. scoring in fast and funny entertainment . . . a wow comedy . . . heavy boxoffice in any kind of house."
— Film Daily

with

ALICE FAYE · ADOLPHE MENJOU

TED HEALY · GREGORY RATOFF

PATSY KELLY · MICHAEL WHALEN

RITZ BROTHERS · TONY MARTIN



Directed by Sidney Lanfield. Associate Producer B. G. De Sylva.
Screen play by Milton Sperling, Jack Yellen and Harry Tugend
Original story by Milton Sperling and Jack Yellen
Darryl F. Zanuck in Charge of Production

JEFFERSON MACHAMER

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Ladies in Love

(20th Century - Fox)

Comedy-Romance

Name power looms as a compelling asset in this forthcoming picture. Not one but four leading women are featured. The group includes Janet Gaynor and Loretta Young, whose popularity is long standing; Constance Bennett, absent from the screen for some time, and Simone Simon who in her screen debut, "Girl's Dormatory," recently previewed, won general acclaim. Additionally the feminine contingent of the cast includes another young lady, Virginia Fields, who undoubtedly before this production is released will be seen in "Thank You, Jeeves" with Arthur Treacher. On the masculine side, the picture will feature Don Ameche, remembered for his work in "Sins of Man" and soon to be seen with Miss Young in "Ramona"; Paul Lukas, Brian Donlevy, Tyrone Power, Jr., and Egon Brecher. All except Brecher are principals.

The production is based on a Continental stage play by the noted Hungarian dramatist, Fekete, and the screen play is by Melville Baker. Direction is by Edward H. Griffith, maker of "Next Time We Love," "No More Ladies," "Another Language," "Animal Kingdom" and many others.

The story, locaied in Budapest, is modern and sophisticated, yet it is interpersed with intriguing love interest, gay smart comedy and appealing character delineations. It concerns four girls, a chorus girl (Young) a mannequin (Bennett), a gent's furnishings hawker (Gaynor), and a girl from the country (Simon). All have one objective—marriage.

Out of that situation, with much of the action taking place backstage in a theatre and other intriguing and glamorous locales in Budapest, the producers are spinning a screen story that promises to be novel not alone for the unusual cast assignments, but also from the standpoint of providing up-to-date gay and frothy entertainment.

Sing Me a Love Song

(First National)

Comedy, Romance, Music

Probably one of the most attractive potential showmanship features accruing to this production is the fact it returns James Melton to the screen. Popular and noted as a radio entertainer and stage performer, his initial screen appearance in "Stars over Broadway," released by this company last fall, won acclaim from both public and critics. While absent from the screen in the interim, his radio and other work have kept him continually in the news of the day.

The story chosen for his second picture is a comedy romance with music. Melton, ardently pursued by Ann Sheridan and her match making mother, Georgia Caine, is ordered to assume management of his father's department store. Attracted by song plugger Patricia Ellis, he goes to work incognito in the music department and through association with elevator man Allen Jenkins, who likes to make the rest of the help believe that he is a particular pal of the boss, he is whirled into a hectic romance, gets involved with a lot of crooked sharpshooters, has a terrible time straightening things out for a preferred but kleptomaniac customer and finally wins the girl, not as the boss but as just one of the help.

The story is an original by Harry Sauber, with a screen play by Sig Herzig and Jerry Wald. Direction is by Raymond Enright, whose adaptability to comedy material is demonstrated by his success with several Joe E. Brown pictures. Lyrics and music are by Harry Warren and Al Dubin, a team that has contributed effectively to many of the musical shows of Warner-First National.

Denoting the comedy character of the film is the presence of Hugh Herbert, Hobart Cavanaugh, Zasu Pitts, Nat Pendleton, as the store detective, and Walter Catlett in prominent parts in the supporting cast. Melton has about half a dozen song numbers, and locales of the production are Palm Beach and New York.

Lady Be Careful

(Paramount)

Comedy

The title might cause one to assume that this is a sophisticated romance drama. The reverse is true, however. It's comedy and romance. Sailors of the U. S. battle fleet rollicking ashore and aboard ship in San Diego and Panama are the characters. The angle that the story takes to provide its entertainment is unique and promises to provide gayly refreshing entertainment and consequent showmanship availability. Two gobs, one a heart breaker, the other a bashful boy, make a bet that the bashful one cannot woo and win the fascinating but man hating pride of Panama. The whole fleet takes sides.

The production is based on a stage play by Kenyon Nicholson and Charles Robinson. The screen play is by Dorothy Parker, from whom much sparkling dialogue and many cleverly contrived situations can be expected, Alan Campbell and Harry Ruskin. Direction is by Theodore Reed.

The central combination in the story consists of Lew Ayres, Mary Carlisle and Larry Crabbe, with Benny Baker figuring prominently in all that goes on. Ayres is the bashful boy always, a dud until he turns dynamite in his wooing of Mary Carlisle, and Larry Crabbe is the girl thrilling opponent who thinks that none of the fair sex can resist him. Providing the principal comedy relief, Benny Baker is Ayers' pal who inspires the bet, keeps his romance with Miss Carlisle working at top speed, and eventually confounds Crabbe. The entire supporting cast, in line with the youthful character of the story, is made up of younger players, Grant Withers, Irving Bacon, Barbara Baronde, Josephine McKim, Jennifer Gray, Irene Bennet, Terry Ray, Louise Stanley, Nick Lukats, Wesley Barry and Jack Adair.

Second Wife

(Radio)

Drama

With several variations to give it more modern character this production is adapted from the stage show "All The King's Men," presented on Broadway a few years ago. As the title denotes, it is based on the dramatic theme of a second marriage and the mental and physical sufferings to which the wife falls heir when she tries to create a new home for her husband and young son-in-law. It vividly but in human fashion portrays the domestic adjustments that must be made. As the treatment for screen purposes approaches the subject in sympathetic, emotion stirring fashion, making particular use of the many crises that enter into the life of the husband, wife and young son, it seems to be of that character with particular appeal to feminine patronage.

The story is laid in New York, Switzerland and Connecticut. For a smash showmanship outlet, one of the story's sequences depicts a transatlantic journey aboard the new German sky liner, the Hindenburg. Essentially, however, dialogue and situations carry the plot; action as commonly expected is at a minimum.

In the principal roles, the story presents personalities who have been prominent in several recent pictures. Walter Abel, currently in "Fury" and "We Went to College," and Gertrude Michael, last seen in "The Return of Sophie Lang," "Forgotten Faces," and "Woman Trap," are teamed in the leads. There is one exception, however. The part of the boy is played by Lee Van Atta, a youngster previously seen in small parts in "Fury" and "Too Many Parents," who is featured for the first time. As it is necessary that there should be a dramatic triangle contrast to the romantic theme, Eric Rhodes will be seen as a character who endeavors to bring some sort of happiness into the leading woman's disillusioned life. Though the supporting cast is small, practically all interest centering in the aforementioned group, two established character actresses will be seen, Emma Dunn, remembered for "Seven Keys to Baldpate" and the last "George White Scandals," and Ann Shoemaker, featured in several Warner films, together with Maxine Jennings.

Bulldog Edition

(Republic)

Drama

Keyed by the title as a newspaper story, this takes a different theme for its motivation. While the drama and excitement of getting the news is an important factor in delineation, the real force of the story is bound up in the circulation war of two rival newspapers. Backgrounding that basic idea, there also is included an exciting story of gangster-politician crime and complicity, a three cornered romance and a melodramatic climax that is the height of stirring thrill action. Through these elements runs a vein of light comedy.

Prospective exploitation value is not confined solely to story character. Intelligence demonstrated in cast assignments provides names which, while not of top rank in comparison with many of the more highly publicized screen personalities, are more than adequate for a production of this character and the production budget that has been allotted it.

Ray Walker is presented as the circulation manager of the Daily News, Regis Toomey its managing editor and Evalyn Knapp its cartoonist. Both are rivals for the hand of the girl, but her penchant for lampooning the city's public enemy number one precipitates a situation wherein the News and its rival, the Post, indulge in a wild and woolly circulation war.

In addition to names mentioned, with Cy Kendall appearing as the gangster czar, the following players will be seen in the production: William Newell, Oscar Apfel, Betty Compson, Robert Warwick, Matty Fain, Frank Puglia, Ruth Gillette and Ed Le Saint.

RCA Denies Spy Charges in Suit Filed by Philco

David Sarnoff's Radio Corporation of America stands charged in the courts with being over-zealous in trying to round that proverbial corner to commercial television by wining and dining some young ladies of Philco Radio and Television Corporation, RCA's potential television competitor, in order to obtain trade secrets from Philco's closely guarded laboratories in Philadelphia. RCA denies the charges unequivocally.

Philco, in a summons and complaint that is spiced with some choice passages on the alleged social life of RCA's sleuths, does not specifically mention television as the subject of the reputed invasion, but refers to "new developments" which are said to be "important" to the Philadelphia manufacturing firm.

Agents of RCA—which owns NBC in radio and has large holdings in RKO in films—are accused by Philco with having ingratiated themselves with young women employed by Philco, entertaining them lavishly at Philadelphia hotels, providing them with intoxicating liquors, seeking to involve them in compromising situations and "thereupon did induce, incite and bribe said employees."

The defendants are:

Radio Corporation of America, of 30 Rockefeller Plaza, New York.

Radio Corporation of America Manufacturing Company, of 153 East Twenty-fourth Street and 411 Fifth Avenue.

John S. Harley, Inc., a private detective agency, of 122 East Forty-second Street.

Charles A. Hahne, a vice-president and director of the detective agency.

Lawrence Kestler, Jr., an agent of the detective agency.

Manton Davis, vice-president and general counsel for RCA, issued the following statement to the press in reply to the accusations of Philco:

"We intend to answer this complaint and vigorously deny its allegations. There is no foundation whatsoever to the charge that Radio Corporation of America has by espionage or any improper means attempted to obtain information as to the laboratory research, designs, distribution policies or any other trade secrets of Philco."

Television Demonstrated

Philco Radio and Television Corporation at Philadelphia, which has been quietly conducting field tests since December, to show the present stage of their experimentation with television before they entered a new phase, which, they hoped, would produce screen images of even sharper definition, this week staged demonstrations both indoor and outdoors. The broadcasts were over a distance of seven miles, and were put on for an audience of some 60 guests in a home at suburban Rydal.

The audience gathered at the home of William H. Grimditch, the company's chief engineer, where images about seven by eight inches were seen. Mr. Grimditch, in commenting on the experiment, said, however, that picture quality equal to that of home movies was the goal being sought, and that greater perfection would be achieved before an attempt would be made to enter the commercial television field. He predicted that commercial television would "not come this year nor next."

FROM READERS

CALLS STARS' RADIO WORK INGRATITUDE

To the Editor of the Herald:

The exhibitors of the country must stand on their hind-legs and protest vigorously the encroachment upon their business by the appearance of motion picture stars on radio programs.

Film producing companies and motion picture theatres have developed motion picture personalities, exploited them to the public to the benefit of the stars and the industry. It is gross ingratitude, treason and a short-sighted policy for such stars to try and avail themselves of some easy money through radio appearances. Their tenure of popularity will be shortened and motion picture investments in such personalities destroyed.

Such ingratitude and shortsighted stars will only reap the reward of an early decadency. Motion picture star values should be conserved and hoarded by the producers and exhibitors as valuable assets and not wasted.

Even the mythical goose that laid the golden eggs was killed and then there were no more golden eggs!—H. E. Huffman, General Theatres, Inc., Denver, Col.

Delay in RKO Reorganizing

Announcement by Federal Judge William Bondy in the United States district court in New York Tuesday that he would require an additional six to eight weeks in which to decide the validity of Rockefeller Center's claim of $9,100,000 against RKO indicated the reorganization of RKO again would be delayed.

Discussions between Atlas Corporation and Rockefeller Center officials, for a basis of settlement, are being continued. Atlas owns one-half of RCA's holding in RKO and has an option on the remainder.

Petitions for interim allowances totaling $148,308 for services in the RKO reorganization for the first half year were reduced to a total of $88,308 and allowed in that amount by Judge Bondy prior to his leaving on Wednesday for a European vacation. The petition of Irving Trust company, RKO trustee, for a fee of $60,000, was allowed at $35,000. That of Donovan, Newton, Leisure and Lumbard, counsel of the trustee, for $85,000, was allowed at $50,000, and a final petition for $3,308 by Price, Waterhouse and company, accountants, was allowed in full. In addition, Judge Bondy reduced his previous allowance of $231,500 on a claim of the late S. L. Rothafel to $179,271, allowing it in that amount.

Arguments were also heard Tuesday before Federal Judge Liebell in the $500,000 suit filed against RKO by Claire H. Davis. The action seeks an injunction to enjoin further showing of "Bunker Bean" and $500,000 damages, half of which is sought under a separate cause of action in a complaint which alleges libel.

B. B. Kahane at Columbia Pictures As Vice-President

B. B. Kahane has assumed a newly created vice-presidency with Columbia Pictures. His resignation as president of RKO Studios, Inc., and a settlement of his contract which had until October to run has been arranged, he announced last week-end.

Mr. Kahane had not been actively in charge of production with RKO since the advent of Samuel Briskin several months ago. He has been associated with the film business since 1919 when he came to New York from Chicago to help reorganize the Orpheum circuit. He is a lawyer and has been general counsel, secretary, treasurer and member of the board of Orpheum.

When the Orpheum circuit became a part of Keith-Albee-Orpheum he was elected secretary and made a director. When RKO was formed late in 1928 he was made secretary and treasurer, a member of the board and chairman of the executive committee. In April, 1932 he went to Hollywood and took charge of the RKO Radio and RKO Pathe Studios.

Harry Cohn, president of Columbia, announced this week that William Perlberg will handle all production for the company.

Mr. Kahane, it is assumed, will concentrate on administrative's problems.

Roxy Net is Up To $172,254.28

Net earnings of the Roxy Theatre in New York for the year ended June 11, 1936, were $172,254.28, in comparison with $136,066.62 for the year previous and $54,453.32 for the year ended June 14, 1934, according to Amott, Baker and Company. This report will be sent to the bondholders of the Roxy in addition to a plan of reorganization which provides for a management contract with Howard S. Cullman and Harry C. Arthur for a number of years.

Included in the Amott, Baker report of July 7 are the figures for the assessed valuation of the property for the last four years. Each year the value has decreased, the 1936 figure being $3,500,000; for 1935, $3,650,000; for 1934, $3,850,000; for 1933, $4,300,000.

Income, which comprises admissions and miscellaneous items, for the 12 months ended June 11, 1936, was $1,529,859.91. This compares with $1,334,888.54 for the year previous. Expenses of $1,357,605.63 are listed for the June 11 period, as compared with $1,198,821.89 for the prior year.

Interest requirements for the 52 weeks ended June 11 last were $225,046.88, the same as those for the 1935 and 1934 periods. Disbursements for the first half of the current year out of income in payment of real estate taxes were $47,250. Real estate tax and penalties paid in the last four and a half years total $635,521. Funds at hand as of May 28, 1936, with the fiscal agent, amounted to $19,218.75. With the trustee there is approximately $60,000.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Hairless patches on the southern exposures of Hollywood chimpanzee actors have been noticed by eagle-eyed Max Factor, the big studio makeup man. As a result he is manufacturing a line of "real hair panties" for the exposed chimps.

▽

EVERYBODY SEWS ON A QUILT DEPARTMENT: "Whenever Joan Crawford gives a party she always passes around bags of popcorn."
—N. Y. American

▽

Maxwell Anderson thinks that the future of the drama is in verse.
Did we hear some punster say it's in reverse?

▽

The Nazi orchestra at the Olympic Games in Berlin plays various national anthems and songs. The scores are made of rubber, so that the pieces may be played in all weather conditions outdoors. It is Nat Brandwynne's idea that the scores lend themselves readily to "Listen to the German Rubber Band" and to "Deutschland Rubber Allies."

▽

To United Artists' Len Daly, who styles himself a Monroe Greenthal "far-flung" press agent, we are indebted—but not for much—for the suggestion that if Selznick International's "Garden of Allah" and London Films' "Elephant Boy" were ever to play on a double bill, exhibitors will save one set of electricity-burning quotations by running the two film titles together in this fashion:

"THE GARDEN OF ALLAPHANT BOY"

Quick, Major, the gong.

▽

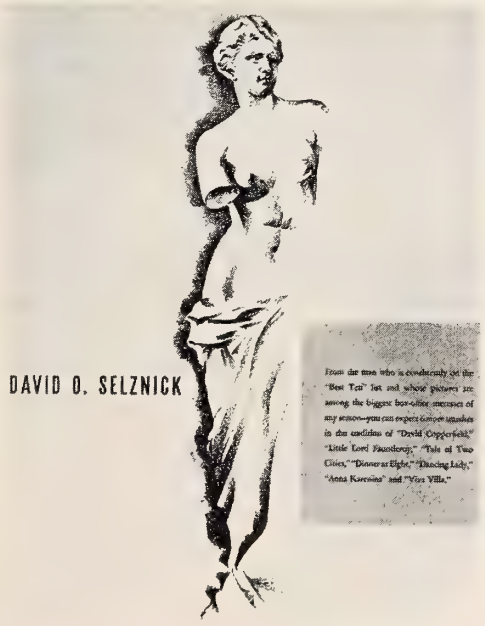
One of the humorous tidbits of the week comes from Douglas Churchill in Hollywood and concerns the Marx Brothers. Inspecting some props belonging to Metro-Goldwyn-Mayer which are to be used in their forthcoming "A Day at the Races," the Marxes came across one which they openly didn't like. After pondering over it for some time Harpo shouted, "Throw it out." "But it cost several thousand dollars," protested the Metro property man. "We can't throw it away." Groucho stepped into the argument. "No, Harpo, you can't waste money like that in Hollywood," he admonished. "Have it silver-plated and then throw it out."

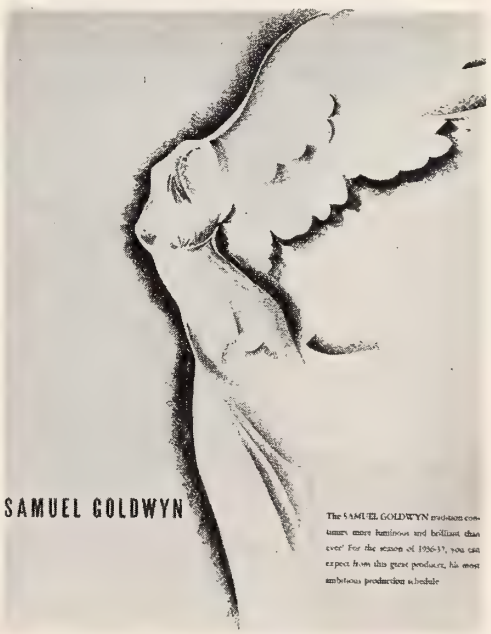
▽

Harold Eugene (Hal) Roach is making much of the fact that Stanley Jefferson (Stan) Laurel and Oliver Norvelle Hardy, his two pet comedians, are today on their tenth anniversary under the Roach banner. Mr. Roach, in a publicity announcement laden with old historical facts, calls attention to the day in 1914 when he introduced Harold Lloyd to the screen. There is no mention, however, of a little incident of $3,000 which had just been inherited by Hal Roach, then a Universal stock cowpuncher, and which enabled him to "plunge" into production on his own. To Hal Roach, Harold Lloyd owes a great debt, for it was Roach who satisfied Lloyd's ambitions in those day to make a lot of money to indulge his fancy for loud and widely striped silk shirts of the style worn by burly truck drivers when they socialized Saturday evenings at beer parlors.

Art and Blind Selling

Exhibitors occasionally complain of the vagueness of the advance information on forthcoming product and production personalities, which they contract for at the beginning of each season, and which are pictorially described in the distributors' annual product announcements. The home office advertising departments each year work strenuously to outdo each other in arriving at the most distinctive appearance in their announcement book. This year that ambition has resulted in probably the most unique twist ever given to this form of blind selling, in the instance of United Artists' product announcement, which, along with photographs of its stars and production personalities, tries to pan off on unsuspecting exhibitor prospects the pictures below of their two outstanding producer leaders:





Radio's "Mary of Scotland" opened at the New York Music Hall theatre the other week, and immediately the Rockefeller Center Weekly—Radio's City's community magazine—rushed into print with a highly commendatory review of the production which had just opened in its midst. "Katharine Hepburn, without doubt," they said, "does the best work of her career as Mary Tudor." Will some person please awaken the editors of Mr. Rockefeller's weekly to the fact that Mary, Queen of Scots, the part portrayed by Miss Hepburn, was a proud Stuart, and that the Tudors were her poisonous enemies, Elizabeth Tudor causing her to be beheaded.

▽

Kay Francis, Oklahoma born as Katherine Gibbs, gets letters regularly from a man in Argentina who wants her to become the patron saint of a nudist colony down there. Why go all the way to Argentina?

▽

Motion picture producers contemplating the filming of spy stories might consider the observations of William Philip Simms that the unromantic truth about spies—movies and best-sellers to the contrary—is that spies seldom if ever find out anything of great value, and that spying — successful spying — is tremendously overrated. Even the now celebrated Mata Hari, heroine of a Metro-Goldwyn movie in 1931, never turned in a single worthwhile secret, a French intelligence officer who helped shoot her told Mr. Simms.

MGM had the blonde Greta Garbo reenact a Mata Hari who danced exotically and captivated men the while she supposedly gathered "valuable information" in Paris as a German spy. True, she did meet a French firing squad in the cold dawn of a winter morning in 1917, but further than that the movie scenario was considerably fictionized, said Mr. Simms.

We have yet to see a spy motion picture depict spying as Mr. Simms, Scripps-Howard foreign editor, describes the "profession":

"Practically everything any foreign government needs to know about the American navy, for example, can be had by following debates

(Continued on following page)

CHICAGO OPERATORS ASK SCALE INCREASE

Both Theatre Organizations Are Against Raise; Contract Is Up for Renewal October 1

by WILLIAM F. CROUCH
in Chicago

A salary increase of twenty-five per cent will be sought by the Chicago Motion Picture Operator's Union when parleys for the arranging of a new yearly contract take place here during the next two weeks.

According to Frank Clifford, business manager of the union, no radical changes will be asked in the new contract.

Both the Chicago Exhibitor's Association and the Allied Theatre group are understood to be firmly opposed to any raise in operator's salaries. Last winter a salary increase of twenty per cent was asked by the union but a change in the termination of the contract to September 1, 1936, halted negotiations and the salaries of operators remained the same.

▽

Again the possibility of Banknight entering Balaban & Katz loop theatres comes up for consideration. This time credence is given to the report because of the results Jones, Linick and Schaeffer, operators of the State-Lake theatre, have had from Prosperity Night, a plan similar to Banknight and incidentally owned by the same concern. Starting with a heavy advance campaign to secure registrations and with $150 as the weekly cash award, the State-Lake has, through the cumulative process, built up a jackpot of $1350. This cash award has been instrumental in increasing the Friday's business to the highest figure for that day the house has known for years. Friday is the last day of the week's engagement and business is usually dull.

▽

With this opposition house showing a nice profit through the use of the giveaway game, B&K are understood to be on the verge of putting the attraction into all of their loop houses, the 4,000 seat Chicago included. A large prize would be used to start the game off and one drawing would be held for all loop theatres. With 14,000 seats to sell in the loop B&K could easily accommodate huge crowds, especially with the use of the All-Day Banknight plan, which makes everyone attending the theatre during the day of the drawing eligible for the award.

▽

"To Mary—With Love" is hitting such a fast pace at the Chicago that the picture will be held over a second week before being put into the Roosevelt to continue its loop engagement. "Mary of Scotland," at the Palace, will be held over for a run of three to four weeks.

▽

Henry Elman of the Capitol Film Exchange is in New York making preparations for the distribution of the Louis-Sharkey fight pictures, which his firm will handle in this territory.

▽

Filmrow's favorite feminine personalities are staging a battle royal for the honor of being named Queen of the CAPA Midnight Cruise, to be held on the S.S. Roosevelt, Tuesday night, Aug. 18. Leading the list of entrants for titular honors are the following girls: Frances Olsen of the Universal Exchange, Ann Hausman of Allied, Alice Gallagher of the Schoenstadt circuit, Thelma Howell of the Warner circuit, Henrietta Wenzel of National Screen and Mary Dever of the Essaness theatres.

▽

Joe Charukas of the Mont Clare theatre is still laid up with a fractured leg. While visiting in Texas, Charukas slipped and fell. He was brought home from the southern state on a stretcher but is improving rapidly.

Frederick Martin, also laid up with a fractured lower extremity, is still at St. Luke's hospital. Mr. Martin fell at his home some weeks ago and fractured his leg in two places. An operation was necessary to halt infection and his condition has been grave.

▽

John Bowles, formerly with Ross Federal Service here, has been transferred to the San Francisco office as branch manager. Mr. Bowles came to Chicago from the Los Angeles office last fall.

▽

George W. Hartley, branch manager for G-B in Des Moines, married Miss Lois Shaw of Atlanta in Omaha last week.

▽

F. J. Nuber of the Dictograph Products Co., announces that the Riverside theatre in Milwaukee has just installed the newest type of Acousticon hearing aids. A fifty-seat unit was put in after an extensive survey of local conditions.

▽

R. Levine & Co., architects and builders, have been awarded the contracts for the remodeling of the Maywood theatre in Hammond and building a theatre in Homewood. The Maywood house will be renamed the Rio and will be operated by the Cooney Bros., when opened on September 15th. The Homewood theatre will have 620 seats and will cost $30,000. Work on this house starts October 1.

▽

Shaindel Kalish and Art Jacobson, now in Hollywood as Ann Preston and Henry Hunter, won columns of space in Chicago dailies this week when their first picture, "Parole," opened at the State-Lake.

Attendance Is Up, Says Jack Warner

Theatre attendance in the last three months has increased one-third over similar periods for the previous two years, "the low ebb," Jack L. Warner, vice-president in charge of Warner production, declared Tuesday upon his arrival in New York from Hollywood on his way to London and Salzburg on a vacation and business trip.

The increase, noted throughout the world, is due primarily to the improved quality of product, Mr. Warner said.

With 14 productions in work, Mr. Warner said this was an all-time high for the studio on the coast. The company is four months ahead of schedule. "Charge of the Light Brigade," just completed, will run two hours and 15 minutes on the screen, he said. Victor Moore has been added to the long cast of "Gold Diggers of 1937."

ASIDES and INTERLUDES

(*Continued from preceding page*)

in Congress, attending hearings before the Naval Affairs Committee or the Naval Appropriations sub-committees, and by attending movies—some of which show the latest gadgets in full operation—or even by reading the daily newspapers and the magazines.

"Naval Academy textbooks, obtained for the price of one hour's pay for any self-respecting spy, offer a complete guide to the whole naval business," Mr. Simms avers, adding: "Commercial photographs of warships after collisions or other accidents reveal much. I saw a photograph of the cruiser Chicago after the freighter Silver Palm rammed it. The flimsy freighter had cut the cruiser in two as though it had been made of tin. A dozen spies might have been sentenced to death or a hundred years in prison for revealing less than that."

HOLLYWOOD PAPERS PLEASE COPY.

▽

W. H. MacDonald, of the Liberty theatre, Great Falls, Montana, together with the Montana-Dakota Utilities Company and the Great Falls Gas Company, proudly presented their first annual free cooking school at the Liberty theatre, where, under the personal direction of Violet M. Hollis, the combined sponsors presented the following program in print, a precautionary measure, subconsciously or otherwise, appearing inconspicuously in the bottom right hand corner:

Wednesday
CLAUDETTE COLBERT DINNER

Thursday
RONALD COLMAN
and
VICTOR McLAGLEN DINNER

Friday
ROSALIND RUSSELL DINNER

Nurse in Attendance in Mezzanine

▽

WE'LL BELIEVE IT WHEN WE SEE IT DEPARTMENT:

"Old bucks like me are really a menace to the motion picture industry. We prevent development of new stars. We ought to step aside a bit and give young talent a chance, and that is what I propose to do."—William Powell, in *Film Daily*.

▽

Jack Oakie's doting mother in Hollywood raised Adolph Zukor's sparse hair, when, in reply to Mr. Zukor's inquiry as to what picture Oakie was working in on the Paramount lot, Mrs. Oakie replied, "You know, that monkey picture, 'Chimpanzee Waltz.'" That's what she called "Champagne Waltz," Mr. Zukor's super-super-special.

▽

John A. Rose, our news correspondent in Denver, swears that the Ogden theatre in his town advertised this double feature:

EARLY TO BED
THINGS TO COME

▽

If they keep making feature motion pictures longer, Hal Horne says that instead of saying "The End," they'll have to flash, "Positively the End."



SOLD! to 100,000,000 people!

SOLD...

To the 15,000,000 people who attend the great Texas Centennial in Dallas and the Texas Frontier Centennial Exposition in Fort Worth as the official picture of the Centennial.

SOLD...

To the readers of newspapers and magazines all over the country, an estimated audience of 75,000,000 persons, as the official Texas Centennial picture. In 400 papers the actual Texas Rangers story is now running serially!

SOLD...

To the vast unseen audience of the radio, a public of some 100,000,000 persons, in repeated broadcasts (there have been more than 200 programs originating from Dallas alone, selling the Centennial) . . . and this is the official Centennial picture.

"THE TEXAS

SOLD...

To the moving picture audiences of the nation (you do your own estimating) in a series of newsreels and trailers. Every newsreel outfit has carried several stories on the Centennial . . . And "The Texas Rangers" is the official Centennial picture.

SOLD...

To14,000,000 readers of the glorious serial, "The Texas Rangers", now running in 500 newspapers from coast to coast, including such big time dailies as the Des Moines Register and the Omaha Bee-News.

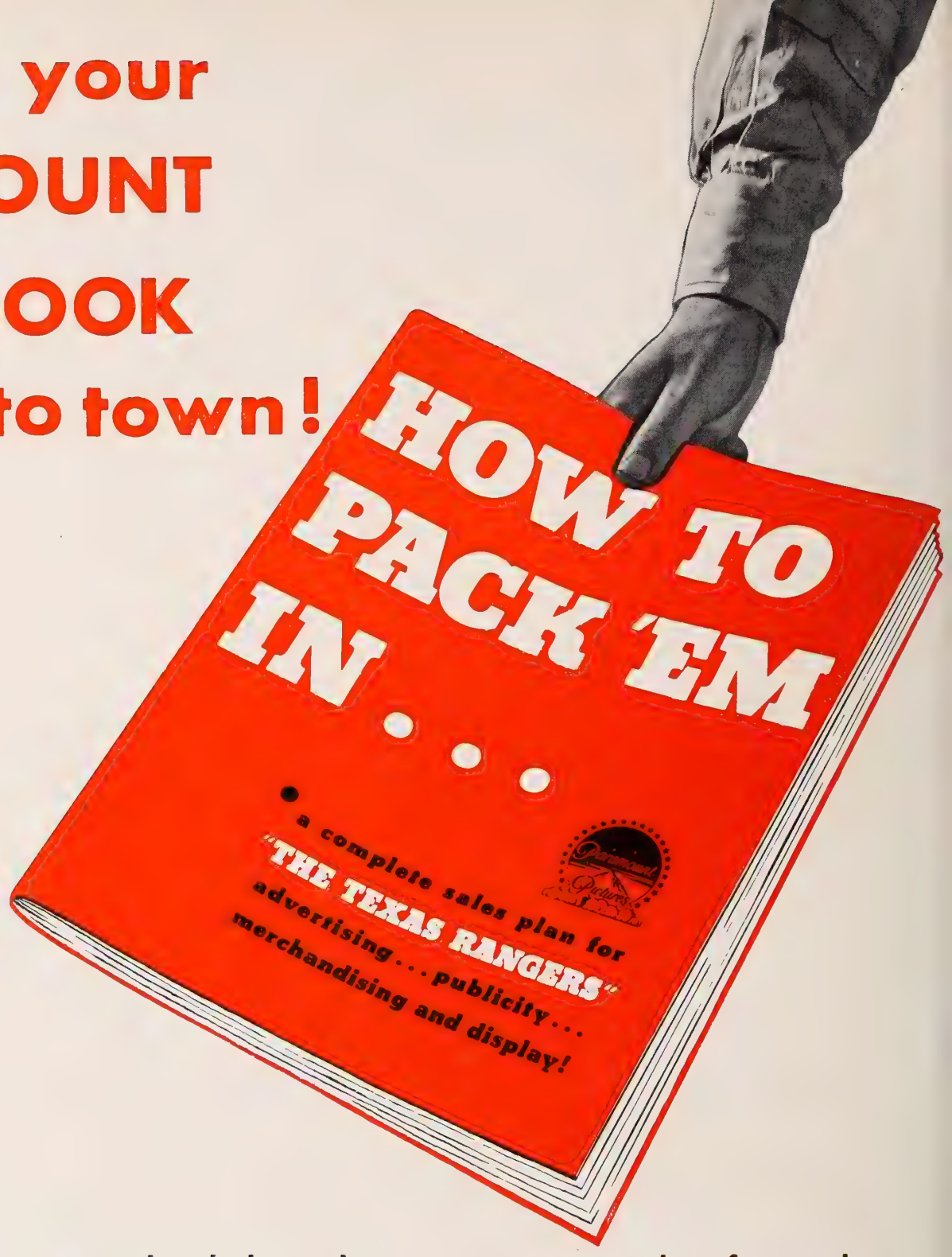
SOLD...

To 50,000,000 people through Paramount's great coast-to-coast poster campaign and through co-operative advertising placed in the leading newspapers of the nation.

RANGERS"

TURN . . .

so, take your PARAMOUNT PRESS BOOK and go to town!



Our press book boys have spent a couple of months working on this comprehensive sales plan. It isn't flossy. You won't find any fancy stuff in it. But every single page has practical, sensible ideas to help you make the most of the great pre-selling job that's already been done for you on "The Texas Rangers." Add to 'em, enlarge on 'em. Do a hard hitting selling job in your town . . . and you'll **PACK' EM IN** with the greatest sales picture of all time . . . **"THE TEXAS RANGERS" . . .**

Paramount Pictures

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Kane Color Film

New World's all-color "Wings of the Morning" has been practically completed as a studio production, but several exteriors remain to be shot for the Robert T. Kane picture which will have 50 per cent of outdoor scenes when it is finished.

Closeup racing shots of "Steve" Donoghue, crowd effects for the Derby sequences, London hotel scenes on Derby night and singing shots of Count John McCormack were among the items on the Denham floor this week, with a romantic sequence between Annabella and Henry Fonda in a hayloft somewhere on the Irish coast.

Irene Vanbrugh is the latest big name to go on the cast list. The English stage star plays the part of Mira, old gypsy owner of the wonder horse about which the story is built.

Harold Schuster, cameraman, thinks the English summer will begin in time for his final exteriors.

GB Studio Holiday

Six hundred employees of the Gaumont-British studio at Shepherd's Bush on Saturday started their summer vacation, the plant closing down completely for two weeks. This is a regular G-B practice, the shutdown permitting a complete overhaul of equipment by the maintenance staff.

The George Arliss feature, "The Nelson Touch," was the last off the floor. Arliss had been sick, but came back to the studio on July 27th, with just two weeks shooting still to be done on his first dual role picture. Herbert Mason, director, meanwhile had completed sequences, actually the opening of the film, of an Arabian palace in which Basil Gill plays the part of an Emir murdered by his treacherous ministers.

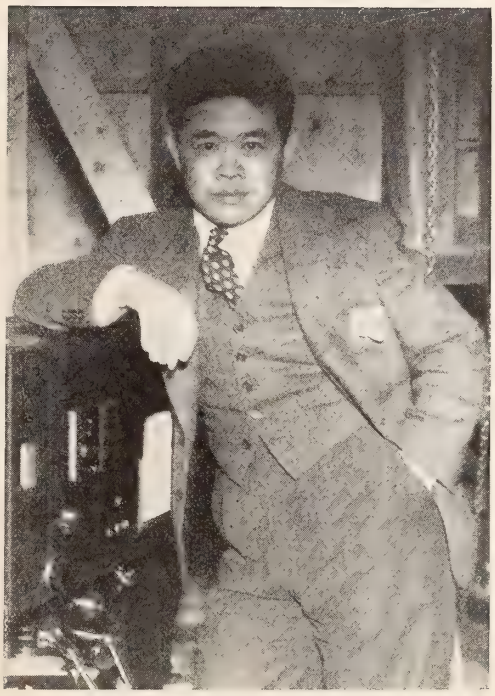
For the Alfred Hitchcock "Sabotage" current settings have shown the Aquarium of the London "Zoo" and interiors of one of those bird and beast stores for which the Tottenham Court Road, London, is famous. Practically everything in the way of livestock, from parrot to 'possum, from trout to turtle, has been used in these scenes, background for conspiratorial work in which Oscar Homolka has the big say.

Jessie Matthews, for "Head over Heels," recorded the big musical number, "May I Have the Next Romance," written for her by Gordon and Revel. Sonnie Hale, directing, put it on in a big open air Parisian cafe setting, with a forty-piece orchestra. Between shots, Jessie sat for her picture to James Montgomery Flagg, with American magazine covers in view.

Down at Aldershot, Raoul Walsh has added to the cast of "O. H. M. S." the Second Battalion of the East Kent Regiment (The Buffs) in physical drill sequences and three hundred troopers selected from the Scots Greys, the Queen's Bays and the Royal Hussars in a spectacular cavalry charge. Col. E. D. Fanshawe, crack polo player, led the onslaught. The unit next went to Tidworth for Artillery sequences.

Lee Directs Harding

Rowland V. Lee, arrived on the *Europa*, is scheduled to direct the Ann Harding vehicle for Max Schach, "Love from a Stranger," beginning interiors at Denham on August 15th. This Trafalgar production is for United Artists world release. The male lead is still to be chosen, with probability pointing to Frank Vosper, author and star of the stage version of the Agatha Christie thriller.



James Wong Howe, Hollywood camerman who has made or collaborated on many of Metro-Goldwyn-Mayer's productions, is busy at the Denham studios photographing Erich Pommer's "Fire Over England" for London Films.

Twickenham's Four

Illustrating the advance of the Twickenham concern controlled by Julius Hagen is the fact that four productions are at the present moment on the floor, all for release by Twickenham Film Distributors. Two of these are at the original studio at St. Margaret's, "Beauty and the Barge" and "Underneath the Arches." Two are at the J. H. Studios, Elstree, "Spy of Napoleon" and "The Man in the Mirror."

"Beauy and the Barge," temporarily held up by the illness of Gordon Harker, is on location at Weybridge, with an authentic Thames barge supplying backgrounds. "Underneath the Arches," the Flanagan and Allen comedy, is using a set of a ship's deck, with the leading duo as stowaways. Gibson Gowland and Andrea Melandrinos are additions to the cast.

"Spy of Napoleon" is in its last scenes and is scheduled for a September 9th London trade show. The Orczy adaptation has Dolly Haas and Richard Bathelmess as stars. "The Man in the Mirror," with Genevieve Tobin and Edward Everett Horton is in its third week.

"Rock City"

The Joe Rock "Edge of the World" unit, with Michael Powell as director, is located on the island of Foula in the Shetland Islands in a hut camp which has been titled "Rock City." One of the huts, equipped with a projector for the purpose of showing rushes, has given the islanders, the chief actors in the film, their first sight of a motion picture.

"Rembrandt" Repainted

Alexander Korda is in his eight week of personal direction of Charles Laughton in "Rembrandt" at Denham. A recent scene is a reconstruction of the convivial party in the Bodega Tavern at Amsterdam which provided the painter with his models for "The Night Watch." Another set, of the interior of the Town Hall of Amsterdam, has employed the best part of one of the large Denham stages, the scene calling for a ceiling height of fifty feet. Korda has another week of shooting to do, including a few exteriors in Holland. To follow "Rembrandt" on the London floor will be the Marlene Dietrich-Robert Donat vehicle, "Knight without Armour."

Alexander Korda said this week that "I Claudius," also a Laughton vehicle, will be the next, and also the last picture which he personally will direct.

Soskin-Columbia

Paul Soskin has closed a deal in London whereby he will produce eight pictures for world release by Columbia. Three of the eight, in the class of specials, will be budgeted at £80,000 ($400,000) each. while the remaining five will cost £40,000 each.

Columbia will lend players, directors and technicians from the Hollywood studio. Production will be at the Amalgamated Studios here.

Itemized

Jack Raymond has completed the direction of "Chick," Sydney Howard's British & Dominions production for United Artists release. . . . Steffi Duna is to have the role of Nedda in "Pagliacci," opposite Tauber, which begins at Denham in mid-August, as a Schach Trafalgar production for United Artists release. . . . Song and dance number "The Wrong Rumba," for Elsie Randolph, and a Sigler, Goodhart and Hoffman song for Jack Buchanan, "The Wrong Rhythm," were recorded for Herbert Wilcox Productions' "This'll Make You Whistle" at Elstree. . . . Ivar Campbell finished "Grand Finale" for Paramount at Sound City. . . . Patric Knowles, discovered by Irving Asher here and sent to Hollywood, has been reloaned to Teddington for "The Duchess," opposite Margaret Lockwood.

Harry Ross To Survey European Situation

Harry A. Ross, president of Ross Federal Service, Inc., sails August 19th on the *Aquitania* for England, where he will make a survey of motion picture checking and market research potentialities. He also will visit France, Belgium, Italy, Holland, Norway and Sweden before his return in October.

Named Aide to Kane

Margaret Bennett, formerly one of David O. Selznick's private secretaries, has been appointed Hollywood representative for Robert Kane who is producing in London for Twentieth Century-Fox. Miss Bennett's duties include lining up stars, writers, and talent to send abroad.

THE TECHNOLOGICAL FIELD

The Bluebook School

Conducted by F. H. RICHARDSON

[To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.]

BLUEBOOK SCHOOL QUESTION NO. 36.—(A) Is it true that a screen surface (any screen surface) can be so cleaned that its full original reflection power will be restored? Explain fully. (B) Assuming your screen to be 10x12 feet, and that you substitute one having exactly the same reflection power, but 15x18 feet in size: Disregarding losses in the lens systems, what would be the effect upon screen illumination? What would be the probability of increase or decrease in losses in the lens system itself?

ANSWER TO QUESTION NO. 31

Bluebook School Question No. 31 *was: (A) Why may electrical power be transported more cheaply at high than at low voltage? (B) Why are inspection forms necessary? What is their value?*

The following made acceptable replies: S. Evans and C. Rau; D. Danielson; H. Edwards; G. E. Doe; A. L. Cooper; J. R. Prater; W. C. Brown; M. and J. Devoy; C. L. Loft; W. Limmroth; T. F. Bochert; W. Edmonds; H. B. Smith; A. L. Cooper; C. G. Jones; G. A. Lomax; P. and L. Felt; O. L. Daris and F. Simms; G. Thompson; F. L. and N. Savlor; H. W. Palmer; R. D. Summers; G. H. Anderson; G. H. Daniels; F. Madden; S. True; J. Pracer and B. L. Jennings; G. Thompson; H. D. Lilly; L. N. Morgan; P. L. Smith; D. V. Holderer; C. and S. E. Gay; A. L. Long; J. T. McGuire and S. Wilson; S. T. Lane and W. R. Cohn; D. L. Maxwell and K. R. Holt; D. Emmerson; P. N. Davis, W. R. Baxter, H. Burkhart and D. Bernhard; B. Caldwell; L. A. Dodson and H. T. Todd; W. Burns and T. R. Fanning; J. N. Saperton; G. N. Guidotti; H. Snow and L. B. Smith; B. L. Sanderson; T. C. Hood; D. Porter; C. L. Stanhope; E. V. Cupero; G. V. Long; L. D. Bolton; R. R. Robins and W. Winkle; P. Itt; R. R. Jacobs and B. B. Hornstein; O. Hunt; W. Morrison and D. D. Lilly; A. L. Leonard; H. Baxter; W. B. Maxwell and F. L. Daniels; B. L. Brisac; L. C. Kent and H. B. Schontz; T. Turk; L. T. Davis and B. M. Comeford; J. W. Davis; V. Sanders and J. Jensen; H. J. Abernathy and R. Tomkins; W. H. Munroe and T. A. Hoffman; C. L. Davis and H. T. Plumb; J. R. Price; T. L. Redhouse; R. Hagan; A. G. Thomas; H. T. Appleton and M. F. Singleton; N. E. Olliver and D. McGee; D. N. Richards; W. N. Bolton; W. G. Mathews and R. T. Tomlinson; D. Pollock; F. T. Snell; C. H. Lowrie and G. Lathrope; N. A. Marshall; W. C. Hurst; S. L. Lynch and B. Nally; F. C. Hubert; R. Plummer; T. L. Dennis; F. M. Brown; H. H. Aims and D. H. Purcell, F. L. Dorp.

Several answers to Section A have been selected for publication. R. D. Summers says: "Naturally a circuit of large wire costs more than does one of smaller wire. Watts are the measurement of power. They are the product of volts times amperes. Glancing at Table No. 1, page 63, of the Bluebook, we see that a No. 8 wire with rubber-covered insulation is rated at 35 amperes. Now that wire will not be overloaded with 35 amperes under either 110 or 5,000 volts pressure. Loaded thus at 110 volts pressure, it represents 35x110 = 3,850 watts, or 3,850 ÷ 746 = 5.16 + horsepower; whereas 35 amperes at 5,000 volts would represent 5,000 x35 = 175,000 watts, or a trifle more than 234.5 horsepower. From this it is evident that circuit installation expense would be very much less to transport any given amount of power at high tension (voltage) than at low tension.

J. R. Prater answers, "Electric power may be transported more cheaply at high than at low voltage, because carrying capacity of wires is governed wholly by amperage and not by voltage. Any wire will carry its rated amperes at any voltages for which it is insulated. Therefore, since power (watts) is a value equal to volts times amperes, we see that a wire rated at 50 amperes can only carry 50x100 or 5,000 watts of power at 100 volts; whereas it can carry 10,000x50, or 500,000 watts at 10,000 volts. It then follows that it is much more economical where power is to be transported long distances to do so at high than at low voltage."

P. and L. Felt say, "Power may be transported more cheaply at high than at low voltage due to the fact that voltage has nothing to do with wire diameters. A small current at high voltage may be transported over a small wire and still represent power that would require a large wire to carry were the voltage low and the amperage high.

C. L. Davis and H. T. Plumb answer, "Basically the question deals with what constitutes electrical power. As in the case of water, power is found in two things, namely pressure and quantity, in this case voltage and amperes. One volt moving ten amperes means ten watts of power. Ten volts moving one ampere also means ten watts of power. We may move one ampere over a wire not much larger than a horse hair. To move ten amperes would require a much larger carrier, regardless of what the voltage might be, therefore high voltage and low amperage means ability to transport a given quantity of power over smaller wires than would be necessary were the voltage low and the amperage high.

(B) D. H. Danielson says, "I call my inspection forms 'routine sheets' and consider them as exceedingly important tools for the projectionist. [To which I must add a fervent amen—F. H. R.] *They are very necessary reminders of those many chores and inspections, the regular performance of which means so much in theatre projection room.* So numerous and varied are the items that must have regular attention if the best results are to be had, that it is very easy to overlook some of them unless an inspection form is used and consulted each day.

W. C. Brown says, "Inspection forms are both necessary and valuable in keeping a systematic check upon all equipments, and to enable the projectionist to keep the management advised of the condition of equipments.

G. Thompson replies, "The Bluebook instruction regarding an inspection sheet (page 631) impressed me as plain good sense, so I made one and have remade it several times, adding things overlooked the first time.

"Every morning after the daily clean-up and oiling, I step to the wall, consult the inspection sheet and attend to the various things thereon shown as requiring attention. And, Dad, *I attend to them,* permitting myself no shirking.

A. L. Cooper says, "Inspection forms are necessary to prevent accidental neglect of equipments. The projectionist should keep separate forms daily for inspection and lubrication as well as on items requiring bi-weekly, monthly and semi-annual attention. If such records are kept and faithfully observed, they will help both in servicing equipments and as a time-saving guide for the projectionist."

H. B. Smith puts it this way: "Inspection forms are necessary to insure the making of necessary repairs, replacements and adjustments before serious trouble occurs

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THEATRES EMERGE FROM SPAIN'S CHAOS, DISTRIBUTION PARALYZED

Flat 15 Per Cent Pay Increase Decreed for All Industries; Salaries Must Be Paid for Strike Period; Americans Safe

by HARRY C. PLUMMER
in Barcelona, Spain

While motion picture exhibition is slowly emerging from the chaos of modern Spain's savage civil war, distribution is at the point of complete paralysis. The cinemas of capital Madrid have reopened within the week. The next few days may find the legitimate houses in operation. Barcelona again has film entertainment.

As previously reported by cable to MOTION PICTURE HERALD the plants and personnel of the American, British and European distributors have suffered no physical molestation and, except in the case of Jacques Edelstein, director general of Metro-Goldwyn-Mayer Iberica, who is understood to be in Palma de Mallorca, capital of the Balearic Islands, which is now under bombardment, all executives of the Spanish affiliates of the American companies here, and their staffs, are fully accounted for. Americans and foreigners of every nationality are being accorded the utmost consideration by the Regional Catalan and Spanish national governments and by the Communist, Socialist and Labor syndicates now jointly cooperating with the authorities in reestablishment of law and order, while the Americans, British and other consulates general are working day and night to safeguard and protect their nationals and property.

Present indications are that, beyond the prosecution of radical labor measures to which it was committed by the national elections creating the Fronte Popular (People's Front) several months preceding the violent civil and military disorders, the constituted authority in Catalunya and elsewhere throughout Spain will not unduly restrict the operations of foreign film interests. What measures are to be taken for the regulation of the Spanish national picture industry and what effect, competitively or otherwise, those measures may have upon the American group remains to be seen.

For the present the authorities are concerning themselves with the taking over of industries in the fields of alimentation, public utilities, building materials and others more closely related to the civil exigencies and military objectives of the hour.

Group To Fix Rentals

Rene J. Huett, general manager for Warners in Spain, and L. Echeverria, chief accountant for M-G-M here, have been named to the committee of four which, with the Syndicate, is to fix the basis of film rental for the socialized film theatres.

All film houses in Barcelona opened last Sunday, playing 90 per cent of American films, with their programs as of July 19th. With regard to American film interests, Espinart Mestres of the Syndicate and Jose Carner Ribalt, newly appointed Commissioner of Public Spectacles for Catalonia, representing the Generalidad, assured distributors that in the employee-operation of the theatres, the houses will take over the distributor contracts from the date of reopening.

The American distributors' rights will be fully respected as foreigners, both of the officials declared.

The situation here is clearing rapidly, and an official of Mutua, the distributor organization here, is acting as liaison between the two factors.

Affiliates' Status Defined

However, the state of "inspection" continues in varied degrees. The Generalitat de Catalunya and the Sindicato de Empleados de Espectaculos Publicos had notified the distributors in Spain, both American and foreign, that delegates would take over their plants and proceed to "inspect" them. At the urgent suggestion of the QUIGLEY PUBLICATIONS correspondent, the American distribution managers conducted a legal investigation at once to determine the technical positions of the American corporations' Spanish affiliates—Metro, Fox, United Artists, Universal and the rest—in respect to the status of their assets and property legitimately entitled to the protection of the American Consulate General here.

The result was that they found their subsidiaries to be definitely Spanish corporate entities and, as such, their properties, including every piece of furniture, typewriters, accounting machines, and even Metro's costly and elaborate dubbing plant, can not be placed under the protection of the United States Government, except for their film stock on hand, and this is the property, until paid for, of an American supply company which is a subsidiary of the parent MGM company in America.

Display Certificate Posted

The other distributing companies are similarly situated, some of their film-supply affiliates being French or British subsidiaries. The result was that American Consulate General Lynn W. Franklin forthwith had a display certificate posted on the front of the Metro premises stating in effect that "American interests are represented in this establishment by a stock of films, which must be respected." The certificate was signed both by Consul Daniel M. Braddock and by an official of the Spanish Generalitat de Catalunya. By this means, temporarily, at least, the film stocks will be protected against looting and, from what is equally as bad, against ignition by the numerous bands of quasi-guerrilla delegates of labor syndicates who are racing through the city in stolen cars.

Sindicato Unico Espectaculos, the government organization in charge of theatricals and the Sindicato Economicos de Casas Distribudoras, the new distributors' organization which was evolved out of Mutua, on Wednesday effected a new credit arrangement between distributors and theatres the basis of which is for distributors to collect film rentals at 70 per cent in cash and the remaining 30 per cent in deferred credit for two months.

Banks Reopened but Only for Cashing Pay Checks; 40-Hour Week Decreed; Film Stocks Are Protected from Looting

All theatre receipts are to be deposited in Banco Espana and the books of the theatres are to be constantly available for inspection by the distributors.

The government on Monday was understood to have seized Metro's Capitol theatre in Madrid, defending the seizure with the explanation that the action was legal because the theatre is registered as a Spanish company even though it is operated by American interests. The Americans on the staff were replaced by Spaniards.

Decrees just issued definitely establish the 40-hour week and a flat 15 per cent pay increase in all industries and the fixing of "the vital salary minimums" for varied industrial groupings. Also decreed are the automatic settlement of all strikes pending at the moment of the outbreak, "a measure . . . indispensable to the restoration of normal community life"; the payment of all wages and salaries accrued during the general strike declared over the period of the uprising and the compensating of the "citizen militia" drafted from the labor forces of Catalunya and the holding open of their places of employment during absence therefrom in the line of duty.

While the banks were opened, by government edict, their operations were strictly limited to the cashing of paychecks.

Theatres Commandeered

The major American distributor-controlled cinema theatres in Barcelona, the Coliseum, Femina and Astoria, as likewise the huge Kursaal, one of a private syndicate, have been commandeered by the military authorities for enlistment of citizen militia units, but except for some lobby disarrangements and a few broken windows none of these houses have suffered damage to an extent that would seriously delay their reopening.

The cinema operators, grouped in the Espectaculos Publicos Syndicate, have been active throughout the week in the filming of violent disorders, under the direction of the Bureau of Information and Propaganda of the Generalitat de Catalunya. The reels they have shot will show the burning of all but a few of the city's many churches. (The Cathedral, the Sagrada Familia, an architectural monument, the famous mountain top monastery of Monserrat, the locale of Wagner's "Parsifal" and a very few others have been spared by edict of the Consejera de Cultura, as artistic treasures.

All motor-cars belonging to foreigners as well as those of Spanish and Catalan ownerships were commandeered at the outset of the revolt for military and syndicalist forces.



New officers of the South Eastern Theatre Owners Association, installed at the convention last week at Jacksonville, Fla., include the following: (seated, left to right) Mrs. Violet Edwards, a director; Mrs. Willingham Wood, secretary; M. C. Moore, president; Hugh Manning, vice-president; H. C. Wales, Florida vice-president; (standing) Sam Borisky, director; Bill Grissen, Alabama vice-president; Warren Pinder, Sonny Shepherd and Tom Brandon, directors.

Radio Appearances Likely To Evoke Producers' Action

Continued exhibitor protests that the appearance of motion picture stars on radio programs is hurting box office receipts may bring action from the Producers Association. It is understood that the subject was discussed at a meeting of the association in Hollywood and that a committee was named to study the problem.

Producers are disagreed on whether a ban should be placed on the radio appearances. Some executives are of the opinion that such programs are aids to the box office value of the stars and that they also serve as effective publicizing of forthcoming pictures.

The Independent Theatre Owners Association of New York on Wednesday voted to petition the Hays organization in condemnation of the broadcasts.

To resolutions of protest passed by the Independent Motion Picture Theatre Owners of Connecticut and the Independent Theatre Owners of Southern California are now added two from the Independent Exhibitors Protective Association of Wisconsin and from Allied of New Jersey.

The Connecticut group has been particularly active in opposing the practice. In a letter to Jack Cohn, vice-president of Columbia Pitures, who has declared himself in opposition to film stars performing on the air during hours that conflict with theatre attendance, J. A. Davis, executive secretary of the group advocates sending telegrams of protest directly to the stars.

The Independent MPTOA of Connecticut again figured in the news when Mr. Davis announced that the group had passed a unanimous resolution congratulating Mrs. George Temple, mother of Shirley Temple, on her recent refusal of a substantial offer for the personal appearance of her daughter on a radio program and at the Texas Exposition.

Theatre Deal In Australia Hanging Fire

"Final determination of the future of General Theatres in Australia is not likely to be arrived at immediately," Stuart F. Doyle, managing director of Greater Union Theatres and associated companies, which are combined with Fox-Hoyt's, said in New York this week prior to his departure for Los Angeles, whence he will sail on August 19 on the *Monterey* for Australia. On the same boat and headed for Australia also will be Walter J. Hutchinson, head of the Twentieth Century-Fox foreign department.

The executive added he had completed details for refinancing his group of companies on the London market. Several of his companies will be merged into one unit. The extent of the financing will be £750,000 ($3,750,000), which he said will supply adequate capital for the purposes required.

Mr. Doyle also revealed there has been a change in the chairmanship of the board of Greater Union Theatres, H. Y. Russell having retired and Norman Rydge having been appointed in his place.

Sipe Is New President Of Charlotte Jesters

Newly elected officers of the Jesters' Club, Inc., of Charlotte, N. C., include L. C. Sipe, president; M. E. Wiman, first vice-president; John H. Vickers, second vice-president; Walter Griffith, secretary, and Ralph Jackson, treasurer.

Chairmen of the standing committees are: Ralph McCoy, entertainment; R. D. Stallings, installation; Walter Griffith, house; F. H. Beddingfeld, sick; Roy Bradley, employment; R. J. Ingram, welfare; Gordon Cassidy, local publicity; J. C. White, attendance; H. H. Everett, national publicity; J. O. Mock, recreation and I. T. Cohen, legal.

Regional Meetings Set for Next Week By Grand National

Two regional sales meetings have been scheduled by Grand National Films, Inc., the first to be held in New York at the Warwick Hotel on August 17th and 18th. The entire eastern and New England sales force will attend.

The second gathering is slated for Chicago on August 20th and 21st. The mid-western, southern and western sales staffs will attend. Carl Leserman, James Winn, Stanley Hatch and Edward Finney will represent the home office at both sessions.

Mr. Leserman will announce 52 features to be handled in three divisions, the first to be known as 36 Grand National Winners; the second, eight melodramas, and the third, eight westerns. There will be no shorts. Several additional producers are expected to be made known by Mr. Leserman at the sales sessions.

With the appointment of six branch managers, the Grand National set-up for the midwest is now complete. Tom Tobin, formerly of RKO, has been assigned to St. Louis; Carl Reese, recently with Twentieth Century-Fox, is in Omaha; Russell Borg, who has resigned from Gaumont British, is manager in Kansas City; Lou Patz, who has been with Universal, is in Milwaukee; Lou Levy, formerly with Metro-Goldwyn-Mayer, is at Des Moines, and Don Woods, until recently with Paramount, is Minneapolis branch manager.

H. Bradley Fish has been named local manager for the Grand National exchange in San Francisco into which Far West Film Exchange will be merged. Joseph M. Shea, formerly with Twentieth Century-Fox and Paramount, will be west coast publicity director. Sidney M. Bidell has joined as eastern story editor, Joseph Sullivan is to head the press book department, and Ralph Kinsler, formerly city salesman for RKO-Radio in Cincinnati, will manage the GN exchange which will open in that city shortly.

Charles Bickford has been signed to make a series of four pictures, the first of which will be "The Wild Man." "The Great Guy" has been set as the tentative title of the first film James Cagney will make for the company. W. B. Frank is reported to be dickering to make a picture for distribution through GN.

French Pictures to Have 23 Features

French Motion Picture Corporation will have 23 features and 14 short subjects in the new season. The short product will include six travel reels, four scientific subjects, one musical and three "featurettes." In addition the company will cooperate with Metropolis Pictures Corporation in release of six features and two musical shorts.

The French Company is planning American distribution of "France Actualities Gaumont," French newsreel.

ACADEMY RESEARCH COUNCIL SPECIFICATIONS FOR 35-mm. RELEASE PRINTS IN NEW STANDARD 2000-FOOT LENGTHS

PROTECTIVE LEADER

Shall be either transparent or raw stock.

When the protective leader has been reduced to a length of six feet it is to be restored to a length of eight feet.

IDENTIFICATION LEADER (Part Title)

Shall contain 24 frames in each of which is plainly printed in black letters on white background: (a) type of print, (b) reel number (Arabic numeral not less than 1/4 of frame height), and (c) picture title.

SYNCHRONIZING LEADER

Shall consist of 20 frames ahead of Start mark, then 12 feet, including Start mark, to picture, opaque except as specified below:

In the center of the first frame there shall be printed across the picture and sound track area a white line 1/32 inch wide upon which is superimposed a diamond 1/8 inch high.

The next 15 frames may be used by the studio for sensitometric or other information. If not so used this leader shall be opaque.

The Start mark shall be the 21st frame, in which is printed START (inverted) in black letters on white background. The Academy camera aperture height of .631 inch shall be used in the photography of this frame, and all others between Start mark and beginning of picture.

From the Start mark to the picture the leader shall contain frame lines which do not cross sound track area.

In the frames in which the numerals "6" and "9" appear, the words "six" and "nine" (also inverted) shall be placed immediately below the figure, to eliminate the possibility of mis-reading in the projection room due to the similarity between the inverted numerals.

Beginning 3 feet from the first frame of picture, each foot is to be plainly marked by a transparent frame containing an inverted black numeral at least 1/2 frame height. Footage indicator numerals shall run consecutively from 3 to 11, inclusive. At a point exactly 20 frames ahead of the center of each footage numeral frame there shall be a diamond (white on black background) 1/8 inch high by 3/8 inch wide.

PICTURE

The length of a standard reel shall be between 1750′ minimum and 2000′ maximum.

MOTOR CUE

Shall be circular opaque marks with transparent outline printed from the negative which has had four consecutive frames punched with a serrated edge die .094 inch in diameter. The center of these holes is to be halfway between the top and second sprocket holes .281 inch from the right-hand edge of the film with heads up and emulsion toward the observer. Following the four frames containing the circular opaque marks there shall be ten feet twelve frames to the beginning of the changeover cue.

CHANGEOVER CUE

Four frames containing circular opaque marks, punched similarly to and of the same dimension and position on the frame as the motor cue.

Following the changeover cue marks there shall be eighteen frames to the beginning of the runout trailer.

RUNOUT TRAILER

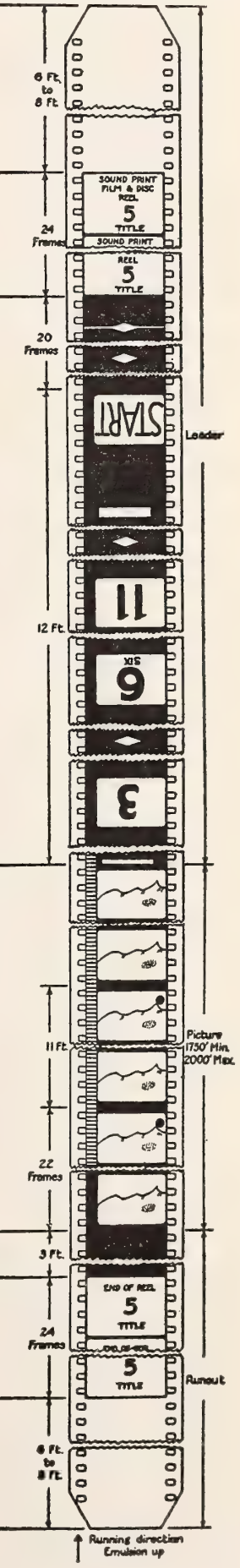
Shall be opaque, 3 feet in length.

IDENTIFICATION TRAILER (End-of-Part Title)

Shall contain 24 frames in each of which is plainly printed in black letters on white background: (a) "End of Reel", (b) reel number (Arabic numeral not less than 1/4 of frame height), and (c) picture title.

PROTECTIVE TRAILER

Same as protective leader.



WARNERS CLAIM 4-TO-1 VOTE AGAINST DOUBLES

Company Says 725,824 Replied to Questionnaire Addressed Directly to the Public

America stands four to one against the widely prevalent practice of showing two feature motion pictures on one theatre program, preferring a single feature with diversified short subject entertainment, says Warner Brothers Pictures, Inc., reporting the results of a poll. The question was directed last May to a reputed 80,000,000 theatregoers to determine the public's pleasure on the motion picture's most perplexing trade problem of a quarter-century. The survey registered the views of 725,824 persons, and these, Warner believes, represent the viewpoint of the American public, inasmuch as the opinions are of a cross-section.

But what to do about it is something else again. The courts already have told the distributors, in the test case of Perelman vs. distributors, in Philadelphia, last year, that they cannot prohibit exhibitors, contractually or otherwise, from showing one of their features on the same program with another. And exhibitors apparently will not budge from their position on the ground that they cannot refrain from indulging in duals because their competitors refuse to do likewise. So the stalemate continues, and from all appearances it will continue for a long time.

Warner evidently refrained completely from soliciting exhibitors' viewpoints in the matter—and there are some 8,000 theatres dualing features out of the 14,000 and odd houses operating.

The immediate reason for Warner Brothers' interest in the matter appears to be the company's trend toward the production of extra-long features:—"Anthony Adverse," 150 minutes; "Green Pastures," 135 minutes; "Midsummer Night's Dream," 132 minutes, et all.

"Every interested person" was invited to present an opinion—except, as mentioned, the exhibitor who buys the pictures. Motion picture editors of more than 2,000 daily newspapers were asked to report the attitude of their readers and to invite "frank" expressions from them. Many papers conducted polls in their columns, each of the country's papers in cities of 5,000 or more inhabitants having been contacted directly by the company. So were radio commentators too, representatives of high school and collegiate publications were polled, and the cooperation was sought of some 1,000 social and civic organizations and schools.

Following is the vote from all of the 725,824 participants:

	NO. OF VOTES	PERCENTAGE
For double bills	157,073	22
For single bills	568,751	78
	725,824	100

"There was almost unanimous agreement that important productions which exceed usual length should not be cut to make them fit double-bills," said Warner, adding: "The general theme of the letters and statements protesting the cutting of such pictures was that there is now a scarcity of really fine films, and that when one is produced it should not be marred by excessive trimming. Even 'double bill' advocates urged that such productions be presented in their original, undeleted form."

Scores of arguments for and against the double-bill policy were said to have been offered. Seven leading arguments for double-bills were recorded in the survey. Listed in the order of the number of times each was presented they included:

1. The double feature program lends diversity to the entertainment.
2. There is a better chance that one of the two pictures will be enjoyable.
3. It gives us more for our money.
4. We like long programs.
5. A second feature is better than shorts.
6. One feature would be too little for the admission charged. We have learned to expect a lot for our money.
7. A second feature is better than vaudeville.

Following are the eight leading arguments claimed by Warners to have been advanced in favor of single bills, and listed in the order of times each was presented:

1. A good picture invariably is coupled with a poor one. Thus we sit through the poor one to see the good one.
2. The double-bill four-hour or more show is too long for pleasure.
3. We like more shorts.
4. The pleasure of seeing a good picture is marred by the second one, which wipes out the memory of the first.
5. We dislike the manner in which pictures are billed together.
6. The long double-bill show causes eye strain, headaches and fatigue.
7. To make pictures fit double-bill programs they often are cut so much that they become jerky and lose their entertainment value.
8. If one picture is suitable for children, the second picture generally is not.

The first two reasons above—"dislike of the usually inferior second picture and the length of the show"—drew a total almost exceeding those for all other reasons combined.

Following are percentage reports on opinions from various sources.

School teachers and principals:
For double features—27 per cent.
For single features—73 per cent.
Replies to polls conducted by newspapers:
For double features—28 per cent.
For single features—72 per cent.
Replies to polls conducted by radio commentators:
For double features—33 per cent.
For single features—67 per cent.

"Probably the most striking feature of the survey was the interest shown by the public in its motion picture entertainment, as evidenced by its eagerness to argue for what it thought right and to condemn what it opposed," Warners said.

Nicholas De Angelis Dead

Nicholas De Angelis, long associated with his brother, Phil De Angelis, in the De Angelis Outdoor Advertising Company, is dead in New York. The De Angelis company cooperates in the outdoor publicity work of most of the major distributors in New York.

MANY VOICES ON DUAL BILLS

Independent of Warner Brothers' national poll on the question of the public's attitude toward the widely prevalent double bill policy, developments within the trade indicate that the problem continues to provoke considerable controversy, as witness the following:

Exhibitors in New Orleans were informed of the passage by the Louisiana Council for Motion Pictures of a resolution opposing dual feature programs, and of another resolution approving programs consisting of a single feature, a short comedy, a newsreel and travelogue.

Indianapolis theatre owners are hearing expressions of dissatisfaction over duals from neighborhood patrons who are reported to be getting tired of the long programs, especially for their children. Too, the feeling is growing there that inevitably one of the double features will be a "quickie".

E. W. Hammons, president of Educational Pictures, and for years one of dual bills' strongest antagonists, stood firm on his assertion that doubles cause exhibitors to lose at least one show's gross daily, and that the policy threatens considerable losses to all distributors in reduced revenue.

The Perelman dual bill case in Philadelphia against distributors still is awaiting appeal from the decision which prohibited distributors from compelling exhibitors to discontinue dualing.

Keith's Memorial, in Boston, is but one of many important runs which in recent weeks adopted a dual policy.

The St. Louis MPTO still aims to end duals by local agreement.

The Fox National Theatres Circuit is extending duals to a number of theatres, principally in the West.

Duals finally invaded Minneapolis, one of the last of the few remaining single bill strongholds.

Akron, Ohio, exhibitors attempted to enforce a citywide dual ban.

One of the biggest double bills of all time was that held at Kansas City's Lindbergh theatre — and it was free, Warner Brothers previewing "Green Pastures" and "Anthony Adverse".

Probably the worst defeat suffered to date by single bills threatens in Chicago, where, after strict adherence for years, exhibitors are getting ready to abandon a citywide dual bill ban in September. Balaban & Katz, dominant circuit factor in Chicago, is taking the lead and independents will follow. John Balaban confirmed the decision to change in a statement to the trade press on Tuesday, thus ending a single feature policy that has prevailed throughout the city since October 12, 1932.

Meanwhile the sales divisions of virtually every large distributor still stand in vigorous opposition to the dual practice.

DISTRIBUTORS WIN FOUR TESTS OF DISPUTE ON TRADE PRACTICES

Kansas City Court Decision Called Final Affirmation of Legality of Sales System of Prior and Exclusive Runs

Industry attention centered again this week on the persistent fight of exhibitors for "fair trade practices" in their relations with the large distributing organizations and circuits. Kansas City, Milwaukee and New York and Newark were the hubs of action, but in the four towns the results were all in favor of the distributor.

Affirmation by a federal court of the legality of the principle of clearance was seen as the factor of paramount importance which came out of the decision of Federal Judge Merrill E. Otis in Kansas City in dismissing the action of Emanuel Rolsky against Fox Midwest Theatres and major distributors.

Federal Court Judge Clark in Newark on Monday ordered dismissal of anti-trust suits, charging monopolistic practices in distribution, against Vitaphone Distributing Corp., First National Productions, Inc., First National Pictures Distributing Corp., and RKO Pathe Distributing Corp. The suits were ordered dismissed with consent on grounds these companies were not active when the action was instituted by Ledirk Amusement Co. and Strand Operating Corp., operators of theatres in the Oranges.

Applications of several other companies and executives for dismissal of similar action against them were denied. Among these were Warner Bros. Pictures, Inc., Harry M. Warner, Albert Warner and Joseph Bernhard, executives; First National Pictures, Inc., the Vitaphone Corp., Vitagraph, Inc., Fox Film Corp., Paramount Pictures Distributing Corp., RKO Radio Pictures, Inc., RKO-Pathe Pictures, Inc., and RKO Distributing Corp. These concerns objected to jurisdiction of the New Jersey federal court in the suits on the ground they were not doing business in this district.

MPTOA Plan Waits

At the same time, in New York it was considered unlikely that there would be any action for at least another month by distributors toward conceding any part of the 10 point program of the Motion Picture Theatre Owners Association, although representatives of the organization were still hopeful of obtaining some concessions in time for the majority of the new season contracts. In Milwaukee, results of a product questionnaire conducted by R. A. Tesch, business manager of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, indicated that no one company has a standard sales policy, national, state or local.

Priority Established as Legal

That the principle of prior and exclusive runs and clearance is legal was quite definitely stated by Judge Merrill E. Otis at Kansas City.

The point was made by W. E. Kemp and Edward C. Raftery for the distributors that if the principle of selling first-run theatres priority of run is legal, then it is lawful to sell a 15 cent house a prior run over another 15 cent house.

Judge Otis assumed that interstate commerce was involved. On the second of the two issues he saw involved, that of whether there was a conspiracy among distributor defendants, or concerted action, or agreement, he said, "The conspiracy charged is of the character that, if it existed, might have been proved by facts and circumstances. But if from the facts it is as reasonable to draw a conclusion consistent with innocence as one that imputed illegality, then the former must be adopted. The explanation which is consistent with innocence is so much more reasonable than the explanation which imputed illegality.

"So, I have no difficulty in reaching the conclusion that there was no conspiracy between the distributor defendants."

Says Question Is Settled

Commenting on the Kansas City ruling Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America, Inc., said:

"The decision of Judge Otis has upheld what distributors long have contended to be their right in the distribution of films. The decision settles the much disputed question of law."

All Sales Policies Vary

Results of the product questionnaire conducted by Mr. Tesch among the independent exhibitors of Wisconsin and Upper Michigan, indicated that no one company has a standard sales policy.

The questionnaire sought information from exhibitors on product bought, companies assessing score charges, on percentage pictures, preferred play dates, obligation to purchase shorts, trailers or news to get features and companies specifying block buying.

In addition to showing wide variations in the sales policies of the eight large companies considered in the questionnaire—MGM, Twentieth Century-Fox, Paramount, RKO, Columbia Warner, United Artists and Universal—the survey indicated that every company makes some selective deals and that some exhibitors are given special cancellation privileges.

Doubt Early Action on Practices

No action by distributors on conceding any part of the MPTOA's 10-point trade practice program is viewed in New York as likely for another month, although representatives of the national exhibitor organization are still hopeful of obtaining some concessions in time to take effect concurrently with most of the new season contracts.

A number of sales executives whose individual interest would be capable of breathing new life into the program at this time will be occupied during the next few weeks with the closing of circuit contracts and several plan to leave on their annual vacations immediately afterward.

A further indication lies in the fact that Ed Kuykendall, president of the exhibitor organization, has no plans at this time for coming to New York before Labor Day. Observers also believe that distributor action, if there is to be any, must be urged again by the exhibitor organization's leaders.

In a recent bulletin to MPTOA members Mr. Kuykendall indicated that if the trade practice program failed the organization might be impelled to abandon its policy of round table discussions for one of litigation and the sponsoring of industry legislation. Spokesmen believe, however, that an appeal would first be made directly to company heads.

DOUBT REOPENING OF LINCOLN SUIT

There is little probability that the Independent Theatres, Inc., Lincoln, Neb., federal court action for $1,353,000, *recently dismissed, will be reopened, according to reports following a conference of the board of directors of the corporation this week. The action was on the court docket for more than a year. It charged restraint of trade, an existing collusion and conspiracy among Metro-Goldwyn-Mayer, RKO, Warners, Universal, United Artists, Twentieth Century-Fox and Paramount distributors with J. H. Cooper, New York; Lincoln Theatres Corporation and Robert Livingston, and was dismissed without prejudice in June.*

Differing opinions of the directors was the reported cause the case would not be reopened. The same defendants had won a dismissal in April on the State Theatres, Inc., suit for $444,000, *on the same charges.*

No Large Company Has Standard Sales Policy, Milwaukee Independents Show; MPTOA Ten-Point Plan Now Sleeping

Variety Club To Golf

The Cincinnati Variety Club will hold its Second Annual Golf Tournament and Field Day on August 17th at the Hillcrest Country Club, in Cincinnati.

Allberg Succeeds Dreher

John Allberg has been appointed to succeed Carl Dreher as director of recording and patent adviser for RKO-Radio. Mr. Allberg was an assistant in the department for eight years.

Republic Comptroller

Republic Pictures has appointed Grover C. Schaefer comptroller. Mr. Schaefer formerly represented the film recording division of RCA Photophone in New York.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Last of the Mohicans

(United Artists—Reliance)

Melodrama

Thrill action melodrama, heart touching romance, courageous adventure, savage passion, stark tragedy and pulse tingling danger are the elements of which this picture is woven. Elaborately produced, panoramic vistas of natural scenic beauty constituting the principal backgrounds, the show completely translates James Fenimore Cooper's semi-historical literary classic to screen entertainment.

Preserving and embellishing the full essences of the original, quality acting endows the film with an impressive and believable appeal to both class and mass patronage. Though the picture's time is the immediate pre-Revolutionary War period and it naturally is in costume, the entertainment it provides is based on those enduring fundamentals that are always uptodate. Consequently there is logical basis for modern showmanship marketing to arouse maximum public interest.

Affording an opportunity that is rare in current production, the show can be sold in two ways. For the intelligentsia, where that class dominates patronage, it can be publicized as a faithful picturization of Cooper's classic of romance, drama and tragedy told against the background of Colonial British-French Indian warfare. To the masses, those who go for pulsating thrill action melodrama, it can, frankly, be presented as a vivid gangster attraction. In that phase, instead of a swarthy tommy gun toting menace to hate and fear there is a treacherous savage Indian (a character vividly portrayed by Bruce Cabot) to cause cold shivers to run up and down spines. Likewise there's a hero to cheer for, and there are two girls, hurled into a turmoil of peril and hardship, one finding love, the other death, with whom to sympathize.

The theme of "The Last of the Mohicans" should be familiar to most persons, what with the prestige of its worth as a literary effort. It's the story of two English girls betrayed into peril by the treacherous Huron, Magua.

That situation premising all ensuing action, the film proceeds to illustrate their rescue by Hawkeye, Uncas and Chingaghook and, following a hair-raising canoe chase over swirling river rapids in scenes that are pictorially beautiful as well as packed to the hilt with dramatic thrill action, their deliverance at Fort William Henry. Follows the vividly produced siege of the Fort, the Colonial-British capitulation to General Montcalm's French and the desertion of the Colonials to protect their families and homes from the depredations of savage Indian warfare. Again Cora and Alice are captured by Magua in a wild raid on the fort and the situation builds to the memorable battle on the cliff in which Magua kills Uncas, Cora chooses death, and Magua and Chingaghook fight, with Chingaghook emerging as the last of the Mohicans.

A skilful application and blending of the primary requisites of desirable entertainment, the picture automatically recommends itself to exhibitors and patrons who appreciate the value of quality screen merchandise. Attractive to any kind of audience, highbrow or ordinary folk, adults, adolescents and youngsters, it calls for an aggressive campaign that approaches the vigorous character of the show. Readily lending itself to contacts with schools, pioneer, historic or literary societies, the picture's merit as entertainment places in exhibitors' hands many opportunities to demonstrate exploitation ability.

Previewed in the Alexander Theatre, Glendale. The audience, appreciative of the film in its entirety, also evidenced pleasure at seeing the Indians back on the screen as melodramatic menaces.

A Reliance picture distributed by United Artists. Produced by Edward Small. Presented by Harry M. Goetz. Directed by George B. Seitz. From James Fenimore Cooper's classic. Screen play by Philip Dunne. From an adaptation by John L. Balderston, Paul Perez and Daniel Moore. Associate director, Wallace Fox. Photography by Robert Planck. Art director, John Ducasse Schulze. Musical director, Dr. Roy Webb. Film editor, Jack Dennis. Assistant director, Clem Beauchamp. Research director, Edward P. Lambert. Recorded by John L. Cass. Gowns by Franc Smith. P. C. A. Certificate No. 2345. Running time, when seen in Hollywood, 90 minutes. Release date, September 4, 1936. General audience classification.

CAST

Hawkeye ..... Randolph Scott
Alice ..... Binnie Barnes
Major Heyward ..... Henry Wilcoxon
Magua ..... Bruce Cabot
Cora ..... Heather Angel
Uncas ..... Phillip Reed
Chingaghook ..... Robert Barrat
Colonel Munro ..... Hugh Buckler
Captain Winthrop ..... Willard Robertson
General Montcalm ..... William Stack
General Abercrombie ..... Lumsden Hare
Gamut ..... Frank McGlynn, Sr.
Jenkins ..... Will Stanton
Sachem ..... Wm. V. Mong
de Levis ..... Art Du Puis
William Pitt ..... Ian Maclaren
Duke of Newcastle ..... Reginald Barlow
King George II ..... Olaf Hytton
Patroon ..... Lionel Belmore
Duke of Marlborough ..... Claude King

Follow Your Heart

(Republic)

Musical

"Follow Your Heart" emphatically demonstrates that the production of elaborately mounted musicals is not an exclusive major studio prerogative. Centering upon the presentation of operatic, classical, topical and folk song music, in which Marion Talley, making her screen debut, and Michael Bartlett score personal triumphs, and Clarence Muse and the Hal Johnson Choir register impressively, the picture also is an intelligent blending of tried and proved comedy, romantic and light dramatic entertainment fundamentals. Although the substantiating story is rather thin, smart direction, together with the application of eye and ear thrilling production values, causes it to serve as a sound basis for the show's chief entertainment quality—the musical content.

Initially the picture is a domestic comedy drama. This phase concerns itself with the antics of the Forrester family, an at-liberty and stranded troupe living in the old family mansion. As Luis Alberni, Nigel Bruce, Mickey Rentschler contribute to the hectic gayety, Bruce prevails upon the only sane member of the menage, Marion Talley, to finance a tour. She, convinced that all are batty, furnishes the money, but absolutely refuses to join them. With the return of the flopping troubadors, to whom have been added Michael Bartlett, Vivienne Osborne, Henrietta Crossman and Ben Blue, the show really gets under way as a musical.

Hearing a voice, Bartlett knows that at last they have the prima donna necessary to make the troupe a big league attraction. In his enthusiasm, not knowing that Miss Talley is singing, he makes a mistake and sends for glad hand promoter Walter Catlett to come and listen. That worthy takes one listen-and-look at Margaret Irving and departs in a hurry. Later, Bartlett hears Miss Talley singing to Rentschler's French horn accompaniment and then begins the battle to get her to join the show. Complicated by her adamant refusal plus her romantic attraction to staid John Eldredge, Bartlett has to resort to daring tactics.

Miss Talley's singing of several operatic, classical, thematic and specially prepared numbers is an artistic treat. Similarly the singing of Bartlett is of high artistic caliber. The production, in settings, costumes, backgrounds, all enhanced greatly by excellent photography, compare favorably with the most pretentious offerings of any company. While there are several slow spots in the picture as previewed, its sponsors, undoubtedly tremendously impressed by audience reaction, can be depended upon to eliminate them

Previewed in the Fox Wilshire Theatre, Los Angeles. This house plays to predominantly class patronage, liberally sprinkled, nevertheless, with ordinary theatre goers. Both groups left no doubt as to their high opinion of the show. McCarthy, Hollywood

Distributed by Republic Pictures. A Nat Levine production. Directed by Aubrey Scotto. Associate producer, Albert E. Levoy. Supervised by Leonard Fields. Screen play by Lester Cole, Nathanael West and Samuel Ornitz. Additional dialogue by Olive Cooper. Story based on idea by Dana Burnet. Songs by Victor Schertzinger. Additional lyrics by Sydney Mitchell and Walter Bullock. Dance director, Larry Ceballos. Music settings by Dr. Hugo Riesenfeld. Musical supervision, Harry Grey. Supervising editor, Murray Seldeen. Photography by John Mescall and Allyn C. Jones. Film editors, Ernest Nims and Robert Simpson. Sound engineer, Terry Kellum. Costumes by Eloise. P. C. A. Certificate No. 2409. Running time, when seen in Hollywood, 90 minutes. (To be cut.) Release date, September 5, 1936. General audience classification.

CAST

Marian Forrester ..... Marion Talley
Michael Williams ..... Michael Bartlett
Henri Forrester ..... Nigel Bruce
Tony ..... Luis Alberni
Madam Bovard ..... Henrietta Crosman
Gloria ..... Vivienne Osborne
Shelton ..... Walter Catlett
Tommy Forrester ..... Mickey Rentschler
Harrison Beecher ..... John Eldredge
Louise ..... Margaret Irving
Specialty Dancer ..... Eunice Healey
Ben Blue ..... Ben Blue
Mr. Hawks ..... Si Jenks
Mrs. Plunkett ..... Josephine Whittell
Choir Leader ..... Clarence Muse
Hall Johnson Choir

Sing, Baby, Sing

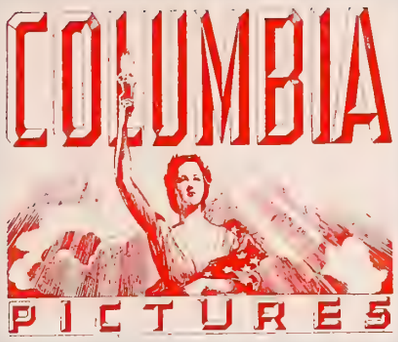
(20th Century - Fox)

Comedy

As sheer nonsensical farce, "Sing, Baby, Sing" is so different from any recent or current comedy picture that possibility of comparison is precluded. A merry, mad piece of film merchandise, it's one round of foolishness. For ninety minutes, with one ridiculous situation serving as a basis for the tomfoolery, the film rings in a succession of nutty interludes and specialties.

Whatever happens, whether it's musical or supposed to be dramatic, the air of high or low comedy never is forgotten. It may be the Ritz Brothers presenting their insanely conceived specialties, particularly their burlesquing of Dr. Jekyll and Mr. Hyde, with Frankenstein

(Continued on page 59)



THESE ARE RELEASES ABOUT TO BREAK . . . ONE COMING IMMEDIATELY AFTER THE OTHER . . . ALL WITHIN THE FIRST QUARTER OF THE 1936-37 SEASON . . . THE FASTEST, HARDEST-HITTING SCHEDULE WE HAVE EVER HAD

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JEAN ARTHUR

JOEL McCREA

in

ADVENTURE IN MANHATTAN

with REGINALD OWEN · THOMAS MITCHELL · HERMAN BING

Directed by Edward Ludwig · From a story by May Edginton



IRENE DUNNE

in

THEODORA GOES WILD

with MELVYN DOUGLAS

Directed by Richard Boleslawski



BING CROSBY

in

PENNIES FROM HEAVEN

with MADGE EVANS · EDITH FELLOWS

An Emanuel Cohen production · Directed by Norman McLeod

Story by Jo Swerling · Songs by Arthur Johnson and John Burke



GRACE MOORE

in

INTERLUDE

Story by Robert Riskin

ROSALIND RUSSELL JOHN BOLES

in the Pulitzer Prize Play

CRAIG'S WIFE



with BILLIE BURKE · DOROTHY WILSON
THOMAS MITCHELL · RAYMOND WALBURN

Directed by Dorothy Arzner · From the play by George Kelly



CHESTER MORRIS FAY WRAY

in

THEY MET IN A TAXI

with LIONEL STANDER · RAYMOND WALBURN

Directed by Alfred E. Green · Story by Octavus Roy Cohen

FRANK CAPRA'S

great production

RONALD COLMAN

in

LOST HORIZON

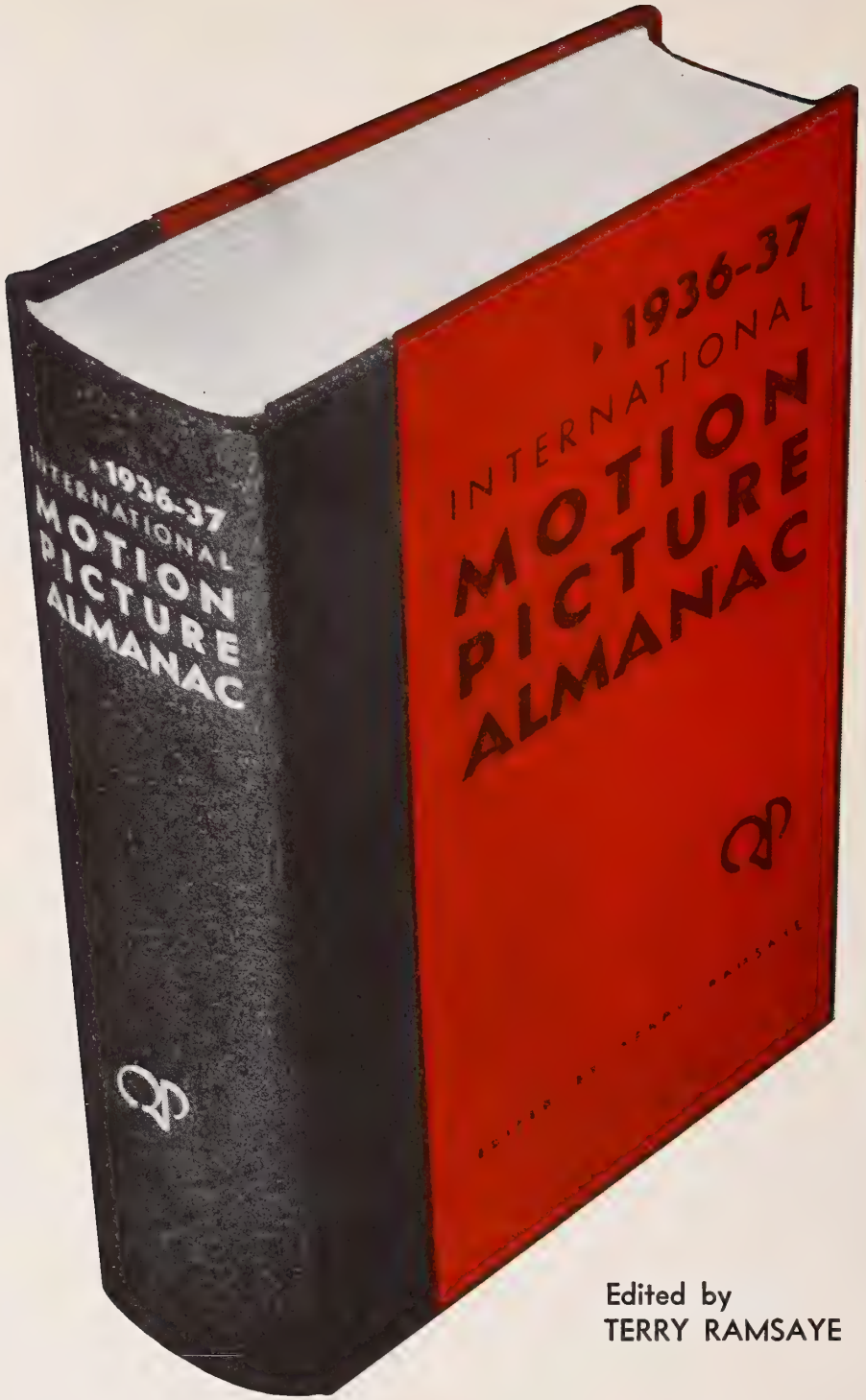


with

EDWARD EVERETT HORTON · H. B. WARNER · JANE WYATT · SAM JAFFE
MARGO · JOHN HOWARD · THOMAS MITCHELL · ISABEL JEWELL

Screenplay by Robert Riskin · From James Hilton's novel

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Edited by
TERRY RAMSAYE

"It's a Wonder Book"

J. W. McNamara, Boston exhibitor, says of the 1936-7 International Motion Picture Almanac: "Thanks much for my Almanac, it certainly is a wonder book."

INTERNATIONAL MOTION PICTURE ALMANAC

A QUIGLEY PUBLICATION

ROCKEFELLER CENTER NEW YORK

thrown in for good measure, that are permitted to go wild on the screen. It may be Ted Healy's frantic attempts to prove that he's a magician, or it may permit Patsy Kelly to be the object of interest for the moment. But when they and the many others have had their fling—while even Michael Whelan tries to promote his romance with Alice Faye and at the same time keep her on an even keel as she mixes up with Adolphe Menjou, definitely and grandly recreating the addle-brained Shakesperean trooper—the picture goes mad again.

There's no rhyme or reason to all that happens. Laugh provocation is the film's sole objective and no matter what ridiculous angles have to be attacked, they are approached with zip and zest. Still, everything is done with the utmost good taste to establish "Sing, Baby, Sing" as the kind of attraction one can safely put his endorsement on as one of the funniest pictures of the season. A whirlwind of silliness that is always desirable entertainment, it's the kind of picture that permits exhibitors to enjoy high carnival of ridiculous ballyhoo.

Previewed in studio projection room.

McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by Sidney Lanfield. Associate producer, B. G. De Sylva. Screen play by Milton Sperling, Jack Yellen and Harry Tugend. Original story by Milton Sperling and Jack Yellen. Music and lyrics: "Love Will Tell" and "Sing, Baby, Sing," by Lew Pollack and Jack Yellen; "You Turned the Tables on Me," by Louis Adler and Sidney D. Mitchell; "When Did You Leave Heaven?" by Richard A. Whiting and Walter Bullock. Photographed by Peverell Marley. Art director, Mark-Lee Kirk. Set decorations by Thomas Little. Assistant director, Fred Fox. Film editor, Barbara McLean. Costumes by Royer. Sound, Arthur Von Kirbach, Roger Heman. Musical direction, Louis Silvers. P. . A. Certificate No. 2414. Running time, when seen in Hollywood, 90 minutes. Release date, August 21, 1936. General audience classification.

CAST

Joan Warren	Alice Faye
Bruce Farraday	Adolphe Menjou
Nicky	Gregory Ratoff
Al Craven	Ted Healy
Fitz	Patsy Kelly
Ted Blake	Michael Whalen
Ritz Brothers	Themselves
Robert Wilson	Montagu Love
Telephone Operator	Dixie Dunbar
Mac	Douglas Fowley
Tony Renaldo	Tony Martin
Farraday's Nurse	Virginia Field
Brewster	Paul Stanton
Doctor	Paul McVey
Joe	Cully Richards

Stage Struck

(First National)

Comedy Romance Drama

Produced by an organization specializing in the presentation of girl glamoured, music embellished, lavishly mounted backstage shows, this is a tuneful comedy romance drama of rather different variety. Not unique but, nevertheless, refreshing motivating story quality vies for entertainment supremacy with colorfully mounted spectacle features, songs and specialty numbers.

The cast, headed by Dick Powell, Joan Blondell, Warren William and Frank McHugh, is backed up by a long list of familiar names, while one newcomer, Jeanne Madden, makes an impressive debut. Compared to earlier pictures made by this company and considering future films of the same classification, "Stage Struck" seems to have the qualities that please patrons of song studded comedy.

Not discounting the importance which inserted production effects exert upon narrative, the plot, in line with title significance, carries audiences into a full backstage atmosphere. The theme is written around a stage struck girl, Peggy Revere, who wants to be a leading lady and is willing to finance production if only given the opportunity. Continually played in the atmosphere of comedy, with dance director George Randall driven to distraction by Harris' demands that Peggy be given a part, the result is that Peggy walks out on Harris, who fires Randall. As affairs in Peggy's private life add to the comedy and light drama of the offering, another stagestruck damsel, Ruth Williams, fresh from the country, asks jobless Randall for a job.

The picture can be sold as a comedy, musical or girl glamour feature. Though seemingly long in running time, action is fast paced, music and dance numbers are included in the right spots, while the humorous contrast to the romantic and light dramatic situations accounts for plenty of laughs.

Previewed in the studio projection room.

McCarthy, Hollywood

Produced and distributed by Warner-First National. Directed by Busby Berkeley. Screen play by Tom Buckingham and Pat C. Flick. Story by Robert Lord. Lyrics and music by E. Y. Harburg and Harold Arlen. "The Income Tax" and "The Body Beautiful" written and sung by the Yacht Club Boys. Assistant director, Bill Cannon. Orchestral arrangements by Ray Heindorf. Photography by Byron Haskin, A. S. C. Film Editor, Tom Richards. Musical director, Leo F. Forbstein. Art director, Robert Haas. Gowns by Orry-Kelly. Special photographic effects by Fred Jackman. Dialogue director, Irving Rapper. P. C. A. Certificate No. 2074. Running time, when seen in Hollywood, 90 minutes. Release date, September 12, 1936. General audience classification.

CAST

George Randall	Dick Powell
Peggy Revere	Joan Blondell
Fred Harris	Warren William
Sid	Frank McHugh
Ruth Williams	Jeanne Madden
Grace	Carol Hughes
Gilmore Frost	Craig Reynolds
Wayne	Hobart Cavanaugh
Oscar Freud	Johnnie Arthur
Mrs. Randall	Spring Byington
Dr. Stanley	Thomas Pogue
Burns Heywood	Andrew Tombes
Toots O'Connor	Lulu McConnell
Cooper	Val Stanton
Marley	Ernie Stanton
Riordan	Edward Gargan
Heney	Ed. Chandler
Yvonne	Libby Taylor
Mrs. Cassidy	Mary Gordon

Yacht Club Boys

A Son Comes Home

(Paramount)

Character Drama

Although this picture has not been the beneficiary of any great advance ballyhoo, it seems to be one that, under skillful showmanship handling, can make a profound impression upon those who see it. It's an off the beaten path type of picture; the kind which in comparison with the current run of entertainment took considerable courage to produce. Mainly it is a character drama. It tells the story of a woman who put her sense of justice and fair play above that of mother love. In doing so it glows with a warm, human tenderness, with pathos and drama that play upon the emotions. As Mary Boland, essaying her first dramatic screen role, performs in a manner that calls for the use of superlatives, the story is honestly presented, directed with precision that eschews any artificiality and acted by the entire cast in a manner to match the strides of Miss Boland.

As a kind-hearted proprietor of a San Francisco waterfront chowder house, Mary Grady's great heartache is concern for her runaway son. Legitimately, reporter Steve publicizes her as the angel of the waterfront. A gas station attendant is killed and an innocent accomplice in the act, Denny, is arrested. Reading the papers, he gets the idea of palming himself off as Mary's son. The sympathetic woman, however, detects the ruse, but her heart goes out to a homeless boy in trouble. In Mary's home, Denny sees a picture of her deceased husband and recognizes in it a resemblance to the killer. Calling upon Steve for assistance, a transient sailor named Brennan is brought face to face with Mary. Mutual recognition is immediate, and though Mary's son makes a brutally desperate plea for motherly help, Mary demands that the boy acknowledge his crime that an innocent boy may be saved. Frantic, Brennan tries to escape, only to be mowed down by the police, and Mary goes home to take Denny as her son.

So played that it is compelling in its emotional dramatic quality, with never a trace of sloppy sentimentality, the straight from the shoulder character of the show has appeal for patrons who understand and appreciate sincerely presented serious entertainment. As the preview audience recognized its merit by watching in silence, it is evident that if the film's substance is made known to the theatre going public they will support it in a manner worthy of its value and importance as sympathy stirring screen merchandise.

Previewed in Ritz Theatre, Los Angeles.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Albert Lewis. Directed by E. A. Dupont. Story by Harry Hervey. Screen play by Sylvia Thalberg. Art direction, Hans Dreier and Earl Hedrick. Photographed by William Mellor. P. C. A. Certificate No. 2396. Running time, when seen in Hollywood, 75 minutes. Release date, July 31, 1936. General audience classification.

CAST

Mary Grady	Mary Boland
Jo	Julie Haydon
Denny	Donald Woods
Steve	Wallace Ford
Detective Kennedy	Roger Imhof
Brennan	Anthony Nace
Effie Wimple	Gertrude W. Hoffman
Essie Wimple	Eleanor Wesselhoeft
Prosecutor	Charles Middleton
District attorney	Thomas Jackson
Gasoline station owner	John Wray
Sheriff	Robert Middlemass
Proprietor	Lee Kohlmar
Bladen (defense attorney)	Herbert Rawlinson
Nurse	Ann Evers

Piccadilly Jim

(Metro-Goldwyn-Mayer)

Comedy

A comedy, this is the kind of picture that pleases any kind of audience of any age or taste. In story content, prestige of stars and supporting players, substantiating production values and quality of entertainment provided, it is running over with showmanship availability.

From first to last, in dialogue, situations and action, the film is light, gay and airy. While it is that type of picture that permits many things to be said about it to pique patron interest, one of its outstanding features is that it presents Robert Montgomery in the type of character that won him legions of admirers. Likewise the work of the other cast members, especially Cora Witherspoon, Frank Morgan, Eric Blore, Billie Burke, Robert Benchley, Tommy Bupp, Ralph Forbes, is of the caliber that makes for much happiness for all who see the attraction.

Early London-localed sequences smartly establish identities and hint at the ensuing theme. Carnoonist Jim Crocker's particular activity in life is exercising of filial control over his playboy ham actor father. At the moment, Crocker, Sr., is all agog over Eugenia Pett, but he gets nothing but the cold shoulder and bum's rush from social climber Cora Pett, who keeps husband Herbert and daughter Eugenia under her thumb, though she can't do much with the family razzing brat Ogden. In the meantime, Jim has become all excited over Ann Chester, a young lady who always manages to elude him. To avenge his father's shoddy treatment at the hands of Cora, Jim, with the nom de plume Piccadilly Jim, starts a cartoon series lampooing the Petts.

Previewed in Westwood Village Theatre. The highly appreciative audience frequently interrupted the picture with applause. The reaction following the fadeout was one of extreme appreciation.

McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Harry Rapf. Directed by Robert Z. Leonard. Screen play by Charles Brackett and Edwin Knopf. From the book by P. G. Wodehouse. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Joseph Ruttenberg. Film editor, William S. Gray. Assistant director, Sandy Roth. P. C. A. Certificate No. 2456. Running time, when seen in Hollywood, 90 minutes (to be cut). Release date, August 14, 1936. General audience classification.

CAST

Jim Crocker	Robert Montgomery
Mr. Crocker	Frank Morgan
Ann Chester	Madge Evans
Bayliss	Eric Blore
Eugenia	Billie Burke
Macon	Robert Benchley
Lord Priory	Ralph Forbes
Nesta Pett	Cora Witherspoon
Ogden Pett	Tommy Bupp
Paducah	Aileen Pringle
Herbert Pett	Grant Mitchell
Editor	E. E. Clive
Taxi-Driver	Billy Bevan

(Reviews continued on page 62)

MARY OF HOLDS FOR RADIO CITY

ONLY FIVE PICTURES SINCE THE EST THEATRE, FOUR YEARS AGO,

RKO RADIO PICTURES

SCOTLAND
THIRD WEEK
MUSIC HALL

OPENING OF THE WORLD'S LARG-
HAVE HELD FOR THREE WEEKS . . .

"LITTLE WOMEN" *
"TOP HAT" *
"FOLLOW THE FLEET" *
"LOVE ME FOREVER"
"MARY OF SCOTLAND" *

*** FOUR OUT OF THE FIVE ARE RKO-RADIO PICTURES**

Star for a Night

(20th Century-Fox)

Comedy Drama Spectacle

Here's a show that looks like money in the bank. It's made up of things people like to see. It runs the range of entertainment showmanship from domestic comedy drama, through which runs a vein of appealing pathos, to an action packed spectacle of on-stage life. Based on a gay deception idea, it moves to the tune of drama, comedy, romance, conspiracy, music and hokum atmosphered melodrama. The human interest manner in which all the elements are blended elevates the film to a status of screen merchandise of above average values.

Though much ground is covered, the plot is simple and appealing. Living in Austria, Mrs. Lind, afflicted with blindness, believes her three children in America are great personalities. As they have scrimped and saved to provide surgical attention for her, they likewise have deluded her into thinking they are doing all right for themselves. But in New York, stage star Nina is only a chorus girl; Anna, rather than being a concert pianist, is a dime store song plugger, and Fritz is not an auto magnate but drives a taxi.

Without warning, Mrs. Lind arrives to live with her famous brood. Then the fun begins. Inspired by Nina, the family are to continue the deception rather than break their mother's heart. It's pathos tinged fun when Fritz rides her home in his taxi. It is continued in the Third Avenue walk-up flat which the unseeing mother is made to believe is a veritable palace. The story turns hilariously comic when Nina, along with show girl pals Mamie and Mildred, convinces golddigger chorine Ellen that she should send her boy friend on a vacation and permit the menage to move into her gaudy apartment. A dramatic twist is taken when Dr. Spellmeyer, romantically inclined toward Anna, and sympathetic to the deception, starts to treat Mrs. Lind's eyes and panic stricken Nina decides something must be done if she is to continue the illusion that she's a star.

Where the picture is supposed to be dramatic, it is so. Emotion stirring quality, rather than being ladled on, is applied intelligently and believably. When it's comedy, it's novel, gay and refreshing fun. There's a combination of elements for any taste.

Previewed in the Fox Wilshire Theatre. Audience reaction was highly favorable.

McCarthy, Hollywood

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Lewis Seiler. Screen play by Frances Hyland, Saul Elkins. Based on the play "Die Heilige Luege" by Karin Michaelis. Music and lyrics, "Over a Cup of Coffee" and "Down Around Malibu Way" by Harry Akst and Sidney Clare. Photography by Ernest Palmer. Art direction by Duncan Cramer. Assistant director, Sidney Bowen. Film editor, Alex Troffey. Costumes by Herschel. Sound, George Leverett, Harry Leonard. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 2421. Running time, when seen in Hollywood, 75 minutes. Release date, August 28, 1936. General audience classification.

CAST

Nina Lind	Claire Trevor
Mrs. Lind	Jane Darwell
Mamie	Arline Judge
Anna Lind	Evelyn Venable
Dr. Spellmeyer	J. Edward Bromberg
Fritz Lind	Dean Jagger
James Dunning	Alan Dinehart
Ellen	Joyce Compton
Mildred	Susan Fleming
Katherine Lind	Adrienne Marden
Dr. Helmkin	Frank Reicher
Paul Lind	Dickie Walters
Eddie	Chick Chandler
Josephine Lang	Astrid Allwyn
Hattie	Hattie McDaniel

China Clipper

(Warner)

Drama

"China Clipper" is really two stories. In stirring dramatic fashion one phase traces the history of American commercial aviation development. The other tells the human interest story of a man, an idea and an ideal. As it depicts the progress of aviation from the period immediately following the war to its present status, the film literally is a scientific education. As it tells the story of the man who sacrificed everything, family, home and friends on the altar of his vision, dreaming that one day he would see his hopes realized, it is human interest entertainment of high caliber.

Paying tribute to the ingenuity and courage of the men, who in the face of insurmountable obstacles made possible the present status of commercial aviation, Pat O'Brien, inspired by Lindbergh's conquest of the Atlantic, plans a trans-Pacific line. With flying buddy Ross Alexander, designer H. B. Walthall and backer Addison Richards, O'Brien starts a Washington-Philadelphia line which shortly succumbs to financial troubles. Still pursuing his dream, O'Brien, despite the pleas of his wife, Beverly Roberts, to devote his efforts otherwise, but joined by another buddy, Humphrey Bogart, prevails upon Alexander and Walthall to experiment with him on the first clipper ships flying the Caribbean. Success of the line, a matter of record, intensifies O'Brien's dream to span the Pacific. His devotion to his ideal causing his wife to leave him and Bogart to be fired, O'Brien drives Walthall to his death working on plans for the China Clipper. Mortgaging his South American line holdings to finance the flight, O'Brien's sacrifices bring ace flyer Bogart back to him. Against the most tremendous hazards the big ship takes off. Suspense is rigid as the world and O'Brien await news of the ship. When it lands safely in China and word is flashed back, O'Brien and Miss Roberts happily discuss a second honeymoon on the China Clipper.

An exploitation show if there ever was one.

Previewed in Warner's Hollywood Theatre. Reaction of the audience denoted wide popularity for the picture.

McCarthy, Hollywood.

Produced and distributed by Warner-First National. Directed by Raymond Enright. Assistant director, Lee Katz. Screen play by Frank Wead. Photographed by Arthur Edeson. Film editor, Owen Marks. Special photographic effects by Fred Jackman. Art director, Max Parker. Dialogue director, Gene Lewis. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 2227. Running time, when seen in Hollywood, 83 minutes. Release date, August 22, 1936. General audience classification.

CAST

Dave Logan	Pat O'Brien
Jean Logan	Beverly Roberts
Tom Collins	Ross Alexander
Hap Stuart	Humphrey Bogart
Sunny Avery	Marie Wilson
Jim Horn	Joseph Crehan
Mr. Pierson	Joseph King
B. C. Hill	Addison Richards
Mother Brunn	Ruth Robinson
Dad Brunn	Henry B. Walthall
Radio operator on Clipper	Carlyle Moore, Jr.
Co-pilot on Clipper	Lyle Moraine
Co-pilot on Clipper	Dennis Moore
Navigator	Wayne Morris
Bill Andrews	Alexander Cross
Pilot	William Wright
Department of Commerce inspector	Kenneth Harlan
Secretary	Anne Nagel
Secretary	Marjorie Weaver
Radio operator	Milburn Stone
Radio operator	Owen King

Mickey's Circus

(U.A.-Disney)

Color Cartoon

Star performer in Mickey's circus is Donald Duck, whose star performers, in turn, are trained seals, big and little and unanimously hungry, whose alternate defiance and obedience of their maestro impart to the subject its humor. The tempo is well maintained and there are at least two laughs that start at the waistline, quite a number of lesser ones.—Running time, 8 minutes.

Listen To Freezin'

(RKO Radio)

Fair Comedy

Billed as a burlesque on high-pressure salesmanship with story by Al Boasberg, this short subject is only fair comedy. A newly married couple await the arrival of the bride's mother. When she does appear she complains about the house, so the husband obligingly moves to a bungalow. The mother then kicks about the old-fashioned ice-box, so husband and wife set out to buy a refrigerator. They meet a super-salesman, who talks them into buying one of every model in the store. Players are Lew Kelly, Ruth Hiatt, Elsie Newell and Edward Keane. Running time, 15 minutes.

Hill Tillies

(MGM)

Good Comedy

A good comedy featuring the team of Patsy Kelly and Lyda Roberti. The two girls, desirous of some publicity, migrate to the woods for a 10-day stay. They become lost and their agent sends two Indians in the woods to find them. After their experience with the Indians and a crazy man, the girls are ready to call it a day. Running time, 18 minutes.

Pathe Topics, No. 7

(RKO Radio)

Timely

A timely and interesting picturization of Harvard University, which this year is celebrating its 300th anniversary. The oldest University in this country, Harvard has buildings dating back to pre-revolutionary days which the camera depicts from various angles. Other points of historical interest covered include the Harvard Yard and the chapel built to commemorate the University's World War dead. Running time, 9 minutes.

Going Places, No. 25

(Universal)

Historic Nova Scotia

Comprehensive scenes of the land of the Acadians are here depicted, with narrative by Lowell Thomas. Apple trees brought by the French settlers are now thriving orchards, producing cider. In the Bay of Fundy a 7,000-ton steamer enters the Avon river at high tide and a few hours later is resting high and dry on the bottom, waiting for the high tide to continue on its journey. Shots of trapping fish in the low tide and lobster fishing complete the short. Running time, 10 minutes.

Lulu's Love

(Paramount)

Puppet Show

This is a puppet show. The puppets are called plastic puppets. That seems to mean that they are flexible instead of, or as well as, articulated. Most of the puppets are in canine image. They are endowed with human attributes. They portray a rudimentary love story. The figures are peculiarly unprepossessing and the comedy is of lean and meagre kind. It is all very dull. —Running time, 10 minutes.

Mickey's Rival

(U.A.-Disney)

Color Cartoon

A pleasantly pastoral interlude is afforded by the triumph of Mickey over a bull and a smart-aleck rival, reminiscent of the Max Hare seen in other Disney subjects, who interrupt, singly and together, his picnic with the fair Minnie. The subject is less complex than many of the recent Disney fabrications but wholly entertaining.—Running time, 8¼ minutes.

Play, Don

(Paramount)

Orchestral Short

Don Bestor, heard on a popular radio program a while back, puts his band through its paces in front of a studio audience that looks and acts a little too much like a studio audience to do the band or soloists much good. They could have used help, too. The highlight is a vibra-harp solo by Bestor, who uses the surefire "Star Dust" for the purpose. Otherwise the subject is pretty placid.—Running time, 11 minutes.

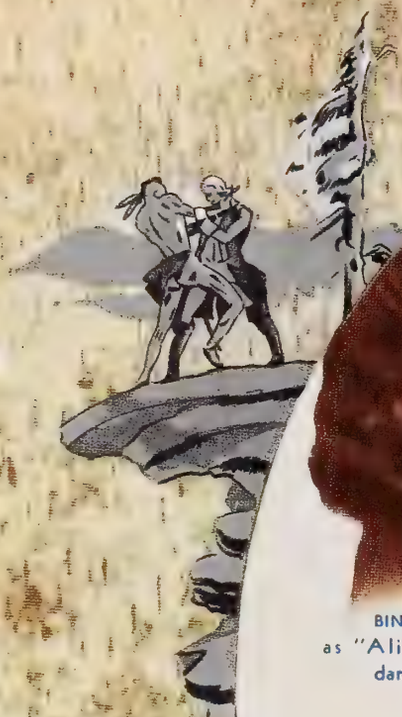


JAMES FENIMORE COOPER'S

Immortal Classic

The LAST of the MOHICANS

A MOST THRILLING STORY MADE GREATER BY A PERFECT CAST!





RANDOLPH SCOTT
as "Hawkeye" the primitive man of the forest...

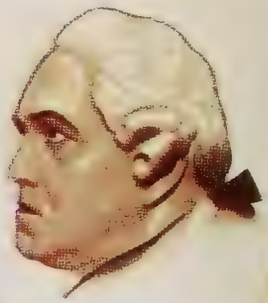


HENRY WILCOXON
as "Major Heyward" courageous in love and war.

BINNIE BARNES
as "Alice" who loved dangerously...



PHILIP REED
as "Uncas", the last of the Mohicans...



HUGH BUCKLER
as "Colonel Munro"... a stern soldier fighting for colonial empire



BRUCE CABOT
as "Magua", deceitful tribesman who hates the white man



HEATHER ANGEL
as "Cora" who gave her life for love...



ROBERT BARRAT
as "Chingachgook", Mohican Chief who befriends the colonists

JAMES FENIMORE COOPER'S
Immortal Classic

THE LAST OF THE MOHICANS

The mightiest drama America ever knew...of bitter struggle for a brave new world...of courage standing firm and unbowed in the face of insurmountable odds ...of romance torn from the hand of a grudging destiny...Truly the most thrilling entertainment the screen could offer...breath-taking in its action...vibrant in its romance...unforgettable in its power...

Released thru UNITED ARTISTS

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 8, 1936 from 107 theatres in 18 major cities of the country was $1,083,961, an increase of $37,611 over the total for the preceding week ended August 1, 1936, when 106 theatres in 18 large cities aggregated $1,046,350.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
Boston			Picture	Gross	Picture	Gross		
Boston	3,246	35c-65c	"Crash Donovan" (Univ.) and "Moonlight Murder" (MGM)	10,500	"Navy Born" (Republic) and "The Last Outlaw" (Radio)	7,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere")	35,000
							Low 6-13-36 "The Harvester" and "Abdul the Damned"	4,000
Fenway	1,382	30c-50c	"Earthworm Tractors" (F.N.) and "Educating Father" (20th Cent.-Fox)	4,000	"The Poor Little Rich Girl" (20th Century-Fox) and "Border Flight" (Para.)	4,000	High 3-14-36 "The story of Louis Pasteur" and "The Voice of Bugle Ann"	8,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	2,500
Keith's Memorial	2,907	25c-65c	"Meet Nero Wolfe" (Col.)	12,000	"White Fang" (20th Cent.-Fox)	8,000	High 2-29-36 "Follow the Fleet"	37,000
							Low 8-17 "Jalna"	5,500
Loew's Orpheum	2,970	25c-55c	"The Devil Doll" (MGM) and "We Went to College" (MGM)	12,000	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue)	10,000	High 11-16 "Mutiny on the Bounty"	25,000
							Low 6-27-36 "Sins of Man" and "Half Angel"	9,000
Loew's State	3,537	25c-55c	"The Devil Doll" (MGM) and "We Went to College" (MGM)	11,000	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue)	9,500	High 11-16 "Mutiny on the Bounty"	24,500
							Low 7-6 "Sanders of the River" and "Unknown Woman"	7,500
Metropolitan	4,332	35c-65c	"Rhythm on the Range" (Para.) (on stage: Benny Davis and revue)	23,000	"Green Pastures" (W.B.) (plus stage revue)	23,000	High 4-6 "Private Worlds" (plus stage show)	56,000
							Low 7-20 "Men Without Names"	14,000
Paramount	1,793	25c-50c	"Earthworm Tractors" (F.N.) and "Educating Father" (20th Cent.-Fox)	6,000	"The Poor Little Rich Girl" (20th Century-Fox) and "Border Flight" (Para.)	6,500	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	4,000
Buffalo								
Buffalo	3,489	30c-50c	"Suzy" (MGM)	17,100	"Early to Bed" (Para.) (on stage: Major Bowes' Amateurs)	23,000	High 4-27 "Mississippi"	23,800
							Low 7-27 "Broadway Gondolier"	6,600
Century	3,000	25c	"White Fang" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox)	5,200	"The Return of Sophie Lang" (Para.) and "Treachery Rides the Range" (W.B.)	5,100	High 1-11-36 "King of Burlesque"	9,500
							Low 8-3 "Mad Love" and "Dog of Flanders"	3,800
Great Lakes	3,000	25c-40c	"The Green Pastures" (W.B.)	10,500	"Earthworm Tractors" (F.N.)	7,300	High 11-16 "Mutiny on the Bounty"	22,000
							Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	4,900
Hippodrome	2,500	30c-50c	"The Devil Doll" (MGM) and "We Went to College" (MGM)	7,500	"Two Against the World" (W.B.) and "Amateur Gentleman" (U.A.)	4,800	High 2-9 "David Copperfield"	17,200
							Low 4-11-36 "Timothy's Quest" and "My Marriage"	3,800
Lafayette	3,300	25c	"Secret Agent" (GB) and "One Way Ticket" (Col.)	6,800	"Hell Ship Morgan" (Col.) and "The Mine With the Iron Door" (Col.)	6,800	High 1-12 "Broadway Bill"	17,100
							Low 7-27 "A Notorious Gentleman" and "Strange Wives"	4,100
Chicago								
Apollo	1,400	30c-60c	"San Francisco" (MGM)	6,000	"Devil Doll" (MGM) (2nd week)	4,600	High 3-21-36 "The Story of Louis Pasteur"	11,800
							Low 5-25 "The Devil is a Woman"	1,000
Chicago	4,000	35c-68c	"Rhythm on the Range" (Para.) (on stage: Major Bowes' Dance Band and Amateurs)	39,000	"The Poor Little Rich Girl" (20th-Fox) (on stage: Hal Sherman and Revue)	32,500	High 1-18-36 "The Bride Comes Home"	56,600
							Low 4-27 "Living on Velvet"	24,000
Garrick	900	30c-60c	"Poor Little Rich Girl" (20th Cent.-Fox)	6,800	"Earthworm Tractors" (F.N.)	7,200	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo"	9,700
							Low 5-4 "One New York Night"	3,000
Oriental	3,490	25c-40c	"Palm Springs" (Para.) (on stage: Fur Show and Vaudeville)	15,000	"Three Godfathers" (MGM) (plus stage revue)	15,300	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs)	25,500
							Low 9-21 "Man on the Flying Trapeze"	13,400
Palace	2,509	25c-60c	"Secret Agent" (GB) (on stage: Bill Robinson)	22,000	"Let's Sing Again" (Radio) (on stage: Marx Bros.)	32,000	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show)	35,200
							Low 4-11-36 "Love Before Breakfast"	6,000
Roosevelt	1,591	30c-60c	"Suzy" (MGM) (2nd week)	11,000	"Suzy" (MGM) (1st week)	13,800	High 1-5 "Forsaking All Others"	27,000
State-Lake	2,776	20c-35c	"M'Liss" (Radio) (on stage: Verne Buck and revue)	14,400	"The Unguarded Hour" (MGM) (on stage: Verne Buck and revue)	13,200	Low 11-23 "O'Shaughnessy's Boy"	7,000
							High 3-23 "The Little Minister"	17,000
United Artists	1,700	30c-60c	"The Green Pastures" (W.B.)	17,600	"San Francisco" (MGM) (5th week)	11,200	Low 7-20 "Alias Mary Dow"	8,000
							High 2-29-36 "Modern Times"	35,500
							Low 4-13 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"The Green Pastures" (W.B.)	6,000	"The Poor Little Rich Girl" (20th Cent.-Fox)	5,750	High 1-12 "Bright Eyes"	9,000
Hippodrome	3,800	30c-42c	"To Mary—With Love" (20th Cent.-Fox)	15,500	"The Green Pastures" (W.B.)	14,000	Low 6-22 "The Daring Young Man"	1,300
							High 9-21 "Top Hat"	27,500
RKO Palace	3,100	30c-60c	"Public Enemy's Wife" (W.B.) (on stage: Duke Ellington and Band)	18,500	"M'Liss" (Radio) (plus stage show)	10,000	Low 8-24 "Dante's Inferno"	5,250
							High 4-6 "Transient Lady"	39,000
State	3,400	30c-42c	"The Devil Doll" (MGM) (on stage: Marx Brothers) (30c-60c)	26,000	"Suzy" (MGM)	17,000	Low 6-8 "Break of Hearts"	5,500
							High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston)	40,500
							Low 3-16 "Folies Bergere"	6,000
Stillman	1,900	30c-42c	"Suzy (MGM)	6,000	"San Francisco" (MGM) (2nd week)	9,000	High 7-25-36 "San Francisco"	11,000
							Low 5-9-36 "Too Many Parents"	2,000
Denver								
Aladdin	1,500	25c-50c	"White Fang" (20th Cent.-Fox)	3,000	"The Poor Little Rich Girl" (20th Cent.-Fox)	4,000	High 3-28-36 "Little Lord Fauntleroy"	5,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	600
Broadway	1,500	25c-40c	"Suzy" (MGM)	3,000	"The Count of Monte Cristo" (U.A.) (3 days)	1,200	High 5-16-36 "The Great Ziegfeld" (50c-$1.36)	8,000
					"The House of Rothschild" (U.A.) (2 days)	1,800	Low 12-28 "Unfinished Symphony"	300
					"Les Miserables" (U.A.) (2 days)	500		
Center	1,500	15c-35c	"Jack Ahoy" (GB) (plus vaudeville)	2,500	"Murder by Television" (Imperial)	2,500	.....	.....
Denham	1,500	25c-40c	"Rhythm on the Range" (Para.)	6,500	"There's Always Tomorrow" (Univ.)	5,000	High 2-29-36 "Klondike Annie"	13,000
							Low 8-24 "Without Regret"	1,750
Denver	2,500	25c-50c	"The Green Pastures" (W.B.) (plus stage band)	11,500	"Suzy" (MGM) (plus stage band)	13,000	High 11-16 "Mutiny on the Bounty"	15,000
							Low 12-28 "Here Comes the Band"	1,500
Orpheum	2,600	25c-40c	"The Big House" (MGM) and "Dancing Lady" (MGM) (re-issue)	8,000	"The Bride Walks Out" (Radio) and "M'Liss" (Radio)	6,000	High 5-18 "Romance in Manhattan"	16,000
							Low 12-28 "The Perfect Gentleman"	2,000
Paramount	2,000	25c-40c	"Border Patrolman" (20th Cent.-Fox) and "I Stand Condemned" (U.A.)	2,500	"Pride of the Marines" (Col.) and "One-Way Ticket" (Col.)	3,000	High 5-11 "Bride of Frankenstein"	7,000
							Low 11-30 "Bad Boy"	800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"To Mary—With Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (5 days)	13,000	"Suzy" (MGM) and "Half Angel" (20th Century-Fox)	13,900	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"The Devil Doll" (MGM) and "Grand Jury" (Radio)	5,900	"Counterfeit" (Col.) and "I Stand Condemned" (U.A.)	7,200	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"Satan Met a Lady" (W.B.) and "Love Begins at Twenty" (F.N.)	9,000	"Earthworm Tractors" (F.N.) and "Boulder Dam" (W.B.) (2nd week)	8,400	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Poor Little Rich Girl" (20th Cent.-Fox) (2nd week)	5,100	"Poor Little Rich Girl" (20th Cent.-Fox) (1st week)	7,000	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Rhythm on the Range" (Para.) and "Bunker Bean" (Radio)	7,000	"Spendthrift" (Para.) and "Return of Sophie Lang" (Para.)	3,500	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum' n' Abner for Saturday and Sunday)
Loew's	2,800	25c-40c	"Meet Nero Wolfe" (Col.) and "Three Wise Guys" (MGM)	5,200	"Suzy" (MGM) and "Counterfeit" (Col.)	11,000	Low 3-16 "Transient Lady" 2,000 High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band)
Lyric	2,000	25c-40c	"Two Against the World" (F.N.) (plus stage show)	7,500	"Earthworm Tractors" (F.N.) (plus vaudeville)	9,500	Low 4-6 "Casino Murder Case" 2,750 High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"To Mary—with Love"	12,000	"Grand Jury" (Radio)	6,400	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Dancing Lady" (MGM) (re-issue)	10,800	"Suzy" (MGM)	15,800	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "Three Cheers for Love" (Para.) (6 days)	5,000	"Spendthrift" (Para.)	6,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Meet Nero Wolfe" (Col.) (plus stage show)	7,400	"Three Wise Guys" (MGM) (plus stage show)	8,100	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Poor Little Rich Girl" (20th Cent.-Fox) (2nd week)	4,200	"Poor Little Rich Girl" (20th Cent.-Fox) (10 days-1st week)	11,500	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Anthony Adverse" (W.B.)	18,700	"The Great Ziegfeld" (MGM) (4 days-15th week)	12,600	.....
Four Star	900	30c-55c	"Secret Agent" (GB) (2nd week)	1,800	"Secret Agent" (GB) (6 days-1st week)	3,100	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l	750	35c-40c	"Ecstasy" (Eureka) (3rd week)	3,500	"Ecstasy" (Eureka) (6 days-2nd week)	5,000	High 7-25-36 "Ecstacy" 5,000 (6 days-2nd week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"The Devil Doll" (MGM) and "Grand Jury" (Radio)	5,500	"Counterfeit" (Col.) and "I Stand Condemned" (U.A.)	5,500	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox)	17,500	"Suzy" (MGM) and "Half Angel" (20th Century-Fox)	18,300	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Rhythm on the Range" (Para.) (plus stage show)	21,576	"Spendthrift" (Para.) (plus stage show)	14,200	High 8-10 "Paris in Spring" 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"Satan Met a Lady" (W.B.) and "Love Begins at Twenty" (F.N.)	9,800	"Earthworm Tractors" (F.N.) and "Boulder Dam" (W.B.) (2nd week)	8,900	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "Sins of Man" (20th Cent.-Fox) (3 days)	1,300	"Human Cargo" (20th Century-Fox)	1,200	High 7-25-36 "Sons O' Guns" 2,100 Low 8-1-36 "Human Cargo" 1,200
Minnesota	4,000	25c-55c	"Suzy" (MGM)	10,000	"The Poor Little Rich Girl" (20th Century-Fox)	10,500	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Let's Sing Again" (Radio)	5,600	"The White Angel" (F.N.)	7,500	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"White Fang" (20th Cent.-Fox)	5,000	"Public Enemy's Wife" (W.B.)	5,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 8-8-36 "White Fang" 5,000
World	400	25c-40c	"Show Boat" (Univ.) (7th week)	2,500	"Show Boat" (Univ.) (6th week) (25c-35c)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Spendthrift" (Para.) and "Three Cheers for Love" (Para.)	8,500	"Earthworm Tractors" (F.N.) and "Murder by an Aristocrat" (F.N.)	8,000	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
His Majesty's	1,700	25c-50c	"Chapayev" (Amkino)	3,500	.....		.....
Loew's	3,115	25c-60c	"Early to Bed" (Para.) and "Border Flight" (Para.) (on stage: Herb Williams and revue)	9,500	"The Return of Sophie Lang" (Para.) and "The Invisible Ray" (Univ.) (30c-60c) (plus vaudeville on stage)	9,000	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"San Francisco" (MGM) (3rd week)	6,500	"San Francisco" (MGM) (2nd week)	7,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Bride Walks Out" (Radio) and "Snowed Under" (F.N.)	6,000	"Meet Nero Wolfe" (Col.) and "The Big Noise" (W.B.)	6,000	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (17th week)	14,400	"The Great Ziegfeld" (MGM) (16th week)	13,900	.....
Capitol	4,700	25c-85c	"Suzy" (MGM) (2nd week)	21,000	"Suzy" (MGM) (1st week)	37,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"The Bride Walks Out" (Radio) and "Grand Jury" (Radio)	8,000	"The White Angel" (F.N.) and "Hot Money" (W.B.)	7,500	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	35c-99c	"Rhythm on the Range" (Para.) (on stage: Phil Spitalny and Orch.)	35,000	"Spendthrift" (Para.) (plus stage show)	27,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"The Final Hour" (Col.)	6,000	"We Went to College" (MGM)	6,000	.....
Rivoli	2,200	40c-99c	"The Return of Sophie Lang" (Para.) (2nd week)	5,000	"The Return of Sophie Lang" (Para.) (1st week)	15,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Mary of Scotland" (Radio) (plus stage show)	100,500	"The Green Pastures" (W.B.) (2nd week) (plus stage show)	75,500	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Three Cheers for Love" (Para.) (plus stage show)	25,000	"Earthworm Tractors" (F.N.) (plus stage show)	26,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"The Bengal Tiger" (W.B.)	11,000	"Satan Met a Lady" (W.B.)	13,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

MAINSTAY

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Let's Sing Again" (Radio)	1,800	"Public Enemy's Wife" (W.B.)	2,800	High 3-9 " Wings in the Dark"	3,700
							Low 5-9-36 "Big Brown Eyes"	1,300
Criterion	1,700	10c-55c	"Rhythm on the Range" (Para.)	8,600	"The Poor Little Rich Girl" (20th Cent.-Fox)	6,000	High 9-14 "Steamboat Round the Bend"	10,000
							Low 11-2 "The Case of the Lucky Legs"	2,500
Liberty	1,500	10c-36c	"The Last Outlaw" (Radio) (4 days)	700	"Escape from Devil's Island" (Col.) (4 days)	1,700	High 1-19 "Gentlemen Are Born" and "Crime Doctor"	4,200
			"The Country Beyond" (20th Cent.-Fox) (3 days)	1,300	"The Law in Her Hands" (F.N.) (3 days)	700	Low 10-26 "Little Big Shot" and "I Live for Love"	1,500
Midwest	1,500	10c-55c	"To Mary—with Love" (20th Cent.-Fox)	5,000	"Suzy" (MGM) (8 days)	5,200	High 11-16 "Mutiny on the Bounty"	8,800
							Low 8-24 "The Farmer Takes a Wife"	1,800
Omaha								
Brandeis	1,200	25c-40c	"Meet Nero Wolfe" (Col.) and "M'Liss" (Radio)	3,600	"Earthworm Tractors" (F.N.) and "Murder by an Aristocrat" (F.N.)	5,100	High 9-14 "Top Hat"	9,500
							Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	2,600
Omaha	2,200	25c-40c	"One Rainy Afternoon" (U.A.) and "Things to Come" (U. A.)	4,200	"Suzy" (MGM) and "Absolute Quiet" (MGM)	5,400	High 7-11-36 "San Francisco" and "The First Baby"	11,600
							Low 10-5 "Dante's Inferno" and "She Gets Her Man"	3,600
Orpheum	3,000	25c-40c	"Spendthrift" (Para.) and "Till We Meet Again" (Para.)	7,400	"Poor Little Rich Girl" (20th Cent.-Fox) and "Nobody's Fool" (Univ.)	11,200	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis)	21,150
							Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	5,800
Philadelphia								
Arcadia	600	25c-50c	"Poppy" (Para.)	2,500	"Early to Bed" (Para.)	2,400	High 1-25 "The Bride Comes Home"	4,800
							Low 9-21 "Bonnie Scotland"	800
Boyd	2,400	40c-55c	"The Green Pastures" (W.B.) (2nd week)	12,000	"The Green Pastures" (W.B.) (1st week)	25,000	High 1-4-36 "A Tale of Two Cities"	30,000
							Low 8-17 "Jalna"	6,000
Earle	2,000	25c-55c	"Three Cheers for Love" (Para.) (on stage: Charlie Chase)	13,500	"Spendthrift" (Para.) (6 days) (plus stage revue)	13,500	High 1-4-36 "Miss Pacific Fleet"	22,000
							Low 10-5 "I Live for Love"	9,500
Fox	3,000	40c-65c	"Charlie Chan at the Race Track" (20th Cent.-Fox) (plus stage show)	11,000	"State Fair" (20th Cent.-Fox) (8 days) (on stage: Sylvia Froos and others)	14,500	High 5-9-36 "Under Two Flags" (plus stage show)	31,000
							Low 9-28 "Redheads on Parade"	7,500
Karlton	1,066	25c-40c	"Satan Met a Lady" (W.B.)	2,900	"The Bride Walks Out" (RKO)	2,600	High 10-5 "Top Hat"	6,300
							Low 6-1 "Dinky"	1,200
Keith's	2,000	30c-50c	"San Francisco" (MGM)	3,800	"Trapped by Television" (Col.) (5 days)	1,200	High 4-13 "Roberta"	5,800
							Low 1-2 "The Right to Live"	900
Stanley	3,700	40c-55c	"Suzy" (MGM)	18,000	"San Francisco" (MGM) (6 days-4th week)	14,000	High 7-11-36 "San Francisco"	30,000
							Low 5-11 "Stolen Harmony"	4,000
Stanton	1,700	30c-50c	"The Devil Doll" (MGM)	6,300	"The Crime of Dr. Forbes" (20th Cent.-Fox)	5,200	High 1-11-36 "Riffraff"	10,000
							Low 3-23 "Captain Hurricane"	1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (14th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (13th week)	2,500	High 8-17 "Life Begins at Forty"	2,700
							Low 6-22 "My Heart Is Calling"	1,400
Broadway	1,912	30c-40c	"Suzy" (MGM) and "Navy Born" (Republic) (2nd week)	6,000	"Suzy" (MGM) and "Navy Born" (Republic) (1st week)	6,000	High 5-16-36 "The Singing Kid"	8,500
							Low 7-27 "Calm Yourself" and "Chinatown Squad"	4,000
Mayfair	1,700	30c-40c	"San Francisco" (MGM)	4,000	"Arizona Raiders" (Para.) and "The Spendthrift" (Para.)	3,000	High 1-25-36 "A Midsummer Night's Dream"	12,000
							Low 1-19 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	30c-40c	"Rhythm on the Range" (Para.) and "Public Enemy's Wife" (W.B.) (2nd week)	6,000	"Rhythm on the Range" (Para.) and "Public Enemy's Wife" (W.B.) (1st week)	6,000	High 9-28 "She Married Her Boss"	9,500
							Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	4,000
Paramount	3,008	30c-40c	"To Mary—with Love" (20th Cent.-Fox) and "Educating Father" (20th Cent.-Fox)	7,000	"The Bride Walks Out" (Radio) and "The Crime of Dr. Forbes" (20th Cent.-Fox)	6,000	High 4-20 "Private Worlds"	11,500
							Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	5,000
United Artists	945	30c-40c	"The White Angel" (F.N.)	6,000	"San Francisco" (MGM) (6th week)	6,000	High 5-4 "Cardinal Richelieu"	9,000
							Low 6-8 "Age of Indiscretion"	4,000
San Francisco								
Clay	400	15c-35c	"Canzone Del Sole" (Europa)	1,285	"Dubrovsky" (Amkino)	1,200	High 12-28 "Peasants"	2,500
							Low 7-11-36 "Larsson's Second Marriage"	800
Embassy	1,400	15c-35c	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue) (2nd week)	4,200	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue) (1st week)	4,750	High 4-11-36 "Penitente Murder Case"	6,500
							Low 12-7 "Two Sinners" and "$1,000 a Minute"	2,000
Fox	5,651	10c-35c	"Two Against the World" (F.N.) and "Navy Born" (Republic)	6,200	"Three Cheers for Love" (Para.) and "Arizona Raiders" (Para.)	5,400	High 8-3 "Champagne for Breakfast"	14,800
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Geary	1,400	55c-$1.10	"Anthony Adverse" (W.B.)	14,000	.....		.....	
Golden Gate	2,800	15c-40c	"The Devil Doll" (MGM) (plus 10 acts of vaudeville)	18,000	"M'Liss" (Radio) (plus 10 acts of vaudeville)	15,300	High 3-28-36 "The Leathernecks Have Landed" (on stage: Burns and Allen)	29,000
							Low 5-23-36 "Dancing Pirate" (plus stage band)	9,000
Orpheum	2,440	15c-40c	"Counterfeit" (Col.) and "Border Patrolman" (20th Cent.-Fox) (2nd week)	6,700	"Counterfeit" (Col.) and "Border Patrolman" (20th Cent.-Fox) (1st week)	9,300	High 7-20 "Love Me Forever"	16,780
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	15c-40c	"Rhythm on the Range" (Para.) and "The Return of Sophie Lang" (Para.)	19,000	"Suzy" (MGM) and "Hot Money" (W.B.)	11,000	High 7-11-36 "San Francisco"	23,000
							Low 3-2 "Living on Velvet" and "All the King's Horses"	8,500
St. Francis	1,430	15c-40c	"San Francisco" (MGM) (2nd week)	10,000	"San Francisco" (MGM) (1st week)	12,400	High 8-1-36 "San Francisco"	12,400
							Low 6-29 "No More Ladies"	5,000
Warfield	2,700	15c-40c	"The Green Pastures" (W.B.	16,500	"Earthworm Tractors" (F.N.) and "Spendthrift" (Para.)	13,500	High 10-5 "I Live My Life" (plus stage show)	35,000
							Low 3-28-36 "Colleen" and "Too Many Parents"	13,000
Seattle								
Blue Mouse	950	25c-55c	"San Francisco" (MGM) (2nd week)	3,700	"San Francisco" (MGM) (1st week)	4,200	High 11-30 "Mutiny on the Bounty"	6,100
							Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	2,900
Fifth Avenue	2,500	25c-55c	"The White Angel" (F.N.)	6,200	"Suzy" (MGM) (9 days)	8,250	High 5-11 "Naughty Marietta"	10,200
							Low 4-25-36 "The Trail of the Lonesome Pine"	2,600
Liberty	1,800	20c-55c	"These Three" (U.A.) (2nd week)	5,450	"These Three" (U.A.) (1st week)	6,500	High 9-28 "She Married Her Boss"	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Suzy" (MGM)	3,600	"The Devil Doll" (MGM)	3,100	High 2-16 "Roberta"	6,100
							Low 1-26 "The Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-40c	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox)	5,600	"The Bride Walks Out" (Radio) and "Little Miss Nobody" (20th Cent.-Fox)	5,200	High 9-21 "Top Hat"	10,400
							Low 8-31 "Dante's Inferno" and "Lady Tubbs"	4,800
Palomar	1,500	15c-30c	"Ticket to Paradise" (Republic) (plus vaudeville)	3,950	"Counterfeit" (Col.) (plus vaudeville)	3,350	.....	
Paramount	3,050	20c-30c	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue) (15c-30c)	4,800	"Return of Sophie Lang" (Para.) and "Girl of the Ozarks" (Para.)	4,100	High 12-14 "Annie Oakley"	9,200
							Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	3,250

WHAT THE PICTURE DID FOR ME

Columbia

BROADWAY BILL: Warner Baxter, Myrna Loy—Of course this is old, but it clicked nicely at the box office and gave complete satisfaction.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DEVIL'S SQUADRON, THE: Richard Dix, Karen Morley—Played this with "Broadway Handicap" and it pleased the Handicap audience. Ideal action picture. Played July 17.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—Grace Moore failed to hold her former fans in this one. Business about one-half as much as we expected. Just another picture in Hopewell. The patrons stayed at home. Played July 20-21.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—Opened to fair business on Sunday and held up better than average for Monday and Tuesday. It seemed hard to sell before opening, but is one of those pictures that people tell their friends about. The sanity trial in this is one of the best things ever put on the screen. I had quite a bit of repeat business. Played July 19-21.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ROAMING LADY: Fay Wray, Ralph Bellamy—This is a refreshing bit of entertainment. Good story and dandy lines. Well liked by our patrons. Played August 1.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

WESTERN COURAGE: Ken Maynard, Geneva Mitchell—More than the usual amount of music in this makes it one of Ken's best. I do wish some producer would give this star better stories and direction because he is so popular in the small town.—A. N. Miles, Eminence Theatre, Eminence. Ky. Small town patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—Robinson is not a favorite here. Did fair, only fair, first night, then dropped to almost nothing the next. Played July 15-16.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—Good picture; the type that the men will go for and the women, too. It is packed with action and good drama runs through the whole picture. Not much comedy relief. Not as great as "Little Caesar," but Robinson was good in this hard-boiled role. It has a good title to start with and that means a lot when you are selling a picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CEILING ZERO: James Cagney, Pat O'Brien—Played this one rather old; substituted for "The Singing Kid" and still took a drubbing. Opened to fair business, but second day was poor. First time these stars had played Hopewell in three years, so maybe the people here have just forgotten them. Played July 27-28.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

EARTHWORM TRACTORS: Joe E. Brown—Very good Joe Brown picture. Plenty of laughs, thrills and good clean fun. Did not so much business on this one, but it was no fault of the picture. Running time, 68 minutes. Played July 27-29.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—A poor picture and a poor follow-up for Bette Davis' fine performance in her prize winner of last year. Another one like this and we'll need to team her with Bank Night to get 'em in. Played July 1-2. —Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

GOOSE AND THE GANDER: Kay Francis, George Brent—A good picture, but lacks in drawing power.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—First Davies picture to play here in three years and the natives didn't get excited. Out of sight, out of mind, I guess. Picture was only fair at best. Got

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version with happy ending, so that helped with the few who attended. Played July 29-30.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Your patrons will never miss this if you never show it. Marion Davies is getting old and hard looking. Dick is miscast, although he sings one good song. Charlie Ruggles, Edward Everett Horton and Arthur Treacher struggle hard to put over a few laughs, but Claude Rains makes the best Napoleon we've seen in ages. Summing it up, this has a good story and a grand cast, but it surely does not draw people to the theatre.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—A fair picture, but not the sort of thing the public want to see Davies and Powell in. Picture will do no more than average program business. No special by a long ways. Better use for short run. Running time, 69 minutes. Played July 20-22.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

HEARTS DIVIDED: Dick Powell, Marion Davies—This was not up to Powell's standard; with very little singing. Claude Rains played the Napoleon part very well. Ruggles, Horton and Treacher carried the comedy angle very well. Drew good big Sunday and fair Monday. Running time, 70 minutes. Played July 19-20.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

SINGING KID, THE: Al Jolson, Sybil Jason, Edward Everett Horton—A very disappointing "special." No story, too much Al Jolson and too much review of his other pictures. Sybil Jason and Allen Jenkins are the highlights of this one. Did not please and took an awful nosedive at the box office. Running time, 94 minutes. Played July 24-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SINGING KID, THE: Al Jolson—Really was surprised. Had a lot of favorable comments on this, but to my estimation it's the ——'s.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

SONG OF THE SADDLE: Dick Foran, Alma Lloyd —Good western.—A. G. Miller, Lyric Avenue, Atkinson, Neb. Rural patronage.

SONS OF THE SADDLE: Dick Foran, Alma Lloyd —If you play westerns, this is O. K. for you. Better than the average. Does well at the box office. Played July 24-25.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. General patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter—As a companion piece to "Louis Pasteur," this is a weak sister. It has the elements that will attract and please the older and conservative patron, but the younger element will find it rather on the dull side. There is no "sock" to it—no tension to grab your attention. Florence Nightingale, as Miss Francis portrays her, never seemed quite human. Played July 30-31.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

WHITE ANGEL, THE: Kay Francis—This picture was the biggest disappointment I have had this year. Excellent dramatic picture, but will not draw any crowd. Do not think this picture will get over in the smaller towns. Running time, 91 minutes. Played July 6-8.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Irene Hervey, Lionel Atwill—We were afraid to play this one after reading some of the reviews on it, but it was not such a terrible picture after all; nevertheless, I can't see why a company like Metro bothered to release it, or to make it at all. Running time, 77 minutes. Played July 28.—Star Theatre, Heppner, Ore. Small town patronage.

BOHEMIAN GIRL, THE: Laurel and Hardy—Not so hot. Will get by on an off night, or on a Bargain Night.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

EXCLUSIVE STORY: Madge Evans, Franchot Tone, Stuart Erwin—Good Friday-Saturday action picture. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

FURY: Sylvia Sidney, Spencer Tracy—This one gets away from the usual run of pictures and with good success; excellent. Running time, 94 minutes. Played July 26-27.—Star Theatre, Heppner, Ore. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—They gave Bob Montgomery a nice spanking with "Petticoat Fever." The public just didn't go for this one. Played June 10-11.—Elmer Brent, Beacon Theatre, Hopewell, Va. General patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—This picture is just plain silly in spots and also it is all dialogue. While the cast drew them, that is, Myrna Loy was the draw, and not Montgomery, it had its percentage of walkouts. Our sons of toil did not appreciate the mush that went with the love scenes, also Montgomery borrowed a little of the old Bill Haines stuff, and we all know what happened to Bill.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—This did not do average business for us. Although the dialogue was clever, it was too "talky" and the few who came the first night evidently didn't have a good word for it, for we had a very few the second night.—A. N. Miles, Eminence Theatre, Eminence, K. Small town patronage.

RIFFRAFF: Jean Harlow, Spencer Tracy—Quite rough in spots, but on the whole a good picture. Jean Harlow very good. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy, Jack Holt—This has just what it takes for the box office. It is outstanding entertainment and reaches a terrific and breathtaking climax in the earthquake scenes that is a masterpiece of realism. Jeanette MacDonald really hands the customers a thrill when she sings "Jerusalem." The audience goes out talking about this one and sending their friends to see it. Played July 26-28.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

SMALL TOWN GIRL: Robert Taylor, Janet Gaynor—Used to like them from the big cities, but this "Small Town Girl" made a hit with me. Socko box office. Gaynor regained her lost prestige and Taylor added to his following. Made a payment on the back taxes after running this one. Played June 8-9.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

SPEED: Wendy Barrie, James Stewart—This fit in nicely for our Friday patronage. They liked it and it did better than we usually do on one day pictures. Good entertainment. Played July 31.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—Good mystery picture. Running time, 87

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minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—A good cast and interesting story makes this a very satisfactory evening's entertainment. And don't forget the very good little bad baby that cried so long, loud and well during the christening. This one pleased. Running time, 88 minutes. Played July 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WIFE VS. SECRETARY: Clarke Gable, Myrna Loy, Jean Harlow—A cast that is popular and a very good story. Pleased everyone, I think, but weather was so hot, attendance was very small. However, that was not the fault of the picture. May Robson is great. Wish they would give her more and better parts. Running time, 89 minutes. Played July 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

CASE AGAINST MRS. AMES, THE: George Brent, Madeleine Carroll—As good a picture as any company has made this year. Not a special, but far better than average program run. Business satisfactory. Running time, 85 minutes. Played July 19.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

FLORIDA SPECIAL: Jack Oakie, Sally Eilers—Another murder mystery aboard a Florida Special train. Oakie is quite humorous as a nosey reporter. Double-billed this with "The Story of Louis Pasteur." Both features pleased customers as well as manager. Better than average biz. Running time, 65 minutes. Played July 22-23.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

GIRL OF THE OZARKS: Virginia Weidler, Henrietta Crosman—Little Virginia comes through in first-class rate fashion in this, and she carries the whole load at that, except for Henrietta Crosman, whose "Granny" role was excellent also. It drew a little better than I expected and gave lots of satisfaction. This child is really an actress and I hope the producers can find the right kind of stories for her and then give her competent support.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

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BOSTON TRANSCRIPT, FRIDAY, JULY 10, 1936

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Thoughts on "San Francisco" And "Cloistered" as They Continue on the Screen

By Edwin F. Melvin

There used to be an adage in the theater that good plays do good business regardless of the weather. According to this school of thought, handicaps which wreak havoc on less successful entertainments are largely alibis for weaknesses which really lie elsewhere. There is a considerable measure of truth in such a theory, not only on the stage but in the movies.

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KLONDIKE ANNIE: Mae West, Victor McLaglen—We played this late because afraid of smut. Everybody very much pleased. Mae has a positive, not a negative, personality and is a fascinating, talented human who doesn't need blah to draw crowds. She sent 'em away feeling they'd had a something of mental virility as well as darn good entertainment. —Mary Hayes Davis, La Belle and Clewiston Theatres, La Belle and Clewiston, Fla. Small town patronage.

POPPY: W. C. Fields, Rochelle Hudson—Being a Fields fan, I naturally liked this feature, as did all the customers. The carnival scenes were good. A carnival picture such as this is perfect for Fields. He can sure run the old shell game and sell bad medicine. Just average biz. Running time, 72 minutes. Played July 26-27.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—An excellent western that pleased all and did business. Crosby, Bob Burns and Martha Raye excellent. Should be played Sunday.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKY PARADE: Jimmy Allen, Katherine DeMille—Very good program picture. Expected this to only please children, but it went over big with the adults. Used it on Bargain Night and did excellent business. Running time, 70 minutes. Played July 23.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennett—Another trans-continental trip via plane with plenty of excitement and attempted murder en route. Zasu Pitts has an awful time as nurse to Bennie Bartlett (the little brat), who comes through with flying colors in the climax. Better than average biz. Running time, 76 minutes. Played July 29-30.—Jerry Waller, Elroy Theatre, Elroy, Wis. Small town and rural patronage.

TRAIL OF THE LONESOME PINE: Henry Fonda, Sylvia Sidney—Added prestige to the house and money in the bank. A beautiful production and incidentally the only picture Paramount has delivered in this, the worst in their career. Played July 18-19. —Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—Exceptional. We had two audiences to above average business and we heard no complaints whatever. Played July 22-23. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Puritan

BULLDOG COURAGE: Tim McCoy, Lois January—Here's a western that will please and draw them in. Get it and play it. Played July 24-25.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwycke, Preston Foster—A dandy Friday and Saturday program that makes a fellow feel proud to be in show business. Too bad we can't get enough business to enjoy it. Step on this one, boys, and play it Friday and Saturday, but it is good for any night in the week or Sunday. It will please customers 100 per cent and that is something nowadays. Running time, nine reels. Played July 31-August 1.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—From audience reaction, this went over big. With 115 hot weather on Sunday slowed up the receipts. Running time nine reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—One of the best mystery dramas we have played for a long while. Interesting from start to finish. William Powell at his best. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker —We small town ruralites, who know the real thing in simplicity, liked Fred Stone immensely in this. Several remarked that he reminded them of Will Rogers. Give him more good pictures and he will have a worthwhile following. Played July 29-30.— Mary Hayes Davis, La Belle and Clewiston Theatres, La Belle and Clewiston, Fla. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Wonderful picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MURDER ON THE BRIDLE PATH: James Gleason, Helen Broderick—Just another picture. Do for double bills. Will not stand alone. Story improbable and weak.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

YELLOW DUST: Richard Dix, Leila Hyams—Fine western. Dix very popular here in westerns. Wish we could get more with him.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

CHARLIE CHAN'S SECRET: Wagner Oland—Good picture, suitable for Friday and Saturday. All Chan pictures are entertaining. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—Very good show over which we were very much surprised upon the very poor business that we did with it. Hot weather must be the cause. Play it, boys, and do little extra advertising; it will pay you, because the picture will please most of them that see it. Running time, 10 reels. Played July 19-20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

COUNTRY DOCTOR, THE: Dionne Quintuplets, Jean Hersholt—This picture was a very pleasant surprise. Grossed the most of any picture in the last three months and so far as I know it pleased everyone. Good story and a mighty fine cast. Jean Hersholt, the Quints, Dorothy Peterson, Slim Summerville, in fact, the entire cast is good. Think I can say this one pleased 100 per cent. Just a small town natural. Running time, 94 minutes. Played July 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CRIME OF DR. FORBES, THE: Gloria Stuart, Robert Kent—Good mystery story based on mercy killing. Picture gave very good satisfaction. Good for short run. Running time, 76 minutes. Played July 31.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

EVERYBODY'S OLD MAN: Irwin S. Cobb, Rochelle Hudson—Very good show and no business. Drought responsible and 114° in shade. O. K. for any house. Story good, excellent acting. Running time, nine reels. Played July 24-25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FIRST BABY, THE: Shirley Deane, Johnny Downs —Unknowns in the cast; a rather trite story. Had it not been for a couple of others that were in the cast that added a few bright moments, as the henpecked husband, and the mother that backed up the son against the other mother-in-law, it would not have amounted to much. All right for a tag end of a double bill, but we don't double bill.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FIRST BABY, THE: Shirley Deane, Johnny Downs —It hasn't been many weeks since I was in a role similar to that played by Young Mr. Downs! Naturally, I went for this picture in a big way. It is full of those human touches that make pictures outstanding for the "family trade." There are no names that drag 'em in, but there is satisfying entertainment after you get them there. Played July 26-27.— G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—Very satisfactory to normal business. Played July 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HALF ANGEL: Frances Dee, Brian Donlevy—This picture would have to come along to spoil Twentieth Century's record for producing splendid pictures. Running time, 65 minutes. Played July 1-2.—Star Theatre, Heppner, Ore. Small town patronage.

HIGH TENSION: Brian Donlevy, Glenda Farrell—Just a fair program picture. Good for Bargain Night or double feature bill. Running time, 62 minutes. Played July 30.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

HUMAN CARGO: Claire Trevor, Brian Donlevy—Good gangster type picture. Good twists and suspense to the story. Running time, seven reels.— E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

KING OF BURLESQUE, THE: Warner Baxter, Alice Faye—We were disappointed in the attendance, but the show pleased all who saw it. We believe the title kept many of our women patrons away. Played July 29-30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—Somewhat better than average at the box office because of the Withers personality. Jane certainly deserves a better break than she has been getting from the production department. Played July 28-30.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

LITTLEST REBEL, THE: Shirley Temple—First Temple for a long time. A man's a chump to pass her up. She's the one and only darling on the screen who has box office.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

NAVY WIFE: Claire Trevor, Ralph Bellamy—This gave satisfaction to a little better than normal business. Played July 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

O'MALLEY OF THE MOUNTED: George O'Brien,

Irene Ware—A very good western, but has been changed from the silent picture and I did not think the change was an improvement. However, it is a very good picture and pleased the western fans. Running time, 59 minutes. Played July 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PRISONER OF SHARK ISLAND, THE: Warner Baxter—History, drama of very good interest, somewhat gruesome, but the story was that way, I suppose, so it's O. K. Men should like it very much and ladies will get a lot of enjoyment out of it, too. Business poor. Running time, 10 reels. Played July 26-27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Good average entertainment to normal Sunday business. Running time, 75 minuets. Played July 12-13.—Star Theatre, Heppner, Ore. Small town patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—A splendid picture, well acted, but nil at the box office. Running time, 85 minutes. Played July 8-9.—Star Theatre, Heppner, Ore. Small town patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Rosalind Russell, Victor McLaglen—It took four stars and oodles of money to make this an ordinary picture. By the time it got to our town the word was out and they passed it by. Played June 17-18.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

United Artists

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A very good production worthy of your best playing time. Pleased everyone. —A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—Played this one rather old and the edge was taken off the box office. Deserved better patronage. An excellent picture. Everybody liked it. Played July 6-7.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

MODERN TIMES: Charlie Chaplin—What a nose-dive this one took. Didn't take in film rental. They don't want this kind of entertainment at this day and age.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

STRIKE ME PINK: Eddie Cantor—This one evidently made while Samuel Goldwyn was on his vacation. Certainly not up to the Goldwyn standard. Missed in audience appeal and missed still more at the box office. In the red a-plenty. Played June 3-4. —Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

Universal

AFFAIR OF SUSAN, THE: Zasu Pitts, Hugh O'Connell—Played this on double bill with a Ken Maynard western and it made a splendid program. There's plenty of laughs in this and as most of the action takes place at Coney Island, there's plenty of excitement and thrills also. Our folks were glad to see Walter Catlett back again. He is one of our favorite comedians.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CRASH DONOVAN: Jack Holt, Nan Gray—Here's a little inconsequential picture that surely went right out and did business on a Friday-Saturday. The kids and men ate it up. Running time, six reels. —E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor.—Wonderful picture. Business not as good as expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MAGNIFICENT OBSESSION: Irene Dunne, Robert Taylor—We had more requests for this picture than for any other we can remember. Then extremely hot weather spoiled box office receipts. But it is a grand picture in every way and every exhibitor should give his patrons an opportunity to see it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Warner Bros.

BOULDER DAM: Ross Alexander, Patricia Ellis—Good program picture. Will please.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

COLLEEN: Ruby Keeler, Joan Blondell, Jack Oakie, Dick Powell—Another disappointing picture from Warner Bros. They can make such wonderful musicals; I do not see why they fell down on this one. Dick Powell and Ruby Keeler are—or have been—two favorites here, but they seem to be slipping. There is altogether too much time given to the world's most tiresome actor, if he is an actor, Hugh Herbert. Joan Blondell was very good and so was Jack Oakie, but it did not please generally. Running time, 89 minutes. Played July 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

I MARRIED A DOCTOR: Josephine Hutchinson, Pat O'Brien—Very good. Right up a small town's alley. It will please everyone.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

MIDSUMMER NIGHT'S DREAM: All Star—Never again will I play a picture on terms I played this on. Lost money. No business, no good comments.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SATAN MET A LADY: Bette Davis, Warren William—About the poorest Warners have ever turned out. Expected big things from Bette Davis, but was sadly disappointed. Good cast but no real plot. Eliminate this if possible. Did the poorest Sunday business I have done this year. Running time, 72 minutes. Played August 2.—E. M. Starkey, New Rex Theatre, Berlin, Wis. General patronage.

SONS O' GUNS: Joe E. Brown—Not up to the Joe Brown standard and it missed decidedly. Joe doesn't mean anything in this town. Played June 29-30.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

Short Features

Celebrity

ALI BABA: Comicolor Cartoons—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Columbia

HOT PAPRIKA: Andy Clyde—A great comedy by Andy Clyde. The kids will eat it and also the grown-ups. Slapstick.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

"PATCH MAH BRITCHES": Barney Google—Nice color cartoon.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Educational

HOT SPELL: Terry-Toons—A very good black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JUST PLAIN FOLKS: Tim and Irene—It is a laugh getter and that is what the customers want when they come in. The funniest pictures please the most patrons. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LIGHT FANTASTIC, THE: Star Personality Comedies—Good comedy all the way through. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OFF TO CHINA: Paul Terry-Toons—Fair cartoon. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAIL BIRDS: Tom Howard, George Shelton—Another poor attempt at comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE IN SEPTEMBER: Young Romance Series—This comedy is a two-reel drama about many incidents in Jack Coogan's life and a midget car race that Jackie walks away with. Very good. Running time, two reels.—Rudolf Duba, Royal Theatre. Kimball, S. D. Small town patronage.

SOUTHERN HORSE-PITALITY: Terry-Toon—These Terry-Toon cartoons are not near as good as they used to be.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

Metro-Goldwyn-Mayer

AUDIOSCOPIKS: Special—Having paid more for this than an ordinary short, also the extra cost of the glasses, it was up to me to get back of this. I advertised on the screen that this was a sensational novelty (which it is), that the red and green glasses which were necessary to see this would be furnished free to all patrons. The results were a decidedly above average attendance on this. I believe it was the offer of free red and green glasses that did the trick. Very few were found on the floor after the show, so most patrons took them home as souvenirs. J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

AUDIOSCOPIKS: Not much to it, just another scheme to get a big rental for a fair one-reel subject.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

BOTTLES: Harman-Ising—One of the cleverest of the Harman-Ising Series and they are all good.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—A powerful preachment on this subject. My

(*Continued on following page*)

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Booked solid by Consolidated, Brandts, Springer-Cocalis, Poli, Cooper Circuits and the outstanding first-runs in all key cities

people will not forget it soon, as a little four-year-old girl was killed in the street on the next corner while her brothers were watching this picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOW TO BEHAVE: MGM Miniatures—"How to Sleep" was such a riot that we used "How to Behave" on top spot, but it failed miserably. Not in same class with first subject. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

HOW TO BEHAVE: Miniatures—A good novelty reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOW TO SLEEP: Robert Benchley—Good.—P. G. Held New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

LITTLE BOY BLUE: Charles "Chic" Sale—Very good short from the poem by Eugene Field. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLD PLANTATION, THE: Happy Harmonies—Good. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

RURAL MEXICO: FitzPatrick Travel Talks—The last one or two of these travel talks have not been so good. The announcer's voice gets very monotonous when there is so little music to break the talk. On the whole, I do not believe this year's series have been as entertaining as last year's series. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THRILL FOR THELMA, A: Crime Doesn't Pay Series—Another splendid number in this series. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

TWO LITTLE PUPS: Harman-Ising—A fine colored cartoon about the adventures of two little pups.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

BRIDGE AHOY! Popeye the Sailor—An excellent Popeye.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FINER POINTS: Grantland Rice Sportlights—An excellent dog reel showing bird dogs in action. A beautiful reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARADE OF THE MAESTROS: Headliners—Just a fair band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POPULAR SCIENCE, NO. 6—These reels in a class by themselves. Color, educational, interesting.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VIM, VIGOR AND VITALIKY: Popeye the Sailor—We don't think this is quite up to standard.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

NEPTUNE MYSTERIES: Struggle to Live Series—An excellent nature reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TOONERVILLE TROLLEY: Rainbow Parade Cartoons—Pretty good.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WAIF'S WELCOME, A: Rainbow Parade Cartoons—Just a colored cartoon and not so hot. Why not stay by Molly Moo Cow—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WEDTIME STORY, A: Headliner Series—A good comedy of the higher class. Not slapstick.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHERE THERE'S A WILL: Radio Flash Comedies—A fair comedy that we had a return booking on through fault of the booker. Everybody told us so. Plenty of nonsense. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century - Fox

FOX NEWS: Still the best news on the market.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

Universal

AMATEUR BROADCAST: Oswald Cartoons—Just fair.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BRONCO BUSTER: Oswald Cartoons—Had to play this back a second time. If you have not played this do so. One of the best of the black and white cartoons.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

CARL HOFF AND ORCHESTRA: An excellent band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CHANGING OF THE GUARD: Sybil Jason—One of the best shorts I ever ran. Sybil Jason is great. Clever story, good music and beautiful color. More entertainment than a lot of features. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HALF WIT-NESS: Radio Ramblers—Again these boys deliver good entertainment. Running time, 10 minutes.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

HALF WIT-NESS: Radio Ramblers—Radio Ramblers, in 10 minutes of excellent entertainment.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I'M MUCH OBLIGED: Vera Van, George Dobbs—Another excellent two-reel musical. Nearly one reel of cowboy singing and nonsense.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LUCKY SWEDE, THE: El Brendel—Not my idea of a good short, but it got a lot of laughs and seemed to please the cash customers. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NATURE'S HANDIWORK: Our Own United States Series—A wonderful travel talk except that the talking is very poor. With a better announcer this would be excellent. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SLIDE, NELLIE, SLIDE: Herman Bing, Paula Stone—Amusing short, featuring a girl's baseball nine. Pleased. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SLIDE, NELLIE, SLIDE: Big V Comedies—This did not prove a good weekend comedy for us. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VITAPHONE ENTERTAINERS: Big Time Vaudeville Reel—This series is the tops. Peps up any show. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VINCENT LOPEZ AND ORCHESTRA: Melody Masters—One of the finest band acts of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE SPOTLIGHT: Big Time Vaudeville Reel Series—This series is the tops. Peps up any show. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

HIGHLIGHTS OF TEXAS CENTENNIAL: A tip to Texas exhibitors; get this from Jamieson; get the stills and one-sheets and watch yourself get some extra business. This is a dandy reel; gives you an idea of what to see in Dallas, and where to start seeing it; good entertainment, too; and watch out for the Apple Dancer; she's in there. A well-made local that will take care of itself. Running time, one reel.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

RED CROSS: An excellent reel, entertaining and a worthy subject. Every exhibitor should show it and be proud to do it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Universal

FLASH GORDON: Buster Crabbe—This started out pretty good, but too much impossible stuff in it to keep up the interest. So far we have run 10 chapters and I wish it was over with. I have a number of adults that won't sit through it and it seems as if the kids are afraid of it. The great trouble with all of the serials is there is too much sameness and not much story.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

FLASH GORDON: Buster Crabbe—The biggest money serial ever released. Pleases and draws.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

FLASH GORDON: Buster Crabbe, Jean Rogers—Just finished this serial. Everyone liked and we consider it one of the best.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MILES *shrink to inches . . .*
HOURS *to minutes*
when you ship by
AIR EXPRESS

For super-speed, dependable deadline handling of features, news releases, equipment, etc., *nation-wide* Air Express—2500 miles overnight—is made to your specifications. You can reach *directly* by Air Express 215 cities in the United States and Canada, and 32 Latin-American countries. Through swift hook-in with Railway Express rail service you have the continent under your thumb — at low, economical rates.

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AIR EXPRESS
DIVISION
RAILWAY EXPRESS AGENCY

Add Two to Western Electric Board

W. A. Bach, managing director of Western Electric, London, has announced the addition to the board of the British company of H. C. Humphrey and J. H. Somake. Mr. Humphrey is technical director in succession to S. S. A. Watkins, who has returned to America. He was assistant director of engineering to Electrical Research Products, Inc., before going to England. Mr. Somake is a British lawyer who joined the company's legal department in London in 1929, taking over the department in 1935. In March, 1936, he was also appointed secretary of the firm.

Logan To Direct Plays

Joshua Logan, stage director, who has spent the last three months in Hollywood studying motion picture technique with David O. Selknick's production of "The Garden of Allah," has returned to New York for a season at the summer repertory theatres in the east.

Wheeling House To Be Sold

Sale of the Capitol Theatre building in Wheeling, W. Va., housing the city's only million-dollar playhouse, has been ordered by a circuit court judge. The sale, ordered in connection with the claim of bondholders, will be conducted about October 1st.

McCarey Sets First Film

Leo McCarey will produce and direct "The Years Are So Long" as his first assignment of a three-year Paramount contract calling for the production of two pictures annually.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THOSE EXTRA DOLLARS

Able theatre practitioners are of course, through their own initiative, expected to bring in extra dollars to the box-office. But just how much in actual figures this extra portion should come to is a moot point. Based on local conditions and circumstances over which one may have little control, one figure can be quoted with as much authority as another.

The advertising chieftain of a western circuit sets it as 25 per cent and says it as follows atop the managers' home office activity report blank:

"Twenty-five per cent of your grosses comes from your original efforts. Detail below your activities for the week, showing what was done by your own efforts to increase the gross business for the week. . . . List your contacts . . . also benefits obtained or arranged . . . and the results of such work."

* * *

Because it has to do with these same activities, it is not out of line to quote also from a letter to a home office executive who in turn passed the message along to this desk. It was penned by a branch manager around for a long stretch and who decries present-day lack of old-time exploitation. Sez he:

" . . . The average theatre manager today is not allowed to show any great initiative, due to limited budgets, plus the fact that the majority of his publicity comes from a central depot. Then again, the average house manager is so busy making out reports, etc., for his home office that he neither has the time nor inclination to run around dressing windows, getting tieups, etc.

" . . . It has been so long since I have been stopped by a window display or anything unusual except the gaudy front that I have forgotten when. I might add that the biggest part of the money now seems to go into those fronts and I have always contended that a person must pass by the theatre in order to see them, so they are not reaching any more people than actually pass by. . . . "

Well, we dunno. What the gentleman from the field has to say might well sock the nail smack on the beanno in his sector and then again might not exactly bisect the bull's-eye. Granted that there are men who could do a whole lot better for the boxoffice were they shed of home office shackles, but in many spots the old-time irons that chained initiative have been cast away and the managers turned loose to handle the reins themselves.

Where the laddies are allowed to use their savvy, are not discouraged by over-zealous home office interference, it is to be expected that determined and skilled showmanship will bring in added grosses well above the minimum an attraction is ordinarily figured to return.

In such situations, and such situations only, there may be justification for setting up an arbitrary figure to represent those extra dollars created solely by the manager's individual and unique efforts.

▽ ▽ ▽

IN TIMES OF STRESS

The ever-cheerful note in the entire scheme of exhibition is that whatever the occasion, your theatreman is right there to take a prominent part. Go into any live community and find the local showmen conspicuously spotted in most every movement, campaign, drive or what have you.

F'rinstance, to augment the facilities for preventative treatments in a recent statewide paralysis outbreak, Louis Rosenbaum, general manager, Muscle Shoals Theatres, Inc., announced in a quarter-page ad that further free treatments would be given at the circuit's houses in two of the afflicted cities. The cost of trained nurses, equipment and serum was borne entirely by the theatres.

Gratifying it is but not at all unexpected to find theatremen in the very front lines and especially so in times of the greatest stress and danger.

▽ ▽ ▽

LET THEATREMEN DANCE

Whether or not it is to be, as the St. Louisans have it, "the biggest exploitation stunt in the history of this country", the September drive for business in the Mound City, described in last week's issue and sponsored by Harry C. Arthur, Jr., of Fanchon & Marco, with the Loew and Ansull Brothers interests, has all the earmarks of a campaign that other cities might find well worth adapting. In cooperation with important local organizations a series of projects has been arranged, not the least of which is to be public dancing on the streets.

It is to be hoped that when the celebration is over, the theatremen concerned will have sufficient boxoffice reason to do some dancing on their own.

A. Mike Rose

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Club Cartoonist Milt Rosenfeld

Usher: Seats in the Balcony, Lady.

Bob Burns Personal Tops "Range" Opening

The "local boy makes good" angle was put to work on the premiere of "Rhythm On the Range" at the Pulaski, Little Rock, Ark., by Manager Ralph Noble, who was able to promote the appearance on opening night of Bob Burns, native of nearby community. There was much of a to-do of course with tieins with merchants and welcome by Governor Futrelle.

Feature of the campaign was giant street parade in which the star chose to ride in an old-model Ford for laughs and cheers. Ticker tape and the other accessories in vogue at such occasions were much in evidence.

Papers contributed a fine publicity share by interviews and photos. Further activities were created by Kraft-Phenix, Burns' radio sponsors with store tieups and bannered trucks in the parade. Delegation from the star's home town came over to the opening, for which the house was reserved.

"Have You Contributed Lately?"

AUGUST DEADLINE; AUGUST JUDGES

Midnight of Saturday, September 5, is the deadline date for entries in the Quigley August Awards. So, please, have those campaigns at headquarters by that time.

The August judges are as follows: Neil F. Agnew, Paramount Pictures Corp., Irving Lesser, Roxy Theatre, and Si Seadler, M-G-M.

Bring Grasshoppers To See Free Show

Among the favorite devices employed to aid in civic cleanup campaigns, the tin can, old tire and similar matinee ideas have long been effective. To the list now add the grasshopper free show, put on by Manager Glenn M. Detter, Royal, Hoisington, Kansas, one of the sections afflicted by the recent plague of the insects.

To stimulate the elimination of the pests and also to build up his date on "The Big Noise," Deeter advertised that every youngster under 12 bringing a pint of 'hopper-laden and as soon as the show started, the "admissions" were taken to the town dumping grounds for disposal. Theatre as to be expected received a lot of publicity for the civic-minded stunt which Glenn reports reacted favorably at the box-office, the matinee grosses being far above the average Saturday.

"Have You Contributed Lately?"

House Given Away From Prass' Theatre

When the Chamber of Commerce of Moline, Ill., recently celebrated its "home buying week" by offering a house gratis to person drawing the lucky numbered stub, Bill Prass stepped up and offered the stage of the Le Claire Theatre for the drawing. Stubs were given with each 25-cent purchase of goods from cooperating merchants and Bill cashed in on all the advertising, which mentioned the giveaway on the stage of the theatre.

Lettered Street Car "Sudden Death" Aid

Theatremen are getting a lot of excellent civic cooperation on "And Sudden Death" to emphasize safety drives and a recent "topper" for a Pennsylvania date was Manager Paul J. Harvey's tieup in York for the date at the Capitol Theatre.

Harvey first promoted transportation company to donate a car and then promoted the York County Safety League to paint the car white with red letters (see photo) at no cost to the theatre. Car was put into regular daily service a week ahead making runs on all routes.

Other tieins had safety committee at special screening after which the members conducted extensive mailing campaign. Goodyear Tires also got aboard with two full page co-op ads and herald distribution. Wrecked cars in prominent spots, properly bannered, and signs on light poles for two miles on new highway, the latter strung up by light company, were other standouts in Harvey's drive.

"Have You Contributed Lately?"

Recommends Street Cars For Herald Distribution

To insure the most effective distribution for his heralds and to guard against the placing of this material in spots where it will not be read, Manager S. G. Cardas, Loew's State, Los Angeles, used the local street cars as follows for herald advertising on "Suzy."

Two boys, each with a street car pass, boarded different cars and passed heralds to all riders, continuing the distribution on as many cars as possible from four until six thirty, the height of the rush hours. In some instances, conductors would not allow the boys to do their stuff, but on the whole the percentage of effectiveness was high, reports Cardas, with sufficient reader interest indicated.

"Have You Contributed Lately?"

Those Studios Are Handy

Theatremen operating in Los Angeles from time to time manage to promote original props from the studios for exploitation purposes and making good use of this slant recently, Al Haynie, at the Fox West Coast-Belmont borrowed a robot outfit filmed in "The Under Sea Power" for street bally. Usher dressed up in the costume paraded the neighborhood passing out heralds.

"Have You Contributed Lately?"



Harvey's Street Car "Death" Promotion

40-Foot Worm Gag Makes Smart Teaser

Not having seen anything like it locally in the line of theatre exploitation, the folks out in San Bernardino, Cal., were properly curious about Howard Ralston's recent worm street stunt on "Earthworm Tractor" at the Ritz Theatre. It was a teaser idea, starting two days ahead.

Accompanying photo illustrates the stunt in completed form, but for the first flash Ralston used only two boys carrying individual sections, one reading "Worm," and the other "Joe E." Next days, two boys were added with other sections, reading "Earth" and "Tractors," respectively. Boys appeared in different sections of the town and had to duck a lot of questions from the folks who wanted to know.

On opening day, the completed "worm," about 40 feet long, was assembled and carried about town by eight boys, serpentining through the shopping districts, in and out stores and other prominent spots. Howard says it went over very well for him with the cost a minor item.

"Have You Contributed Lately?"

Davis Distributes Herbs For "Dracula's Daughter"

Envelopes bearing the caption "This may save your life" were distributed to the townsfolk of Mt. Vernon, Ind., when Louie Davis played "Dracula's Daughter" at the Vernon Theatre. Other directions printed on the envelope were "This envelope contains Wolfbane, the herb that Vampires fear," etc. The magic herb in each envelope consisted of a half-teaspoon of green tea.

Davis topped his ads with copy reading: "Are you a sissy? Can you take it? If you are a coward at heart, if you fear, then don't dare see," etc.

"Have You Contributed Lately?"

Imprinted Calling Card

Regulation-size calling cards, face carrying theatre with his name and title below, and next five attractions on reverse side helps spread the word for Manager Chas. H. Edwards, Capitol, Decatur, Ala. Same idea is carried out for assistant manager, cashier, head doorman, the cards distributed where they will do the most good. Besides publicizing the shows, the slant helps to familiarize patrons with the house staff, says Edwards.

"Have You Contributed Lately?"



Ralston's Eight-Man "Tractor" Worm

HOLLAND AND NELSON VOTED JULY PLAQUES

Indianan Is First to Win Two Silver Plaques in One Year; Ohio Manager Takes Bronze

by A-MIKE VOGEL

Turn on the spotlight, give rousing cheers and forward your congratulations to Round Tabler Sid Holland. For with the majority vote of the Judging Committee in the Quigley July Awards, the Elkhart Amusement Co., city manager, of Elkhart, Ind., becomes the first entrant in the Competitions to be honored with a second Silver Plaque in one year. His campaign was on MGM's "San Francisco" for the date at the Elco Theatre.

Newcomer in the Plaque division but not to the Awards is Glenn H. Nelson, manager, Warner's Harris Theatre, Findlay, Ohio, who did a right smart job on Paramount's "And Sudden Death," for which he was awarded the July Bronze.

Holland was also voted the Silver in March and with the Bronze he won in 1935 is one of the only two theatremen to have taken down three plaques during the entire course of the Competitions. The other is Bill Hendricks, of the Warner Theatre, in Memphis, who still stands alone as the winner of three Silver plaques, one for each year of the Awards.

In the Bronze classification, Chuck Shannon, manager, Warner's Belmar Theatre, Pittsburgh, Pa., is the single entrant to have won two of these awards in one year, both of his honors coming in 1935. Chuck is again represented this month with an Honorable Mention.

July "Firsts" go to three entrants, to W. H. MacDonald, of Great Falls, Mont.; to John Tucker, of Roselle, N. J., and L. C. Worley, Peoria, Ill. Names, positions and pictures covered, are set down in next column, alphabetically arranged, as are the July "Honorables." And the selection of the latter, kind friends, was far from the easiest of jobs.

Perhaps because the 1936 Awards are now in the last half of this year's competitions and the finishing line begins to loom on the horizon, theatremen everywhere it seems are more intent on the Grand Awards with the result that the entries for July came in thick and fast. They represented many different operations, first and subsequent run, de luxe and neighborhood, and were forwarded by previous winners and men new to the Competitions. The calibre of entry also was generally high, which necessitated the awarding of 19 Honorable Mention Sheepskin Certificates. Eight names are added to the first-time winners with the rest having taken honors previously. All in all, it was a grand showing for this time of the year.

At this writing, arrangements are going forward for the 1936 Grand Awards presentations and every effort will be made to make the ceremonies "bigger 'n better." Suffice to say, that the prizes will certainly be worth winning.

First Mentions

W. H. MAC DONALD, Manager, Liberty Theatre, Great Falls, Mont. "Earthworm Tractors"

JOHN TUCKER, Manager, Park Theatre, Roselle, N. J. "Little Lord Fauntleroy"

L. C. WORLEY, City Manager, Great States' Madison, Peoria, Ill. "Earthworm Tractors"

Honorable Mentions

H. J. ARNOLD, Manager, Indiana, Terre Haute, Ind. "Things to Come"

RALPH H. AYER, Manager, Ute, Colorado Springs, Colo. "Great Ziegfeld"

JACK D. BRAUNAGEL, Publicist, Roxy, Logan, Utah. "And Sudden Death"

LOUIS CHARNINSKY, Manager, Capitol, Dallas, Tex. "Parole"

WALT DAVIS, Manager, Capitol, Regina, Sask., Canada. "Show Boat"

COLLIS DRUMMOND, Publicist, Plaza, Paris, Tex. "Show Boat"

J. FRANCIS, Advertising, Pathe Cinema, Bombay, India. "Lonesome Pine"

MAX R. GRIFFIN, Dunkin, Cushing, Okla. "Show Boat"

RUSSELL HARDWICK, Manager, Lyceum, Clovis, N. Mex. "Show Boat"

EDWARD M. HART, City Manager, Paramount, Plainfield, N. J. "It's Love Again"

LLOYD A. HELDMAN, Manager, Burns, Newport, Vt. "Earthworm Tractors"

DAN KRENDEL, Manager, Tivoli, Toronto, Ont., Canada. "Show Boat"

EDWARD H. McBRIDE, Manager, Loew's State, Syracuse, N. Y. "San Francisco"

JAMES H. McCOY, City Manager, Paramount, Goldsboro, N. C. "The King Steps Out"

MONK MALONEY, Manager, Poli, New Haven, Conn. "San Francisco"

CHUCK SHANNON, Manager, Belmar, Pittsburgh, Pa. "Private Number"

JOE STRIBLING, Manager, Erie, Hugo, Okla. "Custer's Last Stand"

NICK WARREN, Manager, Criterion, Durham, N. C. "The Country Doctor"

FRED WEIMAR, Manager, Paramount, Mitchell, S. C. "And Sudden Death"

WIRED CAMPAIGNS FROM AFIELD

John L. Crovo
Arcade, Jacksonville, Fla.
Paramount, "Rhythm on the Range"

Paramount's "Rhythm on the Range" afforded many excellent angles for exploitation and this highly entertaining production enjoyed one of the biggest openings of the summer season today. Used radio daily for week in advance, had tieup with Kraft Phenix Cheese Corporation and secured display in three hundred grocery stores in Jacksonville, also forty window showings in downtown sections, used sound truck, with public address system, also billboards, heralds, window cards, several special newspaper stories in advance, together with special art layout in Jacksonville Journal. Also tire covers on automobiles and secured free newspaper stories in four adjacent towns.

Jack Hodges
Florida, Jacksonville, Fla.
Paramount, "And Sudden Death"

Four weeks in advance placed 25 police cutouts fourteen feet high on Beach Road, copy reading: "Fast drivers beware, you are headed for trouble and sudden death"; caused so much comment city officials sent letter of thanks to theatre, both AAA and Florida Safety League offered to buy cutouts with intention of placing them all over Florida as safety measure, which caused an editorial to be written in afternoon paper. Placed badly wrecked auto in front of theatre advance and during run, held private screening for city officials and safety leaders placed their comments on cutout in lobby. Asher Frank, head of Florida Traffic Bureau, saw screening and wrote every chamber of commerce and safety organization in state urging them to get behind picture. Worked out full coop page in Jacksonville Journal and distributed five thousand reprinted Digest article "And Sudden Death." Arranged effective lobby display with local dealers safety tires.



LOBBY DISPLAY. Sam Traynor, Alger's Apollo, Princeton, Ill., dressed up his lobby for "Country Doctor" as shown above. The quin dolls were promoted for giveaway by co-operating merchant.

Lawrence Lehman
Mainstreet, Kansas City, Mo.
20th Century-Fox, "To Mary—With Love"

Inserted thousand-line ad day advance and opening day followed by five-hundred line institutional ad including current attraction and coming attractions sold as Mainstreet Parade of big hits. Book store and department store tieups and cooperative newspaper ads. Tieup with Saturday Evening Post Bulletin to each carrier with instructions to point to full page ad in Post on "To Mary—Wtih Love," informing customer regarding picture at Main Street. Opening day crowds biggest in several months despite extreme hot weather.

Tommy Read
Paramount, Atlanta, Ga.
Warner Bros., "Earthworm Tractor"

Tieup local caterpillar tractor distributor who placed tractor on truck bannered for picture driving around streets. Three twenty-inch ads advance and current placed by distributor. Block sale of tickets to distributor for tractor prospects. Contest in papers for man resembling Brown to ride tractor. Animated life-size tractor in lobby advance with cutout Brown atop attracted attention. Curious looking tractor in lobby current attracting attention. Front with background Saturday Post covers playing up the Post angle. Arrangement with Post distributor to place cards in all newsstands. Parade of Post boys to theatre with scout band accompanying for special show. Toy tractor display in advance lobby depicting building road project. Splendid cooperation from tractor distributor. Picture opened swell.

United Detroit Theatres
Paramount, "Rhythm on the Range"
Warner Bros., "Green Pastures"

For "Rhythm on Range" Michigan Theatre seven hundred fifty window displays of special two-color easel cards in cooperation with local Kraft-Phenix cheese distributors. Also used excellent local Crosby crooning imitator on several sustaining radio broadcasts singing Crosby songs in picture with excellent plugs for film and theatre, also twelve hundred window and counter displays in as many retail bakeries using eight-ply cards twenty-two by twenty-eight, printed two colors, announcing Ripley Believe It or Not stage show and picture, this is cooperation with local Standard Brands office. Michigan played capacity yesterday from open to close. At United Artists "Green Pastures" opened Thursday preceded by large display ad all papers Tuesday, another Wednesday, another Thursday; also excellent fifteen-minute tribute to picture on radio last Sunday by prominent book reviewer who has tremendous listening audience. He used nine negro voices singing spirituals from picture as soft background to his script; also several window displays busiest retail districts, using Rourke Bradford's books and stills from picture; also prominent mention in all newspaper reviews that opening day broke house record; also special feature stories and art local newspaper week before opening concerning production difficulties in screen adaptation and stressing Canadian ban which attracted crowds from Windsor, across river. All State theatre "Three Cheers for Love" received pictorial breaks on continuity Eleanor Whitney swing along tap routine eight columns across newspaper pages also special windows on pumps, shoes suitable for dancing with stills of Whitney Cupmmings in dance poses.

Rodney Toups
Loew's State, New Orleans, La.
MGM, "His Brother's Wife"

"His Brother's Wife" opened Friday to phenominal business behind exploitation campaign reaching every female in the city. Ten thousand memberships in Taylor Movie Club distributed to office workers, five thousand coin envelopes imprinted "Is it true what they say about Robert Taylor?" Insert in envelopes sold picture stars, theatre and playtime. Population vote minded due to induction new mayor. We had streamers "Vote the Robert Taylor ticket, etcetera, straight, with big X general copy," these pasted on side and rear windows all automobiles and taxicabs. Taylor photos blown up placed in downtown windows, plenty advance billing in lobby.



STOPS 'EM. Lobby setpiece on "Princess Comes Across" utilized by Manager Rodney Collier at the Stanley, Baltimore, Md., gathered quite a bit of attention.

Oklahoma City Theatremen Favor Lavish Front Display

Local Merchants Said to Be Exploitation-Minded Only on Circuitwide Tieups

by ROBERT P. WITT
from Oklahoma City

The Southwest metropolis covered in the current stop of the Round Table's Showman's Travelog series has many claims to distinction, not the least of which is that this community is the first to have installed curb parking meters allowing an hour's parking for five cents. Oklahoma City may be set apart for being one of the few, if not the only, key situation controlled by one company, which however has not caused the Standard Theatres' managers to slack off, as is proven by their many excellent exploitations reported in these pages.

—A-MIKE VOGEL

Imagine, if you can, a town of some 200-000 population nestled down in the midst of a huge oil field, surrounded on three sides by towering oil derricks. The nearest is in sight from the main thoroughfare of this large western city. That is Oklahoma City.

The downtown theatres are all on three city blocks, three in one block and four in the next two blocks. The theatre section is the same as it has been for the past twenty-five years, with one exception; the addition of a new house built in 1930.

All the film exchanges of this locality are located here, making this the film center of Oklahoma. Offices of the three major theatre circuits of Oklahoma are also located here. As in all large cities there has sprung up in the suburbs small community centers. In each of the largest of these there is a neighborhood theatre.

Oklahoma City is considered an industrial center because of the vast amount of oil in and around it, but it is equally as much an agricultural center. According to Chamber of Commerce statistics, there are as many people engaged in farming as in industrial work. The population is principally American, two per cent of it being foreign. Eight per cent of the people are white collar workers, three per cent intellectuals, while the balance comprise the skilled and unskilled class. "Spendable money" income is rated at seven hundred twenty-nine dollars per capita annually.

College Towns Nearby

The area of Oklahoma City is approximately 28 square miles, but there are seven small towns within 20 miles distance from which the theatres can draw for some of their business. Norman is to the south with a population of about 10,000, and Edmond to the north with a population of about 7,000. These two are college towns, the University of Oklahoma being located at Norman and Central State Teachers College at Edmond. The Oklahoma City University is in Oklahoma City.

The parking situation here is probably different than that of any other city in the United States. This was the first municipality to install parking meters. To use these meters one drops a nickel in them and is entitled to one hour's unmolested parking. George Henger, city manager for Standard Theatres, maintains these meters are a help to show business, because it makes finding a parking place easier. However, these meters are not in use after 6:00 P.M. or on Sunday.

The streets are broad and straight and there is always plenty of parking space in the evenings. If one cannot find a parking place as close to the theatre as they wish there are plenty of ten cent and fifteen cent parking lots handy. Of course, there is always plenty of parking space at the suburban houses.

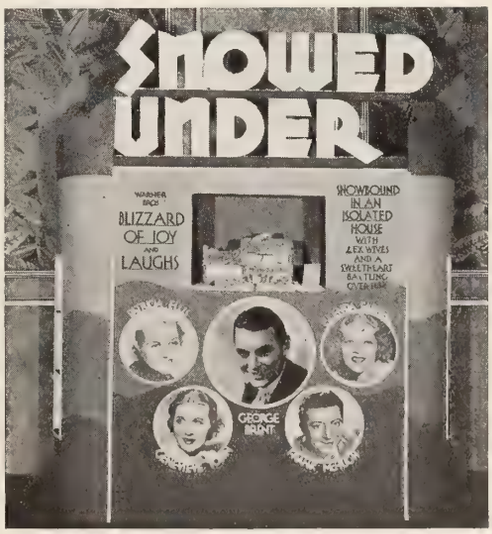
One could not desire a better transportation situation. Street cars and buses run on regular and timely schedules. The last run leaves the downtown area at twelve o'clock. There are also several fleets of ten cent taxi cabs ready to serve. In the several fleets there is a total of two hundred fifty cabs. These cabs operate for ten cents within ten blocks of the downtown area; but, one can ride from the outskirts of the city for twenty-five cents, the city being zoned, with a different price for each zone. For those who live in the small towns surrounding the city there is a good interurban system as well as buses.

The town is faced with an unusual theatre situation. The whole town is controlled by one company. All of the theatres with the exception of five small ones are owned by the Standard Theatres, Inc. Of this group of five, only two are independents.

Standard theatre managers are given plenty of freedom in the operation of their houses with one exception. They do not book any of their pictures. This is done by Pat McGee, general manager for Standard Theatres. They are permitted to offer suggestions on the pictures they want. All of the managers belong to the Chamber of Commerce, this membership being paid for by the company. Some of them belong to other clubs and organizations also.

Conditions of theatres vary. There are the "shotgun" houses, which are dirty and unkempt, but the downtown houses owned by Standard are in the best of condition in every way, including projection, sound, ventilation and cleanliness. They hire an expert sound and projection man who does nothing but check the projection equipment and keep it in first class condition. Before Regal Theatres and Warner Bros. formed the Standard Theatres, Inc., Warner had completely remodeled the Warner at a cost of approximately fifty thousand dollars and the Liberty at an expenditure of about thirty thousand. In 1935 seventy thousand dollars was put into the remodeling of the Criterion.

"Have You Contributed Lately?"



MODEL HOUSE. Spotted in center of display on "Snowed Under" at the Earle, Washington, D. C., was model house covered with snow, one of the ace ideas created by Warnerites La Falce and Ewing.

City Is Well Exploited

An average of seven thousand eight hundred dollars is spent annually by Oklahoma City theatres for advertising. Generally, Standard concentrates on lavish lobby displays and showy fronts. There is not a great deal done in the way of ballyhoo because it is a waste of money and effort in this city. Such things do not materially increase grosses here. However, the city is well exploited in so far as it is profitable. Theatres do not often use merchant tieups. There is an occasional window tieup or a contest done in a small way which as a rule does not attract much attention. When the whole circuit concentrates its efforts, there is a big merchant tieup which always produces. This is rare, as the merchants here are quick to tire of these things. Standard is in back of big Movie Mardi Gras which includes everything from a bathing beauty contest to a stage wedding. Pat McGee is more or less personally back of this, and when McGee starts something like this it is usually done in a big way and always goes over in the same big way. About the only time local merchants will really kick in and give their all is for some stunt of this nature.

Three newspaper companies comprise the medium for newspaper advertising, the *Daily*

(Continued on following page)

Juvenile Unit Show Found Successful

by ARTHUR J. SPENCER
Manager, Lonsdale Theatre, North Vancouver, B. C.

In discussing the presentation of juvenile shows for children in North Vancouver, attention is first drawn to the fact that everyone interested in children, whether parent, teacher, or organization, etc., has his own idea as to the type of screen fare best suited for juvenile entertainment. Only the exhibitor who contacts his patrons fully realizes the wide range of opinions that exist on this subject. In this locality these special children's shows have reached out to satisfy a greater majority than any other type of entertainment hitherto presented.

Saturday matinee business was inconsistent, despite birthday clubs, serial pictures or give-aways. After a good opening, interest lagged. A change of policy was therefore indicated. The only answer to the problem seemed to be a separate performance, designed especially for children. A show in which there was a variety of action, comedy and instructive subjects, presented in such a way that interest could not lag.

Four Weeks' Program Arranged

First a schedule of programs for four weeks was drawn up, consisting of cartoons, travel-talks, novelties, subjects on animal and bird life, and a feature picture, such as "Stormy," "Ginger," "The Camels Are Coming." With the exception of the features, these subjects were culled from previous bookings, during the past year or more, preference being given those subjects that had not played week-end dates. Playing them for the second time, matinees only, kept the price within the budget allowed for this enlarged program. Some subjects were bought first-run, matinee only.

This series of four programs was laid out on a skeleton leaflet, so arranged that each program provided a constant change of interest, by alternating cartoons with other subjects and climaxing the show with the feature picture. Pictures were numbered on this leaflet, allotting 10 subjects to each program; the total running time averaging out the same on all shows. Beside the number and the title a brief description of the subject followed.

On completion of the layout, the next step was to secure the approval of such authorities as school principals, parent-teacher groups, service clubs, etc. After an explanation of the idea, they were ready and willing to cooperate by indorsing these shows. They were invited to attend the first program, and two of the school principals have been regular matinee patrons ever since.

Upon receipt of written indorsements, the leaflet was printed, the front page being set in large type with the title, "Children's Shows for Children." The series of programs occupied the two inside pages, the indorsements being displayed on the back.

This folder, with the cooperation of school teachers was placed on the desks of all the pupils. Screen advertising was presented in the form of a direct message to parents. The idea was explained to matinee patrons from the stage. Private schools were contacted with the result that they attended in a body.

The local paper wrote it up each week; the paid advertisement following out the idea of contacting the children through the parents; using such captions as "Important to Parents," "You Owe It to the Kiddies," etc. As the first four programs came to a close, requests poured in for more programs of this nature; in the form of letters from teachers, parents and the children themselves, and in verbal requests to the management for a continuance of these shows.

Having proved the idea successful, a second series was arranged and presented, on the same lines as the first, and these went over with the public even better. Matinees jumped to capacity houses, with adult patrons asking for a similar show at night.

"Have You Contributed Lately?"



NEAT SETPIECE. Designed by Sid Dannenberg, publicist Warner Bros. Cleveland Theatres, was this attractive "Green Pastures" setpiece for the Lobby of the Hipp., measuring approximately 25 feet.

Royster Plugs "Earthworm" Through Tractor Dealer

H. Royster, Liberty, Lewiston, Idaho, took advantage of the Caterpillar Tractor tie-up for his "Earthworm Tractors" engagement and arranged for pipe organ music to be broadcast daily from theatre interspersed with plugs for the picture. Announcements of the opening were also broadcast over the regular news hour of the station and the tractor company bought extra time plugging product and tying into the picture.

Cash prizes and tickets were given to winners of a contest writing best essay on "Why I prefer a Caterpillar tractor to any other," 50 watch fobs with small bronze tractor attached were given to first 50 kids at opening show and motion pictures of babies on tractors were taken at local baby contest. Throughout engagement the p. a. system of the theatre broadcast the laughter of the patrons watching the picture.

"Have You Contributed Lately?"

Weatherman Visits Theatre for Foster

G. H. Foster, Kenton Theatre, Kenton, Ohio, garnered a little extra publicity for himself when he invited the head of the government weather station to attend the theatre to inspect the cooling system. Papers came through with front page story and Foster carried a line in his ads calling attention to the stunt.

Papers Cooperative In Oklahoma City

(Continued from preceding page)

Oklahoman and the Oklahoma City *Times*, which are both published by the same firm, and the Oklahoma *News*, a Scripps-Howard paper. All of these papers are very cooperative and will do everything in their power to help the theatres. There have been many profitable tieups with these newspapers. They publish regular reviews and devote a two-page spread to theatres in their Sunday editions. A syndicated column is used in the Sunday paper, but the local columnist is the feature.

Opposition of Many Kinds

There are many kinds of opposition. In winter there is everything from ice hockey to cooking schools, and in the summer the great outdoors takes its toll on theatre grosses. Legitimate shows are opposition to the picture houses, but they do not hurt like other things because there is not a big demand for stage shows. The only legitimate competition theatres have is the Shrine Auditorium. This auditorium is owned by the Masons and leased by an independent who brings in all the big road show attractions.

This is considered a good show town, but as Pat McGee says, it is an average town, and although the attendance is regular it must be encouraged.

"Have You Contributed Lately?"

Bell Advertises for Men Who Served Under Two Flags

A newspaper contest that proved very successful was run by Ray Bell, Loew publicist at the Palace, Washington, D. C., on which cash prizes and tickets were awarded to those correctly casting the picture. Paper ran names of cast and their titles in the picture; it was then up to contestants to team the proper names together.

Ray ran stories in papers asking for men who had served Under Two Flags, these men were guested at the theatres and each day papers ran stories on the experiences of the applicants. Department stores cooperated, featuring merchandise that was in vogue "under any flag." Accompanying photo shows how Bell treated his front with replicas of fortresses and various book stores about town devoted window displays to the book, plus art work and playdates.

"Have You Contributed Lately?"



Bell's "Under Two Flags" Front

Manuel Builds Attractive "White Fang" Display

Accompanying photo shows how Johnny Manuel, Palace Theatre, Oneonta, N. Y., treated his "White Fang" lobby by using two basswood logs stripped of their bark and mounted on a wood frame and then built in around an illuminated recess shadow box. Skis, snow shoes, guns and other paraphernalia were mounted on the bark and the entire display dotted with artificial snow. Amber lights were used in the shadow box and blue and green floodlights trained over the whole thing.

Display was moved to local department store tying up with their outdoor sports supplies and accessories. Johnny also used the gag of a block of ice with display frozen in it which he reports is still a natural for him.

"Have You Contributed Lately?"

Novel Co-Op Page Secured For "The King Steps Out"

Down in Hot Springs, Ark., Clyde Smith at the Paramount for "The King Steps Out," secured a full-page co-op ad page with flyer across top informing all that "The king steps out with $15 in cash for you." Each merchant ad carried copy giving time of day that "the king" would be at their particular store handing out crisp new dollar bills.

"Have You Contributed Lately?"

Caldwell Plants Display At Industrial Exposition

Wally Caldwell, Loew's Valentine, Toledo, Ohio for "Small Town Girl," mounted 28 x 44 James Montgomery Flagg drawing with picture, theatre and playdate credits on easels and displayed them at the Toledo News Bee booth at the Industrial Progress Exposition four weeks ahead. Atmospheric compo display entirely surrounded front of theatre and illuminated letters announcing stars and title were mounted atop marquee.

Several stories together with art work were planted in newspapers, together with photos in roto section, Flagg drawings displayed in department store windows and bookmarks were distributed at circulating libraries.

"Have You Contributed Lately?"

Lane's "Harvester" Display

Grant Lane, assistant, Royal Theatre, Hoisington, Kan., for their "Harvester" date, contacted local implement company and secured from them a small combine and wheat wagon which was used for lobby display, surrounded by wheat stacks with baby spot playing on it. Directly in back of display was oversized copy of the book and Grant reports many favorable comments on the display.

"Have You Contributed Lately?"

Costa Celebrates Theatre Anniversary

An example of goodwill enjoyed by a manager was evidenced recently at the Warner, Ridgewood, N. J., when Frank Costa put over a campaign in celebration of the theatre's fourth anniversary, accompanying photo shows cake donated by local baker with Costa's name inscribed as part of the confection decoration. Plenty of free space was received in the newspapers, florist sent



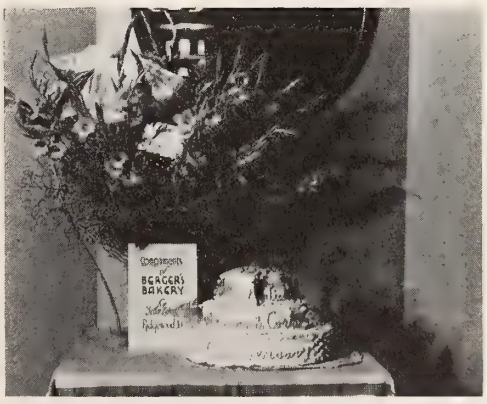
Tschauder's Staff Dresses for "Showboat"



Manuel's "White Fang" Lobby Display



Pollock's "Suzy" Peephole Gag



Costa's Anniversary Birthday Cake

baskets of blooms, wires were received from prominent civic leaders and personal letter from the mayor.

Frame in lobby contained management's message of thanks for patronage, short trailer was run showing shots of opening four years ago and outside of theatre was decorated with bunting pennants and colored streamer lights.

Tschauder Uses Caravan To Plug "Show Boat"

Tying up with local bus lines, Max Tschauder, Fox Illinois, Jacksonville, Ill. for "Show Boat" promoted a bus and driver, borrowed a truck from local car dealer and a large caliope which was put on the truck to represent a band wagon. The caravan went on a two day tour of surrounding towns, boys distributing heralds from house to house in each spot. P.A. system on bus permitted swell broadcast of the picture.

Entire staff was dressed in old Southern costumes during entire run (see photo), large blowups were used for lobby displays and five and ten featured a "Show Boat" sundae.

"Have You Contributed Lately?"

Merchant Sells Tickets For "Great Ziegfeld"

An ingenious idea was used in connection with the advance sale of "Great Ziegfeld" tickets by Bill Connor, Temple Theatre, Tacoma, Wash., with proprietor of art shop located near theatre devoting space to the sale of tickets. Two girls were on duty all day, tickets were racked and telephone in store was used for incoming reservations. Merchant also permitted the girls to call list of musical patrons advising them of opening date and reservation booth at store.

24 sheets were spotted at strategic points about town, transcription was used over radio with six plugs daily and two beautiful cut pieces were used in lobby week ahead of opening.

"Have You Contributed Lately?"

Melniker Brodacasts "Ziegfeld" in Lobby

Ed Melniker of Loew's Grand Theatre, Atlanta, Ga., arranged for a fifteen-minute broadcast from the lobby of his house following the initial showing of "The Great Ziegfeld" there. Eddie interviewed local celebrities as they left the theatre, the comments, unanimously enthusiastic, being heard over the city's CBS station.

Heralds, folders, blotters and rulers were distributed throughout the business district week ahead and special screening was held for film critics and unique front in modernistic design was constructed for the theatre.

"Have You Contributed Lately?"

Austin's Fight Bally

A bally truck was put out by Vern Austin, Rialto Theatre, Sterling, Col., to plug his Schmeling-Lewis fight pictures. Boys covered entire city with loudspeakers going full blast.

"Have You Contributed Lately?"

Gag Window Stunt Used By Pollock for "Suzy"

Accompanying photo shows empty store window closed up with just a peephole, reading "Don't look in this window." Needless to say, there were plenty of lookers and inside the hole they found large question mark with copy "Suzy is coming to town."

Les also distributed date books, entirely blank except for the first page, which said "This note book will give you your first date with Suzy, Friday." Theatre telephone number was added.

"HOMEMADE" RADIO STATION

Alabaman Broadcasts Saturdays From Basement Studios; Local Musicians Entertain for Passes

by CHARLES H. EDWARDS

Manager, Capitol Theatre, Decatur, Ala.

What I am using every Saturday is a broadcasting idea. The broadcast coming from our homemade studio through speakers in our outside lobby. This has created a good deal of interest, especially among our Saturday patrons.

We have accumulated through promotion and a small amount of cash a two stage amplifier (for screen service), and had this amplifier converted into a three stage amplifier with a special input for a mike (for ducats). We already had a couple of speakers and an electric turntable and we picked up a good mike for five dollars. Our mike floor stand is made from a discarded dress stand that was formerly used in a store window which a merchant gave me in order to get rid of it. I think that about covers the material that we used.

We made a studio that is soundproof and the only cost of it was a few two by fours, and if any one is interested in building a small basement studio I will be glad to give full descriptions upon request.

Describes Construction

We built this small studio in our basement, in which we installed our amplifier, turntable, and mike. We wired all this on a small bench in one end of the studio making all our panel connections on a panel suspended below the table, close to the amplifier, so that the mike, turntable, and switches can be operated by one man. From this we put in wires to our outside lobby, to a hidden connection box. We have our speakers mounted in a padded wooden box with outlets on it, making them easy to disconnect so that they can be removed from the lobby in a minute's time. We broadcast from this studio each Saturday from 10 to 11 A.M., which is the first hour that we open, and again in the afternoon from 3:30 to 4:30, and at night from 8:30 to 10. However, anybody can run the hours to suit themselves. The Ben Franklin Store here is interested enough in our station to lend us phonograph records, for a few spot announcements through the day.

Cashier Relays Requests

The main feature of our broadcasts consists of music played by three groups of boys every Saturday for five passes apiece. We call one group "Fiddling Shorty and His Rio Grande Cowboys," made up of three guitars, a violin, and a French harp. Another group is called "The Two Texas Hoboes," which is composed of a mandolin and a guitar and one boy who sings and yodels mountain music. The third group is called "The Crooning Troubadours" which explains itself. After every piece we plug our feature, serial, and comedy that we are showing, and occasionally throughout the day we give plugs on our Sunday show and also our Monday and Tuesday show.

During our broadcast we announce that anyone in our lobby having a request number, to tell the cashier and we will be glad to play it for them. We have two house phones connected, one in the boxoffice and the other in the studio. This request idea will make them stand in front of the theatre long enough to hear their number played at which time they naturally see and read our lobby displays. The boys also play over the local radio station and during their program it is announced that they can be heard from the lobby of the Capitol Theatre at the different hours that they appear. This is also free to us.

This has proved to be a good advertisement and it only costs us, on an average, of thirty passes a week. If there is any part of this that is not fully understood, we will be glad to answer any questions regarding it upon request.

"Have You Contributed Lately?"

Keep Selling "Cool" Says Dick Wright

Summer is by no means over, says Warner Theatres Cleveland district manager Dick Wright, in urging his managers to stress "cool theatre" copy in ads and publicity. He refers to the importance of keep refrigeration trailers convincing, cheerful, brief and also details what some of the boys are doing to cash in on summer ideas found effective by brother-theatremen in the district.

Among these was a contest put on by Doc Elliot, at the Ohio, Canton, Ohio, in which he obtained cooperation from local market and five-and-ten for prize-winning "cool" slogans. These two establishments, both air-cooled, paid for contest blanks distributed at both stores and theatre. Idea was backed up with newspaper publicity, lobby display, etc. Elliot also hooked up a tea company for free distribution of iced drinks served in lobby by Chinese girl in costume copy tied in coolness of tea and also the theatre.

Another was a "cool" menu contest inaugurated by Frank Harpster, of the Ohio, in Mansfield, Ohio, with the NEWS-JOURNAL. This broke with a full-page splash carrying an eight-column box at bottom plugging "Cool Comfort at the Ohio." Each merchant ad on the tiein included a box with some selling slant for the theatre's cool plant.

Then Frank Savage, of the Warner, in Youngstown, Ohio, just concluded a highly effective color page "cool" tieup with the Youngstown VINDICATOR, in which theatre shared the space with four local air-cooled stores. Color was a solid pleasing blue background, with a large "Cool" in reverse across the top and the co-ops mortised in. It's a first-time, says Wright, and certainly an impressive job of selling.

Six-Month Ticket Tops "Month" Prize

Theatremen seeking about for ways and means to give the new season a running start are referred to last year's campaign put on by Russ Hardwick to build up his September dates at the Lyceum and Mesa Theatres, in Clovis, New Mexico, on which tiein was made with the local daily. Drive was labelled "Go to the Movies Month."

Starting early in September and continuing right through the month, readers were invited to take part in a contest in which questions as follows were published and prizes awarded for the best answers in 60 words or less:

"Why should people attend the theatre regularly?"

"Why do you like to attend the theatre?"

The new season drive was inaugurated by a two-column, ten-inch ad reproduced below with a series of one-column follow-ups which included some of the answers received and other ads during the campaign again carried the prizes, 45 given in all.

First was a pass good for six months, second and third, three months, fourth and fifth, one month, and so on, with the last 20 awarded single passes. All prizes were good only at the house designated.

In exchange for the guest tickets, the paper cooperated with page one stories, follow-up publicity during the contest and even editorial mention. Figure of traffic cop indicating "go" to emphasize that word in the advertising, was the emblem of the campaign and used in all publicity.

"Have You Contributed Lately?"



Initial Ad in Hardwick's "Month" Drive

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Inter-national Crime
Millions for Defense
Murder In Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Dawn Rider	Kermit Maynard	Oct. 10,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36		
Valley of Terror	Kermit Maynard	Nov. 20,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra	Del Cambre	Aug. 15,'36†		

Coming

White Glove, The — Sept. 1,'36†

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62.	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66.	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64.	Mar. 28,'36

Coming

Missing Girls — Roger Pryor

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56.	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66.	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57.	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74.	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†	58.	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57.	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51.	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72.	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73.	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72.	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72.	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66.	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69.	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60.	
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57.	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58.	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36†	65.	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58.	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan	Jean Arthur-Joel McCrea			
(See "In the Cutting Room," July 18,'36.)				
Craig's Wife	John Boles-Rosalind Russell			
(See "In the Cutting Room," July 18,'36.)				
End of the Trail	Jack Holt-Louise Henry	Sept. 19,'36		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Find the Witness	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36		
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans			
Phantom Fighter, The	Robert Allen-Martha Tibbetts			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70.	Aug. 8,'36
Two Minute Alibi	M. Churchill-Wm. Gargan	Sept. 23,'36		
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36		

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 28†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Dec. 26†	60	Oct. 24
Wolf Riders	Jack Perrin	Nov. 1†	6 rls	

Coming

Scream in the Dark	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Be Good Unto Death	Laeri Deveny	Sept. 10,'36	80	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Amok	Marcel Chantel	Oct. 15,'36	84	
Kliou, The Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equippage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67	Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63	May 23,'36
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68	June 20,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36†	70	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58	Apr. 18,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84	Mar. 21,'36
(Exploiation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57	May 23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91	June 6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92.)				

Coming

Case of the Black Cat	Ricardo Cortez-June Travis			
China Clipper 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36†	88½	
(See "In the Cutting Room," July 4,'36.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65	July 18,'36
Fugitive in the Sky	Jean Muir-Warren Hull			
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58	May 30,'36
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Shrinking Violet	June Travis-Richard Purcell			
Sing Me a Love Song	James Melton-Patricia Ellis			
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck	Joan Blondell-Dick Powell	Sept. 12,'36		
(See "In the Cutting Room," June 6,'36.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36†	75	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36†	88	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83	May 23,'36
Seven Sinners	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				

Coming

East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery			
Great Barrier, The	Richard Arlen-Lilli Palmer			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78	May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Man Who Lived Again 3507	Boris Karloff-Anna Lee			
Nelson Touch, The	George Arliss			
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80	May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Paris Love Song	Jessie Matthews			
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery		73	

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Aug. 15,'36	66	

Coming

Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita			
Gorgeous				
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
We're in the Legion Now (G) (Reviewed under the title "Rest Cure.")	Reginald Denny-Esther Ralston	Oct. 15,'36	64.	Feb. 15,'36
Yellow Cargo	Conrad Nagel-Eleanor Hunt	Sept. 15,'36	65	

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy Williams-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36†	57.	July 18,'36
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June 1,'36†	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77.	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75.	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59	
West of Nevada	Rex Bell	June 22,'36†	59	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Luck of the Irish	Richard Hayward	Sept. 15,'36		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65.	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Song of the Scarlet Flower	Swedish	June 15,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	

Coming

Monday at Ten	Virginia Cherrill-Gary Marsh		60	
Crime of Voodoo	Fredi Washington	Sept. 1,'36	63	
Voice of India	Hoeffer Expedition	Sept. 15,'36	70	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyl	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36	82	Dec. 1

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'36
Hitch-Hike to Heaven (See "Divided by Two," "In the Cutting Room," Aug. 1,'36.)	Henrietta Crosman-Anita Page	Dec. 1†		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75.	July 4,'36

Coming

Ellis Island				
It Couldn't Have Happened	Reginald Denny-Jack La Rue	Aug. 1,'36		

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71.	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72.	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79.	July 11,'36
Exclusive Story (G) 621 (Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36,p. 95; May 30,'36, p. 90.)	Franchot Tone-Madge Evans	Jan. 17,'36†	73.	Jan. 18,'36
Fury (G) 610 (Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)	Sylvia Sidney-Spencer Tracy	June 5,'36†	94.	May 30,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62.	Feb. 8,'36
His Brother's Wife 657 (See "In the Cutting Room," Aug. 8,'36.)	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†	89	
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78.	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec. 20†	84.	Dec. 14
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68.	Mar. 28,'36
Mutiny on the Bounty (G) 536 (Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81; July 25,'36, p. 77.)	Clark Gable - Charles Laughton-Franchot Tone	Nov. 8†	133.	Nov. 9
Night at the Opera, A (G) 644. (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)	Marx Brothers	Nov. 15†	96.	Oct. 26
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73.	Dec. 28
Petticoat Fever (G) 645 (Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81.	Mar. 21,'36
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90.	Dec. 28
Robin Hood of El Dorado, The 608 (See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Rose Marie (G) 643 (See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113.	Jan. 18,'36
San Francisco (G) 636 (Exploitation: Aug. 1,'36, p. 93-94; Aug. 8,'36, p. 90.)	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36†	111.	July 4,'36
Small Town Girl (G) 607 (Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106.	Apr. 11,'36
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72.	May 2,'36
Suzy (G) 518 (Exploitation: Aug. 1,'36, p. 90.)	Jean Harlow-Franchot Tone	July 24,'36†	95.	July 18,'36
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126.	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82.	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62.	Jan. 4,'36
Three Wise Guys (G) 653 (Exploitation: July 18,'36, p. 85.)	Robert Young-Betty Furness	May 15,'36†	75.	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77.	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75.	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72.	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69.	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82.	Dec. 14
Wife vs. Secretary (G) 606 (Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)	Clark Gable-Myrna Loy - Jean Harlow	Feb. 28,'36†	89.	Feb. 22,'36
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59.	June 20,'36

Coming

Born to Dance	Eleanor Powell-James Stewart			

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille	Greta Garbo-Robert Taylor			
Chain Lightning	Stuart Erwin-Betty Furness			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36		
General Spanky	Spanky McFarland-P. Holmes			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Gorgeous Hussy, The 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36†		
(See production article, Aug. 1,'36, p. 16.)				
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	180	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy			
Longest Night, The	Robert Young-Florence Rice			
Mister Cinderella	Jack Haley-Betty Furness			
Old Hutch	Wallace Beery-Cecilia Parker	Sept. 25,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Our Relations	Laurel and Hardy			
Piccadilly Jim 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†	97	
(See "In the Cutting Room," July 18,'36.)				
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78	July 11,'36
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Devil's Gold	Conway Tearle			
Hell's Hacienda	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			
Three Fingers	Conway Tearle			
Whistling Skull	Conway Tearle			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36†	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15, 36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girl of the Ozarks, The (G) 3561	Vriginia Weidler-H. Crosman	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
My American Wife (G)	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July 31,'36†	87	July 25,'36
(Exploitation: Aug. 8,'36, p. 91.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
Son Comes Home, A	Mary Boland-Donald Woods	July 31,'36†		
(See "In the Cutting Room," June 27,'36.)				
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77	June 20,'36
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93.)				
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36
Yours for the Asking (G)	George Raft - Dolores Costello Barrymore	July 24,'36†	75	Aug. 8,'36

Coming

Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36		
Champagne Waltz	Gladys Swarthout-F. MacMurray			
General Died at Dawn, The	Gary Cooper-Madeleine Carroll	Sept. 4,'36		
(See "In the Cutting Room," July 25,'36.)				
Girl of the Jungle	Ray Milland-Dorothy Lamour			
Hollywood Boulevard 3603	John Halliday-Robt. Cummings	Aug. 21,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
I'd Give My Life 3602	Sir Guy Standing-F. Drake	Aug. 14,'36	81	
(See "In the Cutting Room," Aug. 1,'36.)				
Lady Be Careful	Lew Ayres-Mary Carlisle	Sept. 4,'36		
Murder with Pictures	Lew Ayes-Gail Patrick	Sept. 18,'36		
Plainsman, The	Gary Cooper-Jean Arthur			
Straight from the Shoulder	Ralph Bellamy-Katherine Locke	Aug. 28,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Texas Rangers, The 3604	Fred MacMurray-Jean Parker	Aug. 28,'36		
Three Married Men	Lynne Overman-Wm. Frawley	Sept. 11,'36		
Turning Point, The	Paul Kelly-Marsha Hunt			
Valiant Is the Word for Carrie	Gladys George-Arline Judge			
Wedding Present	Joan Bennett-Cary Grant	Sept. 25,'36		
Wives Never Know	Charles Ruggles-Mary Boland	Sept. 11,'36		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luna Walters	June 6,'36		
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
Ghost Patrol	Tim McCoy-Claudia Dell	Aug. 3,'36		
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36		

(THE RELEASE CHART--CONT'D)

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Adventurous Rogue's	Bobby Nelson-Donald Reed	Dec. 3,'36		
El Justiciero	Ernesto Guillen	Dec. 3,'36		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37		
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allen	Dec. 1†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13,'36†	55. Apr. 11,'36	
Dancing Feet (G) 3504 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan. 31,'36†	72. Apr. 4,'36	
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10,'36†	58	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85.)	Helen Morgan-Chester Morris	May 1,'36†	66. May 23,'36	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20,'36†	68	
Go-Get-'Em Haines 3549	William Boyd	June 15,'36†	62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22,'36†	56. July 11,'36	
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5,'36†	65. Apr. 25,'36	
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15,'36	*70. June 6,'36	
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6,'36†	71. Mar. 7,'36	
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9,'36†	54. Apr. 11,'36	
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 15,'36†	73. Mar. 14,'36	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15,'36†	55. Mar. 7,'36	
Lawless Range 3562	John Wayne-Sheila Mannors	Nov. 4†	59	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)	Lew Ayres-Isabel Jewell	Feb. 22,'36†	67. Feb. 29,'36	
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan. 20,'36†	68. Jan. 11,'36	
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,36.)	John Wayne-Ann Rutherford	May 25,'36†	58	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 14†	60. Oct. 19	
Navy Born (G)	William Gargan-Claire Dodd	June 15,'36†	65. June 27,'36	
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 5†	54	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan. 18,'36†	59	
Racing Luck (G) 3547	William Boyd	Oct. 28†	60. Dec. 7	
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2,'36†	58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14,'36†	72. Feb. 15,'36	
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec. 2†	54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11,'36†	56. May 16,'36	
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan. 5,'36†	52. Dec. 14	
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 17†	73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov. 15†	69. Nov. 9	
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10,'36†	67. July 25,'36	
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,'36.)	John Wayne-Phyllis Fraser	July 6,'36†	57	
Coming				
Bulldog Edition	Ray Walker-Evalyn Knapp	Sept. 20,'36		
Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford	Aug. 25,'36	62	
Follow Your Heart (See "In the Cutting Room," July 25,'36.)	Marion Talley-Michael Bartlett	Sept. 5,'36		
Gentleman from Louisiana, The 3517 (See "In the Cutting Room," June 27,'36.)	Eddie Quillan-Charlotte Henry	Aug. 17,'36		
Oh, Susannah (See "In the Cutting Room," Aug. 8,'36.)	Gene Autry-Frances Grant	Aug. 19,'36		
Sitting on the Moon 3528	Roger Pryor-Grace Bradley	Sept. 15,'36		
Three Mesquiteers	Ray Corrigan-Kay Hughes	Sept. 10,'36		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov. 15†	90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec. 20†	68	Nov. 23
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July 10,'36†	80.	July 11,'36
Bunker Bean 630 (See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June 26,'36†	67	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan. 17,'36†	68	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May 22,'36†	85.	May 16,'36
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4,'36, p. 68.)	William Powell-Jean Arthur	May 15,'36†	81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: July 11,'36, p. 127.)	Frank Buck	Dec. 20	74.	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27,'36†	67.	Mar. 14,'36
Follow the Fleet (G) 613 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.) 6p. 68; July 25,'36, p. 78.)	Fred Astaire-Ginger Rogers	Feb. 21,'36†	110.	Feb. 22,'36
Freckles (G) 536 (See "In the Cutting Room," Aug. 17.)	Carol Stone-Tom Brown	Oct. 4	68.	Oct. 5
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7,'36		
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec. 27†	95.	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov. 22†	87.	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7,'36†	76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct. 18	96.	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19,'36†	*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6,'36†	77.	Feb. 8,'36
M'Liss (G) 632	Anne Shirley-John Beal	July 17,'36†	66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17,'36†	66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14,'36†	68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78.	Oct. 12
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec. 13†	68.	Dec. 7
Silly Billies (G) 623 (Exploitation: July 25,'36, p. 76.)	Wheeler and Woolsey	Mar. 20,'36†	64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8,'36†	61.	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan. 3,'36†	94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov. 1	96.	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov. 8†	67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan. 10,'36†	74.	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Ariedge	Apr. 3,'36†	65.	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec. 27†	68.	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24,'36†	64.	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13,'36†	68½	Mar. 28,'36
Coming				
Big Game, The	June Travis-Bruce Cabot			
Don't Turn 'Em Loose (See "In the Cutting Room," Aug. 8,'36.)	Bruce Cabot-Louise Latimer	Aug. 28,'36		
Mary of Scotland (G) (See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90.)	Katharine Hepburn - Fredric March	Aug. 28,'36	123.	July 25,'36
Mummy's Boys (See "In the Cutting Room," June 20,'36.)	Wheeler and Woolsey			
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Sept. 25,'36		
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall			
Second Wife	Walter Abel-Gertrude Michael	Aug. 21,'36		
Swing Time (See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)	Fred Astaire-Ginger Rogers	Sept. 4,'36		
Walking on Air (See "Count Pete," "In the Cutting Room," July 4,'36.)	Gene Raymond-Ann Sothern	Sept. 11,'36		
We Who Are About to Die	Preston Foster - Ann Dvorak - John Beal			
Winterset	Burgess Meredith-Margo			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2,'36†	9 rls.	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1,'36	73.	Aug. 8,'36
Coming					
Angels in White (See "In the Cutting Room," Feb. 29,'36.)	Tala Birell	Zeidman			
Cavalcade of China		James B. Leon			6 rls.
Glory Trail, The (G)	Tom Keene	Crescent		*65.	July 18,'36
Private Life of Marco Polo		James B. Leon			6 rls.

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec. 12†		
Desert Phantom, The	Johnny Mack Brown	Mar. 10,'36†		
Kid Ranger, The	Bob Steele	Feb. 5,'36†		
Last of the Warrens	Bob Steele	May 10,'36†	58	
Rogue of the Range	Johnny Mack Brown	Apr. 25,'36†	58	
Sundown Saunders	Bob Steele	Mar. 25,'36†		
Trail of Terror	Bob Steele	Dec. 20†		
Valley of the Lawless	Johnny Mack Brown	Jan. 25,'36†		
Coming				
Brand of the Outlaws	Bob Steele			
Crooked Trail, The	Johnny Mack Brown			
Everyman's Law	Johnny Mack Brown			
Law Rides, The	Bob Steele			

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	.56	
(See "In the Cutting Room," Sept. 28.)				
Border Patrolman, The*(G)650.	Geo. O'Brien-Polly Ann Young	July 3,'36†	*60.	June 27,'36
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17,'36†	77.	Mar. 21,'36
(Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82.)				
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8,'36†	59	
(See "In the Cutting Room," Dec. 14.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27,'36†	71.	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7,'36	70.	July 18,'36
Charlie Chan's Secret* (G) 626.	Warner Oland-Rosina Lawrence	Jan. 10,'36†	71	Oct. 26
Connecticut Yankee (A)* 699. (re-issue)	Will Rogers-Myrna Loy	Apr. 24,'36†	85.	Mar. 21,'31
Country Beyond, The* (G) 643.	Rochelle Hudson-Paul Kelly	Apr. 24,'36†	68.	Apr. 11,'36
Country Doctor, The* (G) 636.	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94.	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75.	June 20,'36
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10,'36†	57.	May 30,'36
Everybody's Old Man* (G) 634.	Irvin S. Cobb-Rochelle Hudson	Mar. 20,'36†	84.	Mar. 14,'36
Every Saturday Night* (G) 637.	June Lang-Thomas Beck	Feb. 7,'36†	62.	Feb. 8,'36
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15,'36†	74.	Apr. 18,'36
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3,'36†	63.	Feb. 29,'36
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22,'36†	66.	May 9,'36
Here Comes Trouble* (G) 633.	Paul Kelly-Arline Judge	Feb. 21,'36†	62.	Feb. 15,'36
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17,'36†	*62.	June 20,'36
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29,'36†	66.	Apr. 25,'36
In Old Kentucky* (G) 601.	Will Rogers-Dorothy Wilson	Nov. 22†	84	July 18
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14,'36†	79.	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88.	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12,'36†	72.	May 28,'36
Littlest Rebel, The* (G) 624.	Shirley Temple-John Boles	Dec. 27†	73	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632.	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85.	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 1†	66	Oct. 12
My Marriage* (G) 630	Claire Trevor-Kent Taylor	Jan. 31,'36†	68	Nov. 23
Navy Wife* (G) 606	Claire Trevor-Ralph Bellamy	Nov. 29†	72.	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59.	Mar. 28,'36
Paddy O'Day (G) 627	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79.	June 6,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95.	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5,'36†	79.	May 30,'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93.)				
Professional Soldier (G) 628.	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36†	78.	Jan. 4,'36
Show Them No Mercy (G) 621.	Rochelle Hudson-Cesar Romero	Dec. 6†	76	Nov. 2
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19,'36†	79.	May 16,'36
Song and Dance Man* (G) 642.	Paul Kelly-Claire Trevor	Mar. 13,'36†	72.	Feb. 22,'36
State Fair (G) 766	Will Rogers-Janet Gaynor	Aug. 7,'36	100.	Feb. 4,'33
Thanks a Million (G) 617	Dick Powell-Ann Dvorak	Nov. 15†	87	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill* 656	Brian Donlevy-Gloria Stuart	July 24,'36†		
(See "In the Cutting Room," July 25,'36.)				
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
To Mary—With Love (G) 701.	Warner Baxter-Myrna Loy	Aug. 1,'36	92.	July 25,'36
Under Two Flags (G) 644	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May 1,'36†	110.	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 1,'36, p. 93; Aug. 8,'36, p. 93.)				
Way Down East* (G) 616	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67	Dec. 21
White Fang (G) 649	Michael Whalen-Jean Muir	July 3,'36†	70.	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Your Uncle Dudley* (G) 622.	Edward Everett Horton	Dec. 13†	68	Nov. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 16,'36	70.	Oct. 24,'31
As You Like It 711	Eliz. Bergner-Laurence Olivier	Sept. 18,'36		
(See production article, June 13,'36, p. 16.)				
Bowery Princess, The* 715	Shirley Temple-Frank Morgan	Oct. 16,'36		
(See "In the Cutting Room," June 27,'36.)				
Can This Be Dixie?	Jane Withers-Slim Summerville			
15 Maiden Lane	Claire Trevor-Cesar Romero			
Girls' Dormitory (G) 702	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36	*65.	Aug. 1,'36
King of the Royal Mounted 709	Robert Kent-Rosalind Keith	Sept. 11,'36	83	
(See "In the Cutting Room," Aug. 8,'36.)				
Ladies in Love 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Sept. 18,'36		
Pepper* (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11,'36	*65.	July 18,'36
Ramona 707	Loretta Young-Don Ameche	Oct. 23,'36		
(See production article, July 4,'36, p. 16.)				
Road to Glory, The (G) 706.	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36	101.	June 6,'36
Sing, Baby, Sing 703	Alice Faye-Adolphe Menjou	Aug. 21,'36		
(See "In the Cutting Room," July 4,'36.)				
Star for a Night	Jane Darwell-Claire Trevor	Aug. 28,'36		
(See "Holy Lie" "In the Cutting Room," July 18,'36.)				
Thank You, Jeeves, 712	Arthur Treacher-Virginia Field	Sept. 25,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Vacation on Wheels	Jed Prouty-Spring Byington			
(See "See America First," "In the Cutting Room," Aug. 1,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G).	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100.	Feb. 22,'36
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7,'36†	85.	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A)	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76.	Nov. 30
Little Lord Fauntleroy (G)	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102.	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93.)				
Melody Lingers On, The (G).	Josephine Hutchinson - George Houston	Nov. 9†	87.	Nov. 9
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87.	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13,'36†	*75.	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100.	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G)	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93.	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24,'36†	99.	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94.)				

Coming

Title	Star
Come and Get It	Edward Arnold-Frances Farmer
(See "In the Cutting Room," Aug. 1,'36.)	
Dodsworth	Walter Huston-Ruth Chatterton
(See production article, Aug. 8,'36, p. 16.)	
Garden of Allah, The	Marlene Dietrich-Charles Boyer
(See production article, June 6,'36, p. 14.)	
Gay Desperado, The	Nino Martini-Ida Lupino
Last of the Mohicans, The	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80.)	
Man Who Could Work Miracles, The	Roland Young

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046.	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26,'36†	*54.	July 18,'36
Dangerous Waters (G) 9032	Jack Holt-Robert Armstrong	Feb. 3,'36†	67.	Feb. 8,'36
Don't Get Personal (G) 9025.	James Dunn-Sally Eilers	Feb. 17,'36†	64.	Feb. 29,'36
Dracula's Daughter (A) 9006.	Otto Kruger-M. Churchill	May 11,'36†	70.	May 9,'36
(Exvploitation: June 20,'36, p. 120; July 25,'36, p. 77.)				
East of Java 9029	Chas. Bickford-Elizabeth Young	Dec. 2†	72	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017	Charles Farrell-June Martel	Sept. 30†	66	Dec. 7
For the Service 9045	Buck Jones-Beth Marion	May 6,'36†	65	
Great Impersonation, The 9014.	Edmund Lowe-Valerie Hobson	Dec. 9†	67	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021	E. E. Horton-Irene Hervey	Oct. 21†	74	Nov. 2
Invisible Ray, The (G) 9015.	Karloff-Bela Lugosi	Jan. 20,'36†	75.	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Love Before Breakfast (G)9007.	Carole Lombard-Preston Foster	Mar. 9,'36†	70.	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006.	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99; Mar. 21,'36, pp. 92, 96; Apr. 11,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Next Time We Love (G) 8004	Marg't Sullavan-James Stewart	Jan. 27,'36†	87	Feb. 8,'36
Nobody's Fool 9033	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036	Ann Preston-Henry Hunter	June 14,'36†	65	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17,'36†	112	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18,'36†		
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov. 11†	68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec. 23†		
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr. 13,'36†	95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 25†	78	
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18†	60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov.	1,'36	
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept.	27,'36	
Man I Marry, The	Doris Nolan-Michael Whalen	Oct.	11,'36	
My Man Godfrey (G)	William Powell-Carole Lombard	Sept.	6,'36	*95 June 20,'36
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug.	16,'36†	
(See "In the Cutting Room," July 4,'36.)				
Rich and Reckless	Gloria Stuart-Edmund Lowe	Oct.	4,'36	
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept.	20,'36†	
Sea Spoilers	John Wayne-Nan Gray	Sept.	13,'36	
Two in a Crowd	Joel McCrea-Joan Bennett	Aug.	30,'36†	
Yellowstone	Henry Hunter-Judith Barrett	Aug.	23,'36†	
(See "In the Cutting Room," July 18,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov. 1†	63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1,'36†		
Fighting Coward	Ray Walker-Joan Woodbury	Dec. 15†	70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept. 15†	57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15,'36†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1,'36†		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15,'36†		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15,'36†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27,'36†	58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7,'36†	70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar. 21,'36†	89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36; p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan. 4,'36†	78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan. 18,'36†	65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov. 30†	77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug. 1,'36	93	May 30,'36
See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18,'36†	68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25,'36†	83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8,'36†	60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15,'36†	65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec. 14†	66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8,'36†	83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25,'36†	69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8,'36†	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30,'36†	79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov. 23†	89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9,'36†	62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2,'36†	56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14,'36†	76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1,'36†	60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29,'36	139	May 23,'36
(See production article, Feb. 1,'36, p. 16; exploitation: Aug. 8,'36, p. 91.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5,'36	*62	July 11,'36
Cain and Mabel 102	Marion Davies-Clark Gable	Sept. 26,'36		
Captain's Kid, The	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
(See producton artcle, July 25,'36, p. 16.)				
Draegerman Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Give Me Your Heart (G)	Kay Francis-George Brent		*88	July 18,'36
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sendergard			
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Over the Wall	Ross Alexander			
Pony Express Rider	Dick Foran-Linda Perry			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
(See "In the Cutting Room," July 25,'36.)				
Three Men on a Horse	Frank McHugh-Joan Blondell			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Chinatown Baggage Case, The	Norman Foster		6 rls	
Island Captive	Eddie Nugent		6 rls	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
Accused (A)	Douglas Fairbanks, Jr., - Dolores Del Rio	United Artists		70	Aug. 8,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)	Zionist Org. of America		Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture.	Simone Simon	French	Aug. 1,'36	86	
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Three Maxims, The (G)	Anna Neagle, Tullio Carminati	General		87	Aug. 1,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	I. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl..
Simple Simon	Nov. 15†	1 rl..
Humpty Dumpty	Dec. 30†	1 rl..
Ali Baba	Jan. 30,'36†	9....
Tom Thumb	Mar. 30,'36†	7....
Dick Whittington's Cat	May 30,'36†	7....
Little Boy Blue	July 30,'36†	....

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Ttecbed In th' Haid"	Oct. 24†	7....
No. 2—"Patch Mah Britches"	Dec. 19†	7....
No. 3—"Spark Plug"	Apr. 12,'36†	6½..
No. 4—Major Google	May 24,'36†	6½..
BROADWAY COMEDIES		
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½..
Caught in the Act. Andy Clyde	Mar. 5,'36†	18....
Champ's a Chump, The (All Star)	June 20,'36†	18....
Disorder in the Court (3 Stooges)	May 30,'36†	17....
Double Trouble Andy Clyde		
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19....
His Marriage Mixup. Harry Langdon	Oct. 31†	18....
Honeymoon Bridge. Leon Errol	Oct. 3†	19....
Hot Paprika. Andy Clyde	Dec. 12†	18½..
I Don't Remember. Harry Langdon	Dec. 26†	18½..
Just Speeding	Jan. 23,'36†	18....
Midnight Blunders (All Star)	Apr. 21,'36†	17....
Mister Smarty. Andy Clyde	July 15,'36†	18....
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18....
Oh My Nerves (All Star)	Oct. 17†	17....
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18....
Peppery Salt, The. Andy Clyde	May 15,'36†	18....
Share the Wealth. Andy Clyde	Mar. 19,'36†	17½..
Three Little Beers (3 Stooges)	Nov. 28†	17....
Unrelated Relations (All Star)	Jan. 9,'36†	18....
Whoops, I'M an Indian (3 Stooges)		
Yoo Hoo Hollywood (All Star)	Nov. 14†	18....
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½..
Dr. Bluebird	Feb. 5,'36†	8....
Football Bugs	Apr. 29,'36†	7....
Glee Worms	June 24,'36†	7....
Monkey Love	Sept. 12†	8....
Novelty Shop, The	Aug. 15,'36	....
Untrained Seal, The	July 26,'36†	7....
KRAZY KAT CARTOONS		
9. Happy Family, A	Sept. 26†	7....
10. Kannibal Kapers	Dec. 27†	7....
11. Bird Stuffer, The	Feb. 1,'36†	7....
12. "Lil Ainjil"	Mar. 19,'36†	6....
13. Peace Conference (re-issue)	Apr. 10,'36†	7....
14. Highway Snobbery	Aug. 9,'36	....
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	....
Feminine Invasion, The	Oct. 26†	11....
Football Flashes	Aug. 30,'36	....
Golfing Rhythm	May 15,'36†	10....
Hunters' Paradise	Nov. 30†	11....
Ice Cut-Ups	Feb. 6,'36†	10....
Jump, Horse, Jump	Sept. 27†	11....
Little Champs	Aug. 10,'36	....
Speed Mad	Apr. 17,'36†	10....
Sport Magic	June 13,'36†	9½..
Stop, Look and Guess	Mar. 9,'36†	10....
Thrills with Daredevils	Mar. 19,'36†	10....
SCRAPPY CARTOONS		
Touring the Sport World	July 11,'36.	10....
Let's Ring Doorbells	Nov. 7†	7....
Playing Politics	July 8,'36†	7....
Scrappy's Boy Scouts	Jan. 2,'36†	7....
Scrappy's Camera Troubles	June 5,'36†	7....
Scrappy's Pony	Mar. 16,'36†	7....
SCREEN SNAPSHOTS		
No. 2—	Oct. 11†	10....
No. 3—	Nov. 8†	10....
No. 4—	Dec. 6†	10....
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 28,'36†	10½..
No. 8—	Mar. 27,'36†	10....
No. 9—	Apr. 24,'36†	9½..
No. 10—	May 29,'36†	10....
No. 11—	June 26,'36†	10....
No. 12—	July 17,'36.	10....
STARS OF TOMORROW		
No. 2—	Sept. 7†	11....
No. 3—	Nov. 27†	11....
No. 4—	Nov. 16†	10....
No. 5—	Jan. 15,'36†	11....
No. 6—	Jan. 17,'36†	10....
VOICE OF EXPERIENCE		
No. 1—	Sept. 15†	10½..
No. 2—	Sept. 29†	10½..
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 28†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11....
No. 9—	Feb. 25,'36†	10½..
No. 10—	Mar. 26,'36†	10½..

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36.	9....
No. 2—		10....
No. 3—		8....
No. 4—		8....
No. 5—		9....
No. 6—		10....
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18....
Fresh from the Fleet	Apr. 24,'36†	18....
He's a Prince	Oct. 18†	18....
Just Another Murder	Oct. 4†	17....
Mixed Policies	Jan. 17,'36†	20....
Sleepless Hollow	May 8,'36†	16....
Where Is Wall Street	Apr. 10,'36†	19....
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20....
Flicker Fever	Sept. 26†	20....
Knockout Drops	Dec. 6†	19....
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21....
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Dec. 20†	18....
Rhythm of Paree	Sept. 27†	21....
Thanks, Mr. Cupid	Jan. 24,'36†	18....
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36.	11....
College Capers	Sept. 27†	12....
Easy Pickin's	Dec. 27†	10....
Going Native	Aug. 28,'36.	11....
Hillbilly Love	Oct. 11†	11....
Queen's Birthday, The	Aug. 14,'36.	10....
Ring Goes 'Round, The	Aug. 21,'36.	10....
Rodeo Day	Sept. 13†	11....
Seeing Nellie Home	Dec. 20†	11....
Sorority Blues	Dec. 6†	11....
Spooks	Apr. 17,'36†	9....
Way Out West	Oct. 25†	11....
STAR PERSONALITY COMEDIES		
Giv'Im Air	Feb. 14,'36†	18....
Gold Bricks	Mar. 20,'36†	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Penny Wise	Sept. 6†	16....
Three on a Limb	Jan. 3,'36†	19....
Timid Young Man, The	Oct. 25†	20....
Triple Trouble	Apr. 3,'36†	16....
White Hope, The	Mar. 27,'36†	19....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6....
Alpine Yodeler	Feb. 2,'36†	6....
Barnyard Amateurs	Mar. 6,'36†	6....
Busy Bee, The	May 29,'36†	6....
Circus Days	Sept. 6†	6....
Farmer Al Falfa in the Hot Spell	July 10,'36†	6....
Farmer Al Falfa and the Runt	May 15,'36†	6....
Farmer Al Falfa's Prize Package	July 31,'36.	6....
Feud, The	Jan. 10,'36†	6....
Foiled Again	Oct. 4†	6....
Football	Oct. 18†	6....
Hey Diddle Diddle	Sept. 20†	6....
Home Town Olympics	Feb. 7,'36†	6....
June Bride, A	Nov. 1†	6....
Kiko and the Honey Bears	Aug. 21,'36†	6....
Mayflower, The	Dec. 27†	6....
19th Hole Club, The	Jan. 24,'36†	6....
Off to China	Mar. 20,'36†	6....
Puddy the Pup and the Gypsies	July 24,'36†	6....
Rolling Stones	May 1,'36†	6....
Sailor's Home, The	June 12,'36†	6....
Southern Horse-pitality	Nov. 29†	6....
Tough Egg, A	June 26,'36†	6....
Western Trail, The	Apr. 3,'36†	6....
Wolf in Cheap Clothing, A	Apr. 17,'36†	6....
Ye Olde Toy Shop	Dec. 13†	6....
TREASURE CHEST		
Animal Cunning	May 1,'36†	10....
Clever Critters	Sept. 20†	8....
Fast Friends	June 5,'36†	9....
Feminine Form	Aug. 7,'36.	10....
Fisherman's Luck	Jan. 31,'36†	9....
Gangsters of the Deep	Nov. 1†	8....
Hold That Line	Oct. 11†	7....
Game of Jai-Alai, The	Dec. 27†	9....
Manhattan Tapestry	Jan. 31,'36†	10....
Seeing Eye, The	Jan. 17,'36†	10....
Ski-Scrapers	May 24	8....
Sunday Sports in Mexico	Nov. 8†	10....
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19....
Kiss the Bride	Sept. 13†	21....
One Big Happy Family	Nov. 15†	21....
Rail Birds	May 22,'36†	18....
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36.	17....
Blue Blazes	Aug. 21,'36.	2 rls.
Boy, Oh Boy	Aug. 14,'36.	2 rls.
Happy Heels	Aug. 1,'36.	18....
It Happened All Right	May 15,'36†	19....
Parked in Paree	Aug. 28,'36.	2 rls.
Peaceful Relations	June 19,'36†	18....
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20....
Love in a Hurry	May 17	16....
Love in September	Mar. 6,'36†	21....
Way Up Thar	Nov. 8†	18....

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl..
Irish Melody	Mar. 9,'36†	8....
Italian Caprice	Dec. 1†	8....
Liebestraum	Apr. 20,'36†	1 rl..
Mediterranean Songs	Nov. 1†	7....
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl..
No. 3—	Dec. 30†	1 rl..
No. 4—	Jan. 20,'36†	1 rl..
No. 5—	Feb. 20,'36†	1 rl..
No. 6—	Mar. 20,'36†	1 rl..
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Old Faithful Speaks	Nov. 15†	....
Deep Sea Harvest	Jan. 15,'36†	1 rl..
Ride Along Dude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 10†	1 rl..
Realm of Ghosts	Mar. 1,'36†	....

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9....
Carillon Makers	Aug. 15,'36†	12....
Golden Harbor	Mar. 16,'36†	10....
It's a Bird	Jan. 20,'36†	17....
Life of Theodore Roosevelt	Feb. 1,'36†	19....
Tough Breaks	Mar. 1,'36†	18....
Spanish Interlude, A	Sept.15,'36†	26....
Sport of Flying	Aug. 11,'36†	9....
Symphony of the Seasons	Jan. 27,'36†	9....
Young Explorer	Mar. 2,'36†	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8....
No. 2—	Feb. 28,'36†	8....
No. 3—	Mar. 8,'36†	10....
No. 4—	Mar. 22,'36†	10....
No. 5—	Apr. 10,'36†	7....
No. 6—	Apr. 22,'36†	7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9....
No. 2—	Mar. 6,'36†	9....
No. 3—	Apr. 11,'36†	9....
No. 4—	May 4,'36†	9....
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6....
2. Nomads of the South Seas	Feb. 17,'36†	6....
3. Nomads of the Past	Mar. 3,'36†	6....
4. Nomads of the Air	Mar. 17,'36†	5½..
5. Nomads in the Making	Apr. 3,'36†	6....
6. Nomads of the River	Apr. 17,'36†	6....
7. Nomads of the Plains	May 3,'36†	5½..
8. Nomads of the Sea	May 17,'36†	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8....
Couldn't Live Without You		
Old Prospector, The		8....
Sea Dreams		8....
Early in the Mornin'		8....
NOVELTIES		
Cities of the Past		
Nero		8....
Every Dog Has Its Day		9....
Hobo Hero		9....
PORT O' CALL		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		
Last Resort		9....
Love's Memorial		
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Isle of June		
Dream Harbor		8....
Maori		8....
Melody Isle		
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Life Hesitates at 40	Jan. 18,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Neighborhood House	May 9,'36†	....
Nurse to You	Oct. 5†	20....
On the Wrong Trek	Apr. 18,'36†	19....
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CRIME DOESN'T PAY		
No. 3—Desert Death	Oct. 19†	21....
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
No. 6—Perfect Setup	Feb. 1,'36†	21....
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan in Cherry Blossom Time	Mar. 21,'36†	9....
Modern Tokyo	Dec. 28†	9....
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
St. Helena and Its Man of Destiny	May 16,'36†	8....
Victoria and Vancouver	Jan. 25,'36†	9....
HARMAN-ISING (Happy Harmonies)		
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick	Nov. 16†	10....
17—Run, Sheep, Run	Dec. 14†	10....
18—Bottles	Jan. 11,'36†	10....
19—Early Bird and the Worm, The	Feb. 8,'36†	9....
20—Old Mill Pond, The	Mar. 7,'36†	8....
21—Two Little Pups	Apr. 4,'36†	8....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Behave	Apr. 25,'36†	10....
How to Train a Dog	July 4,'36†	8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36	†10....
Jonker Diamond	Mar. 28,'36	†10....
Let's Dance	Jan. 4,'36	†.8....
Little Boy Blue	May 23,'36	†11....
Master Will Shakespeare..	June 13,'36	†10....
Primitive Pitcairn	Dec. 7	†....9....
Trained Hoofs	Oct. 12	†....9....
West Point of the South....	Feb. 1,'36	†.8....
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36	†10....
Aquatic Artistry	Apr. 11,'36	†.9....
Crew Racing	Dec. 21	†...10....
Gymnastics	Oct. 26	†....9....
Harnessed Rhythm	June 6,'36	.10....
Polo	May 9,'36	†.8....
Table Tennis	Feb. 15,'36	†10....
Racing Canines	Mar. 14,'36	†10....
Water Sports	Oct. 26	†....8....
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7	†...19....
Pirate Party on Catalina Isle	Nov. 21	....20....
Sunkist Stars at Palm Springs	Jan. 11,'36	.20....
OUR GANG		
Arbor Day	May 2,'36	†18....
Divot Diggers	Feb. 8,'36	†15....
Lucky Corner, The	Mar. 14,'36	†16....
Pinch Singer	Jan. 4,'36	†18....
Second Childhood	Apr. 11,'36	†19....
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36	†20....
At Sea Ashore	Apr. 4,'36	†20....
Hill Billies	Apr. 4,'36	†18....
Hot Money	Nov. 16	†...18....
Pan Handlers	Feb. 29,'36	†20....
Top Flat	Dec. 21	†...20....
PETE SMITH SPECIALTY		
Killer Dog		.10....
SPECIAL		
Audioscopiks		.8....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36	†.7....
Betty Boop and the Little King	Jan. 31,'36	†.7....
Happy You and Merry Me..	Aug. 21,'36	..1 rl..
Henry, the Funniest Living American	Nov. 22	†....7....
Judge for a Day	Sept. 20	†....8....
Little Nobody	Dec. 27	†....7....
Making Stars	Oct. 18	†....7....
More Pep	June 19,'36	†.....
Not Now	Feb. 28,'36	†.7....
Song a Day, A	May 22,'36	†.7....
We Did It	Apr. 24,'36	†.6....
You're Not Built That Way	July 17,'36	†.1 rl..
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36	†.8....
Greedy Hunnpty Dumpty...	July 10,'36	†.1 rl..
Hawaiian Birds	Aug. 28,'36	..1 rl..
Little Stranger	Mar. 13,'36	†.8....
Musical Memories	Nov. 8	†....7....
Somewhere in Dreamland.. (Technicolor)	Jan. 17,'36	.9....
Time for Love	Sept. 6	†....7....
HEADLINERS		
Accent on Girls... Ina Ray Hutton and Her Melodears	Dec. 27	†.....
Babes in Hollywood	Oct. 18	†...10...
Breezy Rhythm... Hal Kemp and Orchestra	Apr. 10,'36	†10....
Cavalcade of Music, The	Oct. 4	†....8....
Gypsy Revels	Aug. 7,'36	..1 rl..
Lucky Starlets... Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee -Virginia Weidler	May 22,'36	†10....
Magic of Music, The... Richard Himber and His	Aug. 2	†...11....
Midnight Melodies... Orchestra Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	†11....
Moscow Moods... Yasha Bunchuk and Orch.	Jan. 17,'36	†11....
Movie Melodies on Parade. Kostelanetz-Eastman	Feb. 7,'36	†11....
Musical Fashions... Ina Ray Hutton and Her Melodears	July 3,'36	†.1 rl..
Music in the Morgan Manner. Russ Morgan and Orch.	June 12,'36	†.....
Music Over Broadway... George Hall and Orch.	Aug. 28,'36	..1 rl..
Parade of the Maestros... Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15	†...10....
Play, Don... Don Bestor and Orch.	July 31,'36	†.....
Radio Rhapsody... Johnny Green and Orch.	Dec. 6	†...10...
Star Reporter, The... Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36	†.9....
Yankee Doodle Rhapsody.. Ferde Grofe and His Orchestra	May 1,'36	†11....
PARAGRAPHICS		
Lulu's Love	Aug. 14,'36	..1 rl..
PARAMOUNT PICTORIAL		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)...	Oct. 11	†....9....
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3	†...10....
No. 5—Manhattan Rhapsody —Animal Buddies—Man of Many Faces	Dec. 6	†...10....
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	†10....
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36	†.7....
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36	†11....
No. 9—Trailing the Birds. —Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	†.9....
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	†10....
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	†.....
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19,'36	†.....
No. 13—	July 17,'36	†..1 rl..
PARAMOUNT PICTORIAL (New Series)		
No. 1—What's A f o o t — Golden Acres—Don Baker.	Aug. 21,'36	..1 rl..
PARAMOUNT VARIETIES		
Broadway Highlights No. 4.	Sept. 27	†...10....
Broadway Highlights No. 5.	Dec. 13	†...10....
Broadway Highlights No. 6.	Apr. 3,'36	†.9....
Collie, The	Feb. 21,'36	†10....
Countryside Melodies (Technicolor)	Nov. 29	†....6....
Dangerous Jobs	May 1,'36	†.9....
Fashions in Love	July 24,'36	†..1 rl..
Here Comes the Zoo	Mar. 13,'36	†.9....
March of the Presidents...	Sept. 27	†...10....
Movie Milestones (No. 2)...	Jan. 31,'36	†10....
Poodle, The	May 22,'36	†10....
Rhythm Party, The	June 26,'36	†.....
Rookie Fireman, The	Apr. 24,'36	†10....
Shorty at Coney Island	Jan. 10,'36	†10....
Shorty at the Seashore	July 10,'36	†..1 rl..
Shorty Goes South	Sept. 13	†...10....
Spring Night	Nov. 1	†....8....
POPEYE THE SAILOR		
Adventures of Popeye, The.	Oct. 25	†....8....
Bridge Ahoy!	May 1,'36	†.8....
Brotherly Love	Mar. 6,'36	†.7....
Clean Shaven Man, A	Feb. 7,'36	†.7....
I-Ski Love-Ski You-Ski...	Apr. 3,'36	†.6....
I Wanna Be a Lifeguard...	June 26,'36	†.....
King of the Mardi Gras...	Sept. 27	†....7....
Let's Get Movin'...	July 24,'36	†..1 rl..
Never Kick a Woman	Aug. 28,'36	..1 rl..
Sinbad the Sailor	Jan. 31,'36	†.2 rls.
(Special)		
Spinach Overture, The	Dec. 6	†....8....
Vim, Vigor and Vitaliky...	Jan. 3,'36	†.7....
What, No Spinach?	May 29,'36	†.....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 29	†....9....
No. 2	Nov. 29	†...10½..
No. 3	Jan. 24,'36	†11....
No. 4	Mar. 27,'36	†11....
No. 5	May 29,'36	†.....
No. 6	July 17,'36	†..1 rl..
POPULAR SCIENCE (New Series)		
No. 1	Aug. 28,'36	..1 rl..
SCREEN SONGS		
Hills of Old Wyomin', The Westerners	July 24,'36	†..1 rl..
I Don't Want to Make History V. Lopez and Orchestra	May 22,'36	†.....
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27,'36	†.7....
It's Easy to Remember... Richard Himber and Orchestra	Nov. 29	†...10....
I Wished On the Moon... Abe Lyman and Orchestra	Sept. 20	†....8....
No Other One... Hal Kemp and Orchestra	Jan. 24,'36	†.8....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 16—Hooked Lightning.	Sept. 27	†...10....
No. 17—Jumping Champion.	Oct. 25	†...10....
No. 18—Sport on the Range.	Nov. 22	†...10....
No. 19—Sporting Network..	Dec. 20	†...10....
No. 20—What's the Answer.	Jan. 17,'36	†10....
No. 21—Finer Points	Feb. 14,'36	†10....
No. 22—Winged Champions.	Mar. 13,'36	†10....
No. 23—Sun Chasers	Apr. 10,'36	†10....
No. 24—Catching Trouble..	May 8,'36	†10....
No. 25—River of Thrills...	June 5,'36	†.....
No. 26—Sporting Comparisons	July 3,'36	†.....
No. 27—Neptune's Scholars.	Aug. 7,'36	..1 rl..

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36	†.5....
No. 22	Feb. 31,'36	†.5½..
No. 23	Apr. 3,'36	†.5....
No. 24	May 29,'36	†.5....
No. 25	July 10,'36	†.....
EASY ACES		
Capital Idea	Oct. 4	†...10.. .
Debonair New Orleans	Mar. 27,'36	†10....
Etiquette	Nov. 29,'36	†.9....
Fool Your Friends	June 9,'36	†.....
Job's a Job, A	May 22,'36	†.....
Jolly Old London	Aug. 30	....9½..
Old Fashioned Movie, An..	Feb. 28,'36	†11...
Tricks of the Trade	Sept. 6	†...10....
Unusualities	Aug. 9	†....9½..
Winter at the Zoo	Jan. 31,'36	†10½..
World Within, A	Nov. 1	†...10....
FOUR STAR COMEDIES		
Salesmanship Ahoy	July 19	....18½..
HEADLINER SERIES		
No. 5—Drawing Rumors...	July 12	....17...
No. 1—Night Life	Sept. 21	†....21....
No. 2—Tuned Out	Nov. 15	†...20....
No. 3—Camera Cranks	Jan. 17,'36	†19....
No. 4—Wedtime Story, A..	Mar. 20,'36	†21....
No. 5—Bad Medicine	May 22,'36	†15....
No. 6—Sleepy Time	July 24,'36	†.....
EDGAR KENNEDY COMEDIES		
Dummy Ache	July 10,'36	†.....
Gasoloons	Jan. 3,'36	†15½..
Happy the Married	Nov. 1	....18....
High Beer Pressure	May 8,'36	†18....
In Love at 40	Aug. 30	†...19....
Sock Me to Sleep	May 17	....20....
Will Power	Mar. 6,'36	†15½..
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36	†.9....
No. 2	June 5,'36	†.....
No. 3	July 3,'36	†.....
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18	†...18½..
No. 5	Nov. 8	†...18....
No. 6	Nov. 22	†...18....
MARCH OF TIME		
No. 8	Nov. 15	†...20....
No. 9	Dec. 13	†...23½..
[1936]		
No. 1	Jan. 17,'36	†18½..
No. 2	Feb. 17,'36	†24....
No. 3	Mar. 13,'36	†21....
No. 4	Apr. 17,'36	†21....
No. 5	May 15,'36	†.....
No. 6	June 12,'36	†.. ...
No. 7	July 10,'36	†.. ..
MUSICALS		
Night at the Biltmore Bowl, A	June 21	....17½.
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36	†.....
Fight Is Right	Apr. 10,'36	†17....
Radio Barred	Feb. 7,'36	†15½..
Where There's a Will	Oct. 4	†...18....
Worm Burns, The	Dec. 6	†...17....
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan...	Feb. 28,'36	†17....
Foolish Hearts	Dec. 27	†...18....
Melody in May	May 1,'36	†19....
Metropolitan Nocturne	Aug. 23	†...18....
Mismanaged	Oct. 25	†...19½..
Swing It	July 3,'36	†.....
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36	†.....
Felix the Cat and the Geese That Laid the Golden Egg	Feb. 7,'36	†.7½..
Molly Moo Cow and the Indians	Nov. 15	†....7½..
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36	†.7....
Neptune Nonsense	Apr. 17,'36	†.8....
Toonerville Trolley	Jan. 17,'36	†.7....
Trolley Ahoy		
Waif's Welcome, A	June 19,'36	†.....
SMART SET		
All Business	Feb. 14,'36	†18½..
And So to Wed	June 19,'36	†.....
Framing Father	Apr. 17,'36	†16½..
Returned Engagement, A...	Oct. 11	†...21....
Too Many Surprises	Dec. 3	†...20½..
SPECIALS		
Going on Two	Sept. 17	....17....
Headlines for 25 Years	Mar. 27,'36	†21....
SPORTS WITH BILL CORUM		
Bugles from Blue Grass...	Oct. 11	†...10½..
Gentlemen's Sports	Dec. 13	†...11....
Inside the Ropes	Aug. 16	†...10....
Never Catch the Rabbit...	Apr. 24,'36	†11....
Row Mr. Row	June 19,'36	†.....
Tomorrow's Halfbacks	Jan. 24,'36	†.9....
Winter Sport	Mar. 13,'36	†10....
STRUGGLE TO LIVE		
Beach Masters	Nov. 8	†...10½..
Living Jewels	June 12,'36	†.....
Underground Farmers	Apr. 17,'36	†.9....
Winged Pageantry	Feb. 14,'36	†10....
SUPERBA COMEDIES		
Counselitis	Nov. 22	†...18....
Down the Ribber	Mar. 27,'36	†21....
Home Work	Sept. 20	†...19....
Uppercutlets	Jan. 24,'36	†18½..
Listen to Freezin'	July 31,'36	†.....
Wholesailing Along	May 29,'36	†17....
VAGABOND ADVENTURE SERIES		
Quebec	Aug. 2	....9½..
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36	†11....
Land of Evangeline	Nov. 22	†...19½..
Morocco	Jan. 10,'36	†.....
Prominent Personalities ..	Feb. 21,'36	†11....
Spain's Romantic Isle, Majorca	Oct. 18	†...19½..
Venice of the North	May 15,'36	.....

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		.8....
DYNAMIC		
Wonderland of Gaspe		.11....
NORTON		
Alchemist's Hourglass, The		.18....
PAT GARYN		
O'Mahoney-George Bout		.17....
PHIL BROWN		
Norwegian Sketches		.10....
REGAL		
Broadway Nights		.....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36	†10....
Filming Feminine Headliners	Dec. 27	†...10....
Scouring the Skies	Aug. 14,'36	.....
Shooting the Record Breakers	Nov. 22	†...10....
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22	†...10....
Geneva-by-the-Lake	Dec. 21	†...10....
Hong Kong Highlights	Jan. 31,'36	†10....
Irish Pastoral	Aug. 7,'36	.....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	8
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera		9
40. Through the Mirror	June 18,'36†	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival		9
SILLY SYMPHONIES		
28. Who Killed Cock Robin?	June 26†	10
29. Music Land	Oct. 10†	8½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	8
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	8½
34. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36†	
No. 26	Aug. 17,'36†	
No. 27	Aug. 21,'36	
No. 28	Sept. 28,'36	
No. 29	Oct. 26,'36	
No. 30	Nov. 23,'36	
No. 31	Dec. 21,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Garden Party	Sept. 2,'36	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
Musical Airways	Sept. 30,'36	1 rl.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 20,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Kiddie Revue	Sept. 21,'36	
Monkey Wretches	Nov. 11†	1 rl.
Music Hath Charms	Sept. 7,'36	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36†	10
No. 25—Novelty	Aug. 10,'36†	10
No. 26—Novelty	Aug. 24,'36†	9
No. 27—Novelty	Sept. 14,'36	
No. 28—Novelty	Oct. 12,'36	
No. 29—Novelty	Nov. 9,'36	
No. 30—Novelty	Dec. 7,'36	

Title	Rel. Date	Min.
UNIVERSAL COMEDIES		
His Last Fling (Van Renkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21
You Can't Get Away With It		2 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radie Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. VOMEDIES		
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15,'36	
BROADWAY BREVITIES		
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble In Toyland Gus Edwards' Stars of the Future	Nov. 30†	20

Title	Rel. Date	Min.
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris In New York Irene Bordeni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	2 rls.
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36†	7
No. 23—Porky the Rainmaker	Aug. 1,'36	
No. 24—Porky's Poultry Plant	Aug. 22,'36	
MELODY MASTERS		
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
Nick Lucas and His Troubadours	Aug. 15,'36	
MERRIE MELODIES (In Color)		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders From You	May 16,'36†	7

Title	Rel. Date	Min.
No. 21—Bingo Crosbyana	May 30,'36†	7
No. 23—When I Yoo Hoo	June 27,'36†	
No. 24—I Love to Singa	July 18,'36†	1 rl.
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	
No. 26—At Your Service, Madame	Aug 29,'36	
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons In the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10
Whale He		11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The Ralph Graves-Ruth Mix-Dave O'Brien (15 episodes)	Sept. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum) (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
UNIVERSAL		
Ace Drummond John King-Jean Rogers	Oct. 19,'36	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Now we are all muddled up. We thought we had the right of way and were running in high, but we read an article in the paper written by a supposedly eminent doctor in which he said that during the hot weather people should drink water with salt in it because the perspiration carried the salt out of the system. In the same paper we read another article by another supposedly eminent doctor in which he said that during the hot weather people should use no salt at all because it thinned the blood. And now what's the common herd going to do? Doctors should get together and agree on something.

We know what one maverick is going to do, he is going to take salt when the system craves salt and he isn't going to take salt when the system don't crave salt, regardless of all the doctors this side of Hoboken. You call a doctor to treat you and he will feel of your pulse, look at your tongue, ask what you ate and what you drink and how you slept, etc., etc., etc., and look wise. (Looking wise is one of the arts of the profession.) Then he will write you a prescription in Chinese and soak you five dollars. You will have it taken to the druggist and he will fill it and charge you $1.50 and the directions tell you to take one powder in a half of a glass of water every hour. You later on find out that the powder consisted only of powdered chalk. If you live the doctor saved you. If you die he was called too late. You remember what Barnum said, don't you?

We had an eminent oculist examine our eyes and fit us with a pair of glasses to read by. He found that we had the most peculiar eyes he had ever seen (he most likely tells all of his customers the same thing). He found that we had astigmatism (whatever that is) in each eye. According to his findings one astigmatism pointed toward Phoenix, Arizona, and the other one pointed toward Ypsilanti, Michigan. Gosh, we never knew we had astigmatism until this oculist told us we had, and yet we had used the same pair of lamps ever since Paul Revere rode old Fan that time.

He charged from six to nine bucks for each "fit" and he fitted us three times, and each "fit" is lying around the house somewhere now, and we are wearing a pair of glasses that we got in a drug store for two bucks, and we fitted ourself.

But then, that isn't what we wanted to say. We wanted to ask you this: Has the purchasing price of the dollar been deflated or has the price of the commodities we have to buy been inflated?

If the reduce the laboring man's day by one hour and increase the price of the things he has to buy by 50 per cent, is prosperity flirting around the doors of his wigwam? We are so doggone dumb we can't figure it.

▽

We recently saw Gary Cooper and Jean Arthur in "Mr. Deeds Goes to Town." We are not a critic of pictures in any sense, we are not supposed to be, but it is our judgment (if that is worth anything) that this picture will rank well up at the top of the 1936 best. It just shows what Hollywood can do with a good cast, a good story and a good director.

▽

There is another thing we had on our mind that we think we ought to mention, and that is that you exhibitors are getting entirely too negligent (maybe we ought to say lazy, but we won't), but the fact is that there are not nearly as many of you writing to "What the Picture Did for Me" as should. That is a department created entirely for you boys to report on pictures you have played. It was created especially for your benefit and you ought to make use of it. The other fellow would like to know how the picture was received by your audience; it might help him a whole lot. Grab that typewriter and fill out those blanks and send them in, *right now,* Charlie.

▽

A report in the paper says that according to Einstein "the empirical quantum of the gravitation equation bridges the corpuscles of the material eschantology by subliminal energy evolved counter-clockwise out of analogous infinities." There, by gosh, we supposed it was the heat. The trouble is that too many of us common folks have not been eating enough spinach and looking at the moon long enough. Anyhow, Willie, you better go out and blow your nose.

This is a picture trade journal and we are supposed to write about exhibitors, but how in thunder is a man to write about exhibitors when he is in the basement of his tepee all the while during this hot weather? Come on, Ezra, tell us how.

▽

The teacher explained to her class that a collision was where two bodies came together unexpectedly. Little Johnny got up and said, "Well, teacher, we had a collision at our house" and the teacher inquired how that was, and Johnnie said, "Mother has just had twins."

▽

Then, there's another thing, as Andy said to Min. Astronomers tell us that it is 55 millions of miles to the sun. Well, maybe it is, but we know of nobody in our neighborhood who has gas enough to take them there, and there are no filling stations on the way. Scientists tell us that we travel in cycles, that we will have about seven years of drought and seven years of wet weather. Listen, brother, the reason it doesn't rain is because the moisture doesn't come in contact with the cool air currents to condense it.

A certain society predicts the end of the world on a certain day. They put on their ascension robes and go up on a hill and get ready to go, but they are still here.

In the olden days there were witches. Someone would complain that some old lady bewitched them. She was hauled up to the public whipping post and flogged. Later on a board of officials were elected who had some sense and they published an edict that anyone who claimed to be bewitched should be flogged. After that there have been no witches.

Some guy with a mortar board on his head will tell the farmer how to grow corn. He never grew any, but he knows all about it (on paper) and probably wouldn't know a cornfield from a bullthistle patch. Some people used to sow flaxseed on a certain day before sunrise and in their shirttails and carry a peach sprout in their mouths the length they wanted the flax to grow. Some people are just as crazy today. Suppose we all try and use a little common horse sense.

There, we'll betcha Ernie said "Well, you are just as crazy as any of 'em if you don't stop this rambling around."

All right, we'll plead guilty, for we are still in the basement.

COLONEL J. C. JENKINS
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RIALTO
- Major Google ..... Columbia
- Sporting Comparisons ..... Paramount

RIVOLI
- I Don't Want to Make History ..... Paramount

ROXY
- Mister Smarty ..... Columbia
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REPUBLIC'S

"Follow Your Heart"

"MOST LAVISH" "BIG LEAGUE!"

"MASS AND CLASS APPEAL!"

"TOPS!"

"HIT ENTERTAINMENT!"

"SPLENDIDLY SUNG!"

"'FOLLOW YOUR HEART' 'MAGNOLIAS IN THE MOONLIGHT' UNDOUBTED HITS!"

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Follow Your Heart"

(Republic)

HOLLYWOOD, Aug. 7.—Here is Republic's most lavish offering to date The real showmanship employed in its production makes it a clas attraction that will hold its own with all but the most elaborate special The story, cast and presentation are all of the big league variety, wh the musical numbers, logically introduced, include both operatic a popular selections generously delivered by Marion Talley, late of Metropolitan Opera Co.; Michael Bartlett and others. Addition there is splendid choral work contributed by the Hall Johnson Cho

The plot concerns the adventures of a mad theatrical family. Bruce is the father, Luis Alberni the uncle and Margaret Irvir aunt of the children, Miss Talley, Vivienne Osborne and Mickey schler. Of this group, Miss Talley seems to be the only pers proaching normalcy. Betrothed to John Eldredge, she has diffi carrying on her romance because of frequent demands made o her kinfolk.

When Alberni returns home with a stranded show troupe Bartlett, manager of the company, literally drafts the girl fo performance given to raise funds. Eventually he wins her persuades her to continue with the company as prima donna

Nat Levine and his associates, Albert Levoy and Leo have utilized their production expenditure to maximum a the film should show a profitable return on the investment tion of Aubrey H. Scotto keeps the story moving swiftly after the elements have been established. The screen play is the joint work of Lester Cole, Nathaniel West and Samuel Ornitz from the idea of Dana Burnet. The new songs are by Victor Schertzinger and the dance numbers by Larry Ceballos. Endowed with both mass and class appeal, the picture should click generally.

Production Code Seal, No. 2,409. Running time, 85 minutes. "G."

THE Hollywood REPORTER

'HEART' STANDOUT

Fine Production; Hit Entertainment

"FOLLOW YOUR HEART"
(Republic)

Producer .....Nat Levine
Executive Producer....Albert E. Levoy
Associate Producer.....Leonard Fields
Direction .....Aubrey Scotto
Story .....Dana Burnet
Screenplay: Lester Cole, Nathaniel West, Samuel Ornitz.
Additional Dialogue.....Olive Cooper
Photography: John Mescall and Allyn C. Jones.
Songs .....Victor Schertzinegr
Additional Lyrics: Sidney Mitchell and Walter Bullock.
Score.....Dr. Hugo Riesenfeld
Musical Supervision.....Harry Grey
Cast: Marion Talley, Michael Bartlett, Nigel Bruce, Luis Alberni, Henrietta Crosman, Vivienne Osborne, Walter Catlett, Mickey Rentschler, Margaret Irving, John Eldredge, Eunace Healey, Ben Blue, Si Jenks, Josephine Whittell, Clarence Muse, Hall Johnson Choir.

The most ambitious effort ever recorded by an independent producer has been rung up by Republic with its production of "Follow Your Heart." It is the tops of class entertainment from an independent and should bring to Republic plenty of shekels for its effort and satisfy exhibitors that big pictures can be made by the little fellows if they have the desire (and the money) to go after them.

Splendidly Sung

This splendidly-sung musical with its combination of operetta, operatic numbers and production displays that would be a credit to a big major effort, is one grand outburst of song. Marion Talley in her **screen debut** and Michael Bartlett sing their way to brilliant success in both solos and duets and their musical support is of high quality. Both received big rounds of applause from the preview audience after each number, beginning with Miss Talley's aria from "Mignon" and continuing with the duet from "Les Huguenots." There was also a spirited and amusing rendition of the sextette from "Lucia" sung by Bartlett and a group as they busily prepared a banquet in the kitchen of the southern mansion where all of the action is laid.

It is on the lawn of this mansion with the old house as background that a singing and dancing show, with its handsome succession of production numbers is given and this brings the picture to a spectacular musical climax. The chief song numbers here are the duets, "Follow Your Heart" and "Magnolias in the Moonlight," both undoubted hits. There is also "Who Minds About Me" for Clarence Muse and the Hall Johnson Choir. This admirable band of singers makes several contributions that delightfully strengthen the musical fabric.

An outstanding feature of this show is a lovely Dance of the Magnolias, with Eunice Healey making her picture debut as the premiere dansеuse. She also does a tap dance in a colored number and in both proves herself a winning asset.

Another entertainer who makes a hit appearance here is Ben Blue, bringing from vaudeville his own brand of eccentric dance comicalities for a battery of good laughs.

The story, based on an idea by Dana Burnett and developed into a screenplay by Lester Cole, Nathaniel West, Samuel Ornitz and Olive Cooper, recites in short and rather scatтered episodes the tribulations of an eratic and impoverished family of showfolk of which Miss Talley, the most gifted, is the one set against a professional career and determined to marry an ordinary, sane mortal in the person of John Eldredge. Then Bartlett comes along and the rest of the story is his battle to make her sing and to win her.

Of the supporting players Luis Alberni is outstanding as a temperamental conductor, Walter Catlett as a gladhand producer and Nigel Bruce as the singing-teacher daddy of the family. Josephine Whittell scores as a pupil who sings so badly that she is good. Henrietta Crosman has a choice bit as an old trouper, Vivienne Ossister, and Mickey Rentschler as her small horn-playing brother. There is also good playing by Margaret Irving and Si Jenks.

Excellent Direction

Aubrey Scotto's direction excellently displays his knowledge of music and musical atmosphere and his flair for telling bits of character and comedy. Victor Schertzinger, contributing the ballads, again proves a gifted composer of lilting melody. Dr. Hugo Riesenfeld delivers a score finely blending the popular with the musically sound. Larry Ceballos deserves special mention for his direction of the dances, which were beautifully photographed. John Mescall and Allyn C. Jones on the camera deliver with distinction throughout.

The assembling of all elements and the good looks and technical excellence of the whole production win plaudits for Leonard Fields on this, his first assignment as associate producer

Starring Marion TALLEY Michael BARTLETT

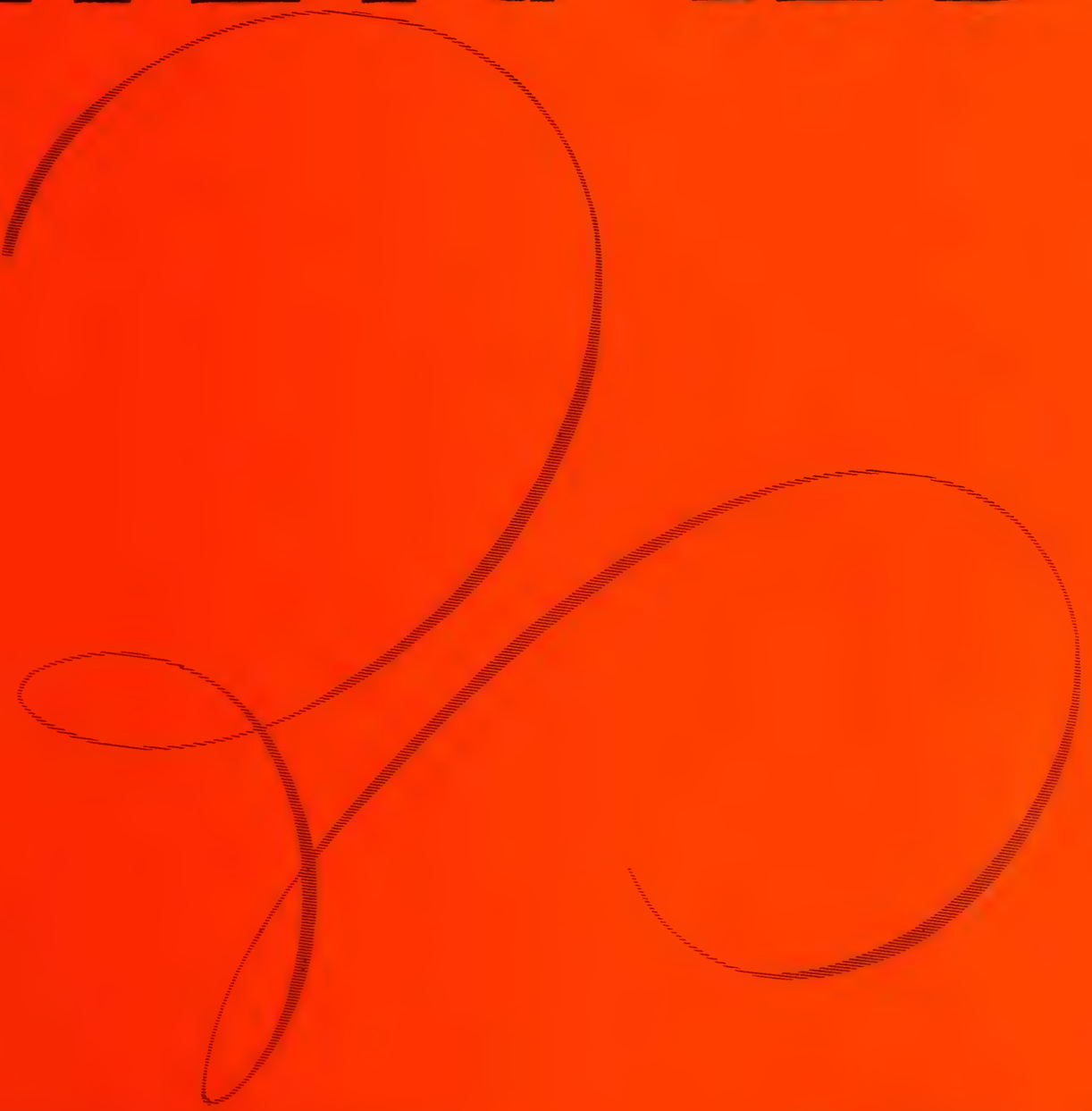
Songs by VICTOR SCHERTZINGER with
NIGEL BRUCE · HENRIETTA CROSMAN
WALTER CATLETT · JOHN ELDREDGE
CLARENCE MUSE · LUIS ALBERNI
VIVIENNE OSBORNE · EUNICE HEALY
and HALL JOHNSON CHOIR
PRODUCED BY NAT LEVINE
A REPUBLIC PICTURE

Paramount's "TEXAS RANGERS" are coming

. . . see pages 41 to 44



MOTION PICTURE HERALD



SCHOOL FILMS OPENING NEW $10,000,000 FIELD

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MOTIF OF STAGE MUSIC IS APPLIED TO SCREEN

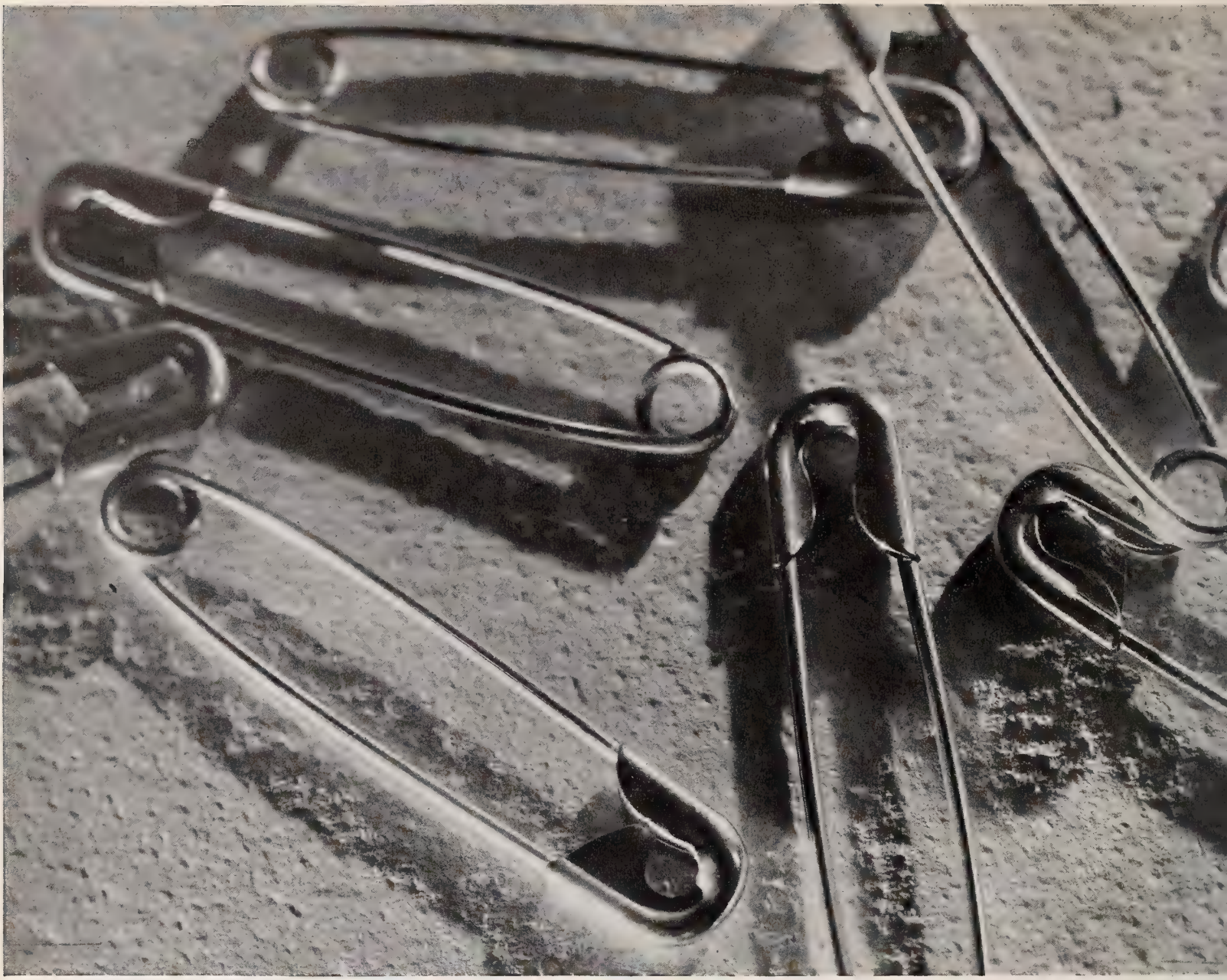
HOLLYWOOD RETURNS TO BACKING STAGE PLAYS

AMERICAN FILMS FACE NEW MENACE IN FRANCE

STORY PURCHASES SET LOW MARK FOR MONTH

VOL. 124, NO. 8 In Two Sections—Section One AUGUST 22, 1936

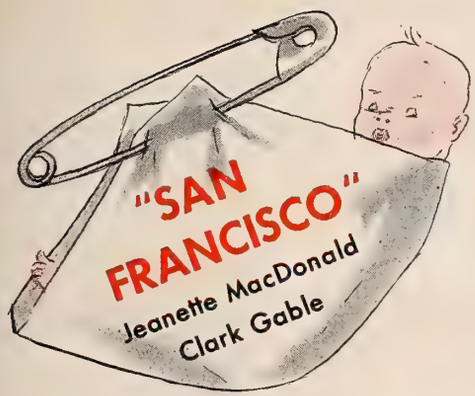
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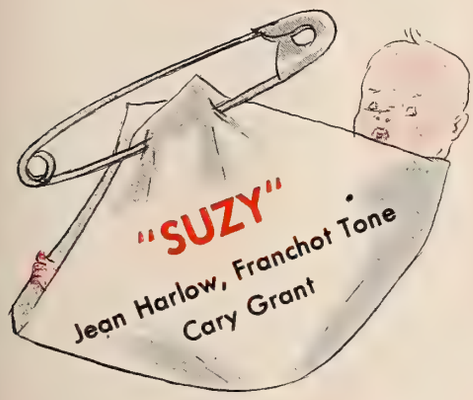


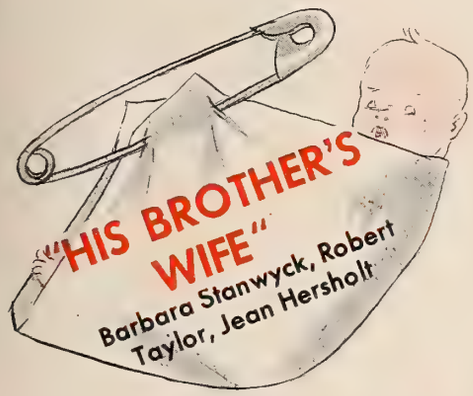
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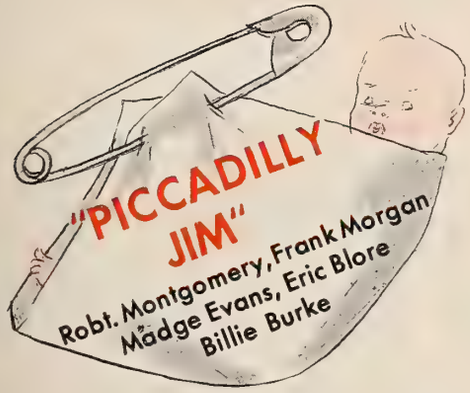
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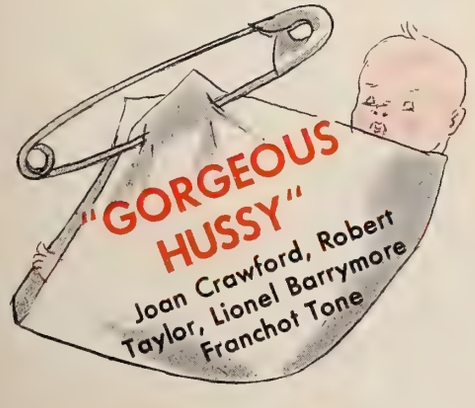
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"PICCADILLY JIM"
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Baby parade of
M-G-M hits!
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Thrill to be an
M-G-M papa!

•

The next Blessed event!

(See Page 19 and then keep going to Page 25)

LOOKS LIKE THERE'S GOING TO BE ANOT

The Critics Won't Stop Cheering
The Crowds Won't Stop Coming—So



CHINA C

Will Keep Right

2ND BIG WEEK

By the Producers, Author and Star of "Ceiling Zero"—with

PAT O'BRIEN

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from Florence Fisher Parry's column
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outstanding screen editors like Florence Fisher Parry of the Pittsburgh Press give a *blanket* recommendation of a company's complete output . . . it's good business to contract for that producer's pictures!
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 124, No. 8 — August 22, 1936

The Mary Astor case and what not to do about it

THE public press, or in this instance perhaps we should say the lay press, has gone into a mid-summer dither about Miss Mary Astor and what she wrote, also what she is surmised to have written, in a diary that has been teased around the edges of a litigation with her former husband.

Much of the discussion, published and unpublished, has been around and about the fact that it chances that the charming lady is a motion picture star, and a member of the Hollywood community.

The fact remains, however, that Miss Astor's conduct at home, off-stage and elsewhere, including those gaily fanciful moments when she has her diary pencil in hand, is none of Hollywood's business, also none of the public's business.

The motion picture and its audience are properly interested about what Miss Astor may do upon the screen for those hours when she is engaged in public appearance, for hire. Up to this time and after many screen appearances, she has borne good repute and has won high esteem and stardom, from an obscure beginning and sheerly by her own abilities and efforts.

IT is both interesting and encouraging to discover that the motion picture industry, sensitive as it is and always has been, has been able to view the case and its wide publicity without extraordinary alarms. Naturally enough there has been a desire, and some effort, on the part of the organized industry and its interested principals, to prevent the spreading of tales of a domestic mishap involving one of its people. But there have been no such manifestations as those which made the industry conspicuous by its protests, denials and defenses of a decade and a half ago. There is evidence that the motion picture business is growing up.

It is also to be observed that the general status of the motion picture community in terms of the conventions, in the public mind, is given emphasis by the degree in which the Mary Astor case seems to be taken as news. Hollywood is no longer the world capital of whoopee, etc., when one little diary can make an international impression.

What may happen about the screen career of Miss Astor from this point on is, and should be, a matter for the decision of the screen public. It is just possible that a producer with her in the cast of a product in the making might have some moments of bepuzzlement, but the answer is with the audience. If it appears now or subsequently that the public is minded to see Miss Astor upon the screen, she will be on the screen.

THE only grave mistake that could be made by the actress or a producer would be to endeavour in any, even remote and slight, degree to capitalize publicity pertaining to her private life and its adventures, be they few or many.

It is to be anticipated that there will be discussion among reviewing and semi-regulative organizations and boards of censorship about what to do about Mary Astor. Their answer, if sane, will be "nothing".

The Mary Astor before the motion picture public is the Mary Astor of and on the screen. She is for the screen public what she plays on the studio stage.

Adult minded persons will know that revelations of Miss Astor's diary to the public mean hardly more than the reflection of a set of reveries, the projection in words of a sequence of day dreams. Diaries are books of wishing, more often than not laden with romantic speculations and adventures of fancy rather than fact. Self-censorships of convention protect the most of us, sometimes before the conscious thought, usually before the spoken word or act, and almost always, not quite always it seems, before making it of written record.

Miss Astor it would appear has been a-dreaming quite a bit, and alas on paper. It is most unfortunate. It is perhaps a bit embarrassing—like, for instance, taking six drinks too many and telling a producer the truth—but it is not of cosmic importance.

This sort of thing will happen from time to time no doubt. And what of it?

△ △ △

REACTIONS!

JUST when we thought everything was again under control in Hollywood, it is to be discovered, in connection with exploitation of "Romeo and Juliet", that Metro-Goldwyn-Mayer is proclaiming in the display space of the daily press that "Jim Tully had an orgiastic affair with his typewriter . . . ", that "Anita Loos . . . cried out", that Robert Benchley succumbed . . . ". Wonder what happened to Shakespeare?

△ △ △

THE katydids are singing in the twilights of the valley of the Silvermine, and that, in the opinion of the sage hill folk of Connecticut, means it's only five weeks to the first frost. The pumpkin crop will have to hurry. Now is the time to edit the schedule of "things to be done this summer".

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Classroom Films

Alliance of the motion picture with education, delayed somewhat by decreased budgets during the depression, is being closely knitted through the efforts of national groups of educators who are realizing the possibilities of visual instruction as an invaluable aid in the classroom. Developments in the field have proceeded in two directions. Preparation of film libraries and catalogues and purchase and installation of projection equipment in the schools are being advocated by the National Council of English Teachers and furthered by such groups as the American Council on Education and the national Y.M.C.A. Many cities are establishing Bureaus of Visual Education and buying suitable equipment for schools. In addition many supervisors and boards are preparing syllabi for the addition of motion picture appreciation courses to the English departments of high schools.

A review of recent developments in the field appears on page 13.

Electric Storm

The competitive contest that has been waged between RCA and Erpi for sound business is now being extended to exhibition, RCA taking away 300 Fox-Skouras theatres from Erpi for servicing, while Erpi acquires 74 Schine theatres from RCA for the same purposes.

The engagement between the two big electrics already has many ramifications, reported on page 18.

French Restrictions

Two plans for development of France's own film industry are being promoted, one by the trades unions and calling for nationalizing all phases of the business, the other by a national economy association. In both plans, a fundamental preachment is that the number of imported pictures must be reduced.

Details of both plans are presented in the article starting on page 71.

Reorganization

Reorganization proceedings affecting three major Chicago neighborhood theatres were completed this week and leases were given to the present holders, Balaban and Katz. The houses are the Granada, Broadway Strand and Marbro, on each of which new bond issues are called for under the reorganization plan approved.

William F. Crouch's account of this and other trade developments in the Chicago area is published on page 100.

ASCAP Trial

If attorneys for the American Society of Composers, Authors and Publishers and for the United States attorney general's office are unable to agree on stipulations of fact to be included in the evidence in the Government's monopoly action against the society, the case may be returned to trial this winter, it was indicated this week. At the same time music publishers in New York pointed out that ASCAP's threatened withdrawal from Canada need cause little fear on the part of exhibitors in that country because prosecutions for unlicensed performances would be unlikely.

Developments in the monopoly action and the publishers' views on the Canadian situation are detailed on page 73.

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New Stage Financing

The return of motion picture interests to the financing of Broadway legitimate theatre productions was revealed this week, but not in the oldtime manner whereunder the companies placed money at producers' disposals. Seven motion picture companies have banded together to finance the Bureau of New Plays, Inc., which is being directed by Theresa Helburn, to promote young writers through a prize play competition.

Details regarding the new organization, along with a general discussion of the legitimate theatre's plans for the coming season, are found in the story on page 23.

New Stories Bought

Motion picture producers during July purchased 32 vehicles as future material for their stars, for release during this season. Of this number, 20 were original stories and the remaining 12 were taken from published magazine stories and novels. The purchases for July were marked by the complete absence of Broadway legitimate shows, indicating the motion picture is turning less frequently in that direction for screen material.

For a complete list of purchases by the various organizations, see the story on page 38.

Another "Informer"?

Hollywood is asking itself whether RKO-Radio will find itself possessed of another "Informer," slow-building, honor-winning, art-box office success, in "The Plough and the Stars," Sean O'Casey play nearing completion with Barbara Stanwyck, Norman Foster and a cast including five present and two former members of the Abbey Players. John Ford, Dudley Nichols and others responsible for various phases of "The Informer" are among those depended upon to bring the new Irish-rebellion picture up to and above the previous par.

Gus McCarthy's pictorial preview of the production, together with informative comment, appears on page 16-17.

Sound Reinforcing

A Stereophonic Sound Reinforcing System was demonstrated by Electrical Research Products Corporation at a symphonic concert conducted by Leopold Stokowski at the Hollywood Bowl this week. The system, designed to increase tenfold the sound atmosphere created by an orchestra while preserving the "auditory perspective" by which the audience can identify the location of each instrument or choir, employs two new principles.

An explanation of them and the effect the system aims to achieve are given on page 101.

Legislation Warning

Although legislation to correct trade practices is regarded as "unsatisfactory and arbitrary" and litigation as "futile, expensive and hopeless," a bulletin issued this week by the Motion Picture Theatre Owners of America declared that regulation by such means will be forced on the industry if distributors fail to accept the organization's 10 point fair trade practice program. The bulletin indicated that if such regulation is to come it will be better for the industry if a "responsible group of exhibitors" should have something to say about the provisions of the statutes.

A digest of the bulletin and an interview with Edward Kuykendall, president of MPTOA, appear on page 36.

Earnings Increased

Statements showing increased earnings over 1935 have been issued by Warner Brothers Pictures, Inc., Eastman Kodak Company and American Seating Company. A net loss has been shown by one company in recent financial news, Universal Pictures. The common stock of Loew's, Inc., hit a new high for the year on the New York Stock Exchange during the week.

Details of the latest financial statements are tabulated on page 21.

Grand National Set

With a convention at the Hotel Warwick, New York City, held on Monday and Tuesday, and a similar session scheduled for Chicago later in the week, Grand National Films, Inc., officially will begin functioning in the distribution field on September 1st. Carl M. Leserman, vice-president of the company, announced that 28 exchanges are now ready. The first picture on the schedule is "Devil on Horseback," which is set for release on September 22d.

Plans of the new company as discussed at the New York convention are outlined on page 80.

Shakespeare Opening

William Shakespeare of Avon, on Thursday evening, makes his second motion picture appearance in the present Shakespearean cycle sponsored by Hollywood. He comes again to Broadway, in "Romeo and Juliet," to the accompaniment of blinding arc lamps, starched shirts on Park Avenue millionaires and Broadway playboys, and glaring diamonds worn by their ladies. His appearance follows that of one year ago, when Warner Brothers brought out "A Midsummer Night's Dream." On this latest occasion he comes at the invitation of Metro-Goldwyn-Mayer and Nicholas Schenck.

If previous "Hollywood openings" have been press-agented as "million dollar" events, MGM promises that its Shakespeare will come in on a "two-million-dollar" opening, with six platoons of sturdy policemen to maintain order and an extra large delegation of autograph "pests" to tear the gowns of gathering celebrities.

The story is on page 63.

8 to 5

Production upped slightly in Hollywood last week with eight pictures going into work while five were being moved to the cutting room. Universal, making up for lost time, accounted for three of the starting productions. The shortage of stage space continued a factor in production plans and welcome was the news that, following Harold Lloyd's leasing of space at the General Service studios, a new stage will be constructed at that place.

An over-all reporting of the Hollywood scene is published under that caption on page 37.

Political Antidote

The industry was cited this week by Will H. Hays as being fortunate to have 35 outstanding productions coming in the fall season, these to be pitted against the threatening competition of the presidential campaign to box offices.

Titles of the films and the reasons why they will be especially necessary during the political ballyhooing, appear on page 24.

Exaggerated

Stories from Hollywood reporters in the daily press have featured a supposed demand on the part of exhibitors for pictures starring Mary Astor. The reports are exaggerated, according to the sales offices of four major companies in New York. Writers for the United Press, the New York Evening *Journal* and the North American Newspaper Alliance all based their stories on the fact that the release date for "Dodsworth" has been advanced to September 15th and concluded that the reason was that exhibitors are demanding quick release of Miss Astor's latest vehicle in order to cash in on the current publicity.

The reports are quoted on page 54.

Fight Film Receipts

The success of the fight films of the recent Joe Louis-Max Schmeling heavyweight battle has proved to exhibitors what an asset such pictures can be, and Jack Dietz, distributor of the pictures, now finds himself taking orders before the fight rather than after.

This aspect, and the success of the Louis-Schmeling film throughout the country, are discussed in the story found on page 64.

Woodhull Dies

Death came unexpectedly on Wednesday to R. F. (Pete) Woodhull, former exhibitor leader and for years the president of the Motion Picture Theatre Owners of America.

Mr. Woodhull spent sixteen years in the industrial and banking fields before he entered exhibition, in 1918, as manager of the Baker theatre, at Dover, N. J., his home. At Milwaukee in 1924 he began his service as MPTOA executive, and his speaking ability was well known to exhibitors attending conventions between that date and 1928.

Further details of Mr. Woodhull's career are sketched on page 63.

Chance Games

Court and legislative activities on chance games this week centered in nine territories where decisions were made that were favorable in some instances to the operators of the practice and unfavorable in others. Boston conducted an investigation into Beano and ruled that in the future the game must be conducted by charitable organizations and not by individuals. In New York, Claude Ezell, of Affiliated Enterprises, Inc., controller of Bank Night, said that more than 5,000 houses were using the game.

For details of the actions in the various cities, see page 74.

Spain's Confusion

The Spanish situation as it affects the motion picture business has become so confusing that all attempts to foretell the outcome, even as far as the immediate future is concerned, have been abandoned. Both distribution and exhibition, including American companies' activities, are at a complete standstill.

Correspondent Harry Plummer writes from the inside at Barcelona, on page 87.

Self-Regulation

The Hays organization in a dual report this week cited the advancements made in improving the quality and tone of both motion pictures and motion picture advertisements, under the industry's system of self-regulation.

See page 101.

No Costly Guesses

The 120 theatres of Fox Midwest Circuit in the agricultural country of the middle-west hereafter will stay clear of expensive experiments in exploitation for the old tried-and-proven methods of merchandising.

The manner in which the circuit intends substituting the old for the new is described on page 61.

This Week in Pictures



TECHNICIANS AND ARTISTS. Dr. Harvey Fletcher handled for Bell Telephone and Electrical Research Products, Inc., the engineering for the concert of Dr. Leopold Stokowski's orchestra Monday at the Hollywood Bowl. Left to right: Boris Morros of Paramount's musical director; Mrs. Fletcher, Dr. Stokowski, Dr. Fletcher, and Professor Carl Millikan.



IN PARIS. Marlene Dietrich, of Paramount's "Desire," arrives at the French capital, at the Gare Saint-Lazare. Accompanying the romantic screen star is her husband, Rudolph Sieber, with her on her vacation.



FROM THE STAGE to the Hollywood screen stage comes Natalie Garson, from the ranks of Broadway's younger actresses, to add luster to MGM's "Women Are Trouble."



DOTS AND DASHES. Charles M. Talley, Missouri Pacific telegrapher, is the guest of Nat Levine, of Republic, at a preview at the Kansas City Plaza of "Follow Your Heart," in which his daughter, Marion Talley, opera star, makes her screen bow.



PATSY OF THE O'CONNORS. Her five years packed with experience of vaudeville and Chicago World's Fair as singer, dancer and impersonator, Patsy is signed for Columbia pictures.



AND BOTH HAPPY. Anita Wagner, daughter of the manager of El Campanil theatre at Antioch, Cal., with Paramount's little film star, Virginia Weidler, who appeared on the stage of her dad's theatre.



AT BRITISH TRADE SHOW. (l. to r.) Ralph Rolan, vice-president of March of Time; John Maxwell, managing director of British International Pictures, and Phil Reisman, vice-president of RKO Export, at a reception after a trade showing of "Mary of Scotland."



SILHOUETTE. Phyllis Claire, English actress, makes her first appearance for Metro-Goldwyn-Mayer in "His Brother's Wife," starring Robert Taylor and Barbara Stanwyck and just released.



DRAWING TO TWO QUEENS. Ginger Rogers, Admiral of the Texas Navy, starring with Fred Astaire in RKO Radio's "Swing Time," places a crown upon Geraldine Robertson of Lamesa, Texas, the queen of the Dallas Centennial Exposition.



EN GARDE! And that goes particularly for the menfolk seeing Simone Simon, French star, make her first lunge at American hearts in 20th Century-Fox's "Girls' Dormitory."



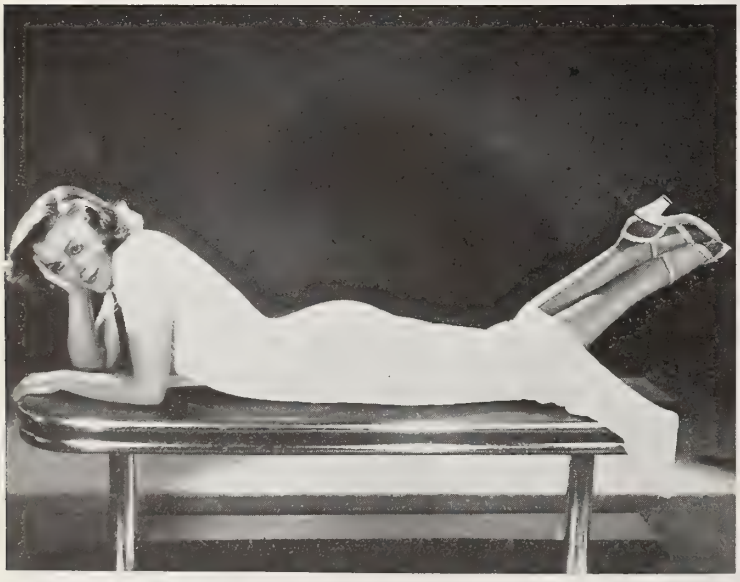
LONG AND SHORT OF IT, through Bill Olding's mother only appears short because he's 7 feet 6 inches tall. Olding has appeared in a number of British pictures. He's 21 years old.

REINHARDT'S PLANS. Max Reinhardt, in Paris, meets the European press. He is to direct "Danton" for Warner's, next season. Here the maker of "A Midsummer Night's Dream" is with M. Westtrich and Mlle. Dubreuil of Paris-Midi.





BRITAIN BOUND. Grace Bradley en route to the Gaumont British studios at Shepherd's Bush to appear in a featured role in a new production which Raoul Walsh is directing.



WAY FOR BEAUTY. It was as the ingenue in the stage play, "Night of January 16th," that Doris Nolan came to general attention. Now she has taken the high road from Broadway to Hollywood and has been signed by Universal to star in "Way for a Lady," soon to be produced.



CLUB WOMEN, in active co-operation with the Salt Lake City debut of United Artists' "The Last of the Mohicans," are (front row, l. to r.) Mrs. T. J. Wahlquist, Lew Maren, Mrs. Walter W. Emery; (back row) Mmes. W. H. Thacker, T. F. Farrell, Alfred H. Taylor, F. W. Milner, W. C. Hurd, P. A. Naisbitt.

CLASSROOM FILMS OPENING NEW $10,000,000 MARKET

Renewed Purchasing of Sound Apparatus Coupled with Library Expansion and Launching of Appreciation Courses

Use of motion pictures in education, held back five years by reduced school budgets, is now going ahead apace, and rapidly expanding development of the almost limitless possibilities in this field is expected in the 1936-37 season on the basis of plans formulated and surveys made in the past year.

A potential market of upwards of $10,000,000 annually for the industry in the adoption of sound motion pictures for use in classrooms alone is considered a conservative figure by authorities in the field of education.

Present activity in the field is in two distinct but related phases, each with important bearings on the future of the industry.

First is the equipping of schools with projectors and sound apparatus for the showing of pictures produced especially for visual education. An extensive library of such pictures including travelogues, scientific reels, technical subjects and similar topics, is already in existence and will be substantially increased. Visual instruction is being adopted by educators in increasing numbers as an invaluable ally and its importance is being realized more and more through the medium of motion pictures.

The second phase exerts a direct influence on motion picture theatre patronage and already has assumed a definite relationship, allied with adult movements on the quality of Hollywood production. Urged on by several national educational organizations, junior and senior high schools all over the country are establishing motion picture appreciation courses. In the classes the pupils are taught to study and evaluate the motion picture as an art and their analyses of particular films are related intimately to their studies in English and history.

Through several auxiliary agencies and through teachers' organizations the increased use of the motion picture as a visual aid to education is being fostered. The National Council of English teachers has circularized boards of education urging them to take cognizance of the value of the photoplay as a teaching aid. The Department of Secondary Education of the National Educational Association at its annual convention in Portland, Ore., this summer devoted a special session to discussion and demonstration of the photoplay in the schools.

One of the most active factors in the development of the field has been the American Council on Education. Urging local educational authorities to increase budgetary allowances so as to include this form of instruction Dr. George F. Zook, president of the Council, declared: "There is no longer any doubt about the remarkable teaching possibilities of the motion pictures in school and college work. In the appropriate classroom situation students learn 20 to 90 per cent more, forget less, and learn in a shorter period of time when taught by films than when taught by other methods. If schools are to keep pace with other social agencies they must adopt the most modern devices for instruction."

The Council inaugurated, in 1934, a project designed to further the use of motion pictures in the classrooms. Its purpose is to act as a national clearing house for information and to this end it is preparing a complete catalogue of educational films in the United States. Approximately 3,000 films of more or less educational value already have been listed.

Other work being carried on this summer by the Council includes a study of practical methods of setting up and administering visual aid programs in school systems and a national survey of visual instruction in elementary and secondary schools.

The United States Office of Education is cooperating with the Council in conducting the national survey. Information is being obtained relative to the number of school buildings equipped with electricity, the types of equipment in use in the various grades and the extent of use of the various types of visual aids.

The work of the Council and its aims have been endorsed by leading educators in all parts of the country. Alexander J. Stoddard, superintendent of schools in Providence, R. I., in pointing out the value of the Council's work said:

"The adaptation of this new medium of teaching and learning to the formal processes of education will require extensive experimentation and study, both in respect to the production of the picture materials themselves and their utilization in teaching. It should be made clear that the educational talking picture, if it is to meet the requirement as an aid to formal teaching and have a place in the methods and procedures of the school and classroom, must be prepared especially for the purpose. It is evident that the talking picture to be used in education is different from the kind prepared for entertainment purposes and should be a part of and not an addition to the regular curriculum of the schools."

New York Bureau Active

An outstanding example of work done in the field is the Bureau of Visual Instruction of the New York City Board of Education. The bureau supplies various types of equipment and materials for use in the elementary and junior high schools of the system and trains teachers in sound pedagogical procedure in the use of such materials.

A central film library of 1,200 reels is maintained, covering courses of study in geography, health education, nature study, biology and a series correlated with courses in economic citizenship given in junior and senior high schools. Each film has been chosen for its direct application to a portion of the required work of a given grade. In the matter of equipment it is the aim of the bureau to have at least one silent motion picture projector and screen installed in every school in the city. There are now 470 such projectors in use and machines are lent to schools which lack permanent equipment.

The bureau has obtained approval of the Board of Superintendents for extensive installation of motion picture equipment in every new school building. Recommendations call for a proposed expenditure of $3,874 on silent and sound projectors for new high schools and from $1,297 to $1,972 on 16 mm. projectors and larger units for the elementary and junior high schools.

Extension of visual instruction work has made great strides in other states. In Ohio recent appropriations and grants have launched a heavy campaign for the expanded

TEACHERS' COUNCIL ISSUES STUDY AIDS

Typical of the work being done by the National Council of English Teachers in the campaign to introduce motion picture appreciation courses in schools are the study guides issued by the Council through its publication office, Educational and Recreational Guides, Inc., with offices in Newark, N. J. At present available are guides for the study of "Mary of Scotland," "Romeo and Juliet," "Mutiny on the Bounty," "A Tale of Two Cities," "The Last Days of Pompeii," "The Three Musketeers," "Little Lord Fauntleroy," "Les Miserables," "Scrooge," "A Midsummer Night's Dream," "Fang and Claw," "Seven Keys to Baldpate," "The Prisoner of Shark Island," and "Things to Come."

The guides issued in pamphlet form cover such topics as biographical background, the photoplay versus the play or novel, topics for discussion, general questions and a suggested reading list.

Educational Groups Urge Increased Budgets, Prepare Catalogues of Pictures, Map Programs for Practical Visual Aid

TAPPING $10,000,000 SCHOOL FIELD

(Continued from preceding page)

use of films in the educational system. The work will be administered largely through a special department of Ohio State University under Dr. Edgar Dale. In New Orleans sound equipment has been purchased for 63 schools. Louisiana State University is buying the machines and a library of more than 200 film subjects will be supplied.

The Motion Picture Bureau of the national Young Men's Christian Association has been active in furthering visual education for children and adults through churches, clubs and other community groups. The bureau ships weekly about 12,000 pounds of educational films to such units. Rural schools use the service extensively. According to George J. Zehrung, director of the bureau, there are now between 70,000 and 80,000 non-theatrical projection machines in the United States and the demand for educational pictures exceeds the supply by 100 per cent.

"Potentially the motion picture is the greatest of educational media," Mr. Zehrung said in discussing the work done through his unit. "Consider that, although the largest university does not exceed 20,000 students, some 20,000,000 people go daily to the movies. And remember, too, that 80 per cent of all memories are visual. This gives the film its greatest advantage. Also, your lecturer on a talking film, can be made to repeat his lecture innumerable times, something that in the flesh he could not do, and that therefore even the slowest member of the class can maintain the average pace. This ability to repeat showings has made the film so valuable in medical instruction, for instance, that one famous surgeon has called it the finest of all media of medical education."

While the installation of projectors and the use of specially made educational films as part of regular school curricula is making rapid strides, the influence of motion pictures in the educational field has advanced in another direction. Teachers have realized the value of many feature pictures, produced in the last few years primarily for theatre exhibition, as aids in the study of English and history.

Ida Dean Cone, teacher of English in the Nutley, N. J., high school, discussing in a newspaper article the establishment of motion picture appreciation courses in high schools, pointed out that one of the most potent forces in the lives of pupils is the motion picture. "Educators have ceased battering futilely against the inroads of the films in the social scheme, and have begun utilizing them," she said. "The success of photoplay clubs in the schools is recognized, and the introduction of courses in photoplay appreciation in the high schools is being advocated. On the basis of the success of the clubs and of experimental classes in 36 states in 1935, the National Council of English Teachers is now strongly advocating that boards of education be approached with a twofold purpose in mind—creation of courses in photoplay appreciation for the eleventh year, and inclusion of appropriations for such courses in their budgets."

In explaining the advocacy of such classes by the National Council and by other groups of educators, Miss Cone said:

"It has been difficult to make the classics seem realistic to youth; yet through pictures the characters become real and the pupils readily comment on whether the life problems are real, the characteristics life-like, the plot logical, the ending natural and the theme significant.

"It is not assumed that seeing a picture will take the place of reading a classic, for books have literary value. However, pupils usually read faster and with more interest after seeing a picture. Even in schools which give no course in motion pictures librarians report that many books such as "David Copperfield," "Les Miserables" and "The Three Musketeers," which stood on the shelves unused for years, are in great demand.

"As literary experiences are interwoven with life, the class advances toward a worthwhile social objective. As the course develops, the pupils gain power of analysis, and become dissatisfied with obvious exaggerations and inconsistencies.

"The objectives of a typical course are: To familiarize the students with motion picture terminology; to evaluate the picture in relation to art, music and drama; to study the various factors involved in production of pictures; to learn to criticize competently the direction, the photography and the acting; to broaden the educational horizon, and to weigh the entertainment value."

Study Guides Issued

The National Council, in addition to publicizing methods for the establishment of such courses and advocating their usefulness, has issued study guides to be used with important pictures, showing the possibilities for their correlation with almost all subjects.

A demonstration of such a course was given by 40 pupils of Portland, Ore. high schools at the annual convention of the Department of Secondary Education of the National Education Association held in that city this summer. A preview of a new educational screen biography of Shakespeare, including the balcony scene from "Romeo and Juliet," was used for the demonstration.

Dr. Ernest D. Lewis, president of the Department of Secondary Education, in discussing the project, said:

"The use of the photoplay, like the use of the newspaper, the magazine and the radio in the classroom, provides a powerful means to the ends we seek in education. Forthcoming films, like the screen versions of 'Julius Caesar,' 'Romeo and Juliet' and 'As You Like It,' are building a new popular interest in Shakespeare. Likewise the filming of Pearl Buck's 'The Good Earth,' James Hilton's 'The Lost Horizon,' Cooper's 'The Last of the Mohicans,' Marc Connelly's 'The Green Pastures,' Lord Tennyson's 'The Charge of the Light Brigade,' and Maxwell Anderson's 'Mary of Scotland' is stimulating the reading of good books wherever teachers are applying the new methods."

Adults Select Lists

Adult groups all over the country, organized into Better Films Councils and similar clubs, have aided the movement with the publication of selected lists of films and in some cases study guides for particularly important pictures. The Finer Films Federation of New Jersey, through Educational and Recreational Guides, Inc., the publication office of the Department of Secondary Education, recently published a booklet titled "A Course of Study in Motion Picture Appreciation." Prepared by Alice F. Sterner of the Barringer High School, Newark, N. J., and W. Paul Bowden of the East Orange High School, East Orange, N. J., the booklet describes the mechanics of motion picture production, the problems of exhibitor and trade practices, the industry's history, criteria to be used in viewing a picture and the objectives of photoplay appreciation courses.

"The Finer Films Federation, with the encouragement of an enlightened department of public instruction," the booklet says in a foreword, "finds in the high schools an opportunity for cooperative effort in developing a sense of photoplay discrimination. It is the conviction of the Finer Films Federation that the photoplay habits of youth, if formed under sensible direction, are the best assurance that the photoplay of the future will be critically examined rather than blindly accepted."

OHIO CENSORS FIND NOTHING TO SCISSOR

For the first time in many months, the Ohio censors, functioning at Columbus, ordered no eliminations in the 87 reels of film inspected last week.

The Ohio board has always been rated among the most exacting in its requirements and its decisions have been stoutly reenforced over a long sequence of contests spanning the years of its operation.

The board had ordered eliminations in 20 out of 470 reels inspected in July, 15 out of 390 reviewed in June.

New Haven Film Outing

The annual film row outing at New Haven has been set for August 27, at Ye Castle Inn, Saybrook, Conn., with the entire staffs of theatres and exchanges expected to attend. Lou Wechsler, United Artists manager, is chairman of the event, with Nat Furst as treasurer, Barney Pitkin, Jack Bayne and I. H. Rogovin, entertainment.

Paramount Sales Drive

Paramount will hold its 19th annual weekly sales drive September 6-12.

Motif Music Adds Strength to Screen in "Anthony Adverse"

Korngold's Score Gives Visual Scenes Eloquence without Disturbing Spoken Word

by JOSEPH O'SULLIVAN

The leitmotif and thematic methods of the stage music-drama have long been regarded as inevitable to the logical development of motion picture music-drama by close observers of the screen. A musical genius who could do for the screen what Richard Wagner did for the lyric stage has been yearned for and eagerly awaited.

Erich Wolfgang Korngold seems to fill the specifications. While the famous Viennese composer cannot be termed a new adventurer in the realm of motion picture musical media (he has already several important screen musical works to his credit), Korngold is still exploring the musical terrain of Sound-Shadowland and has established sign-posts that will be a sure guide to those who follow in his musical footsteps; for he brings to his task a distinctive musical and mental equipment that will go far toward developing a flexible and inspiring musical screen medium.

In Warner's "Anthony Adverse" the composer of "Die Tode Stadt" has utilized and adapted to the production the motif *scheme of the music-drama, with an intelligent appreciation of the broader visual scope and the narrative extension afforded by the camera.*

These methods are clearly revealed in his creation and application of musical themes, their identification with character, dramatic situation, mood and portent—amplified, developed, distorted, subdued, conflicting, triumphing—a sure and authentic connotation of what is seen and told in the progress of the story. The purely descriptive music, in underscoring and in direct exposition, is done with an expert sense of values in meeting the demands of the production. However, it is in his thematic interpretation that Korngold lifts "Anthony" from the level of the "musical" to the height of music-drama.

To one who can follow these music themes as they recur in many forms throughout the story, there is unfolded a tonal tapestry as clearly defined and as colorful as the visual and narrative context. The musical Philistine to whom a music motif is a crossword puzzle will absorb a symphony of sound that, unconsciously, he feels is significant.

THE ANTHONY THEME



This theme is introduced with the main title and recurs with increasing significance. Fredric March is Anthony.

Korngold has woven approximately a score of different themes into his musical fabric. The most important—and oft-repeated—of these are the themes identified with Anthony, the Casa da Bonnyfeather, Africa, Brother Francois (Religioso), The Rain, Nalita, Anthony's Illness, and the love scenes between Anthony and Angela (Love Song).

Each of these themes is distinctive—in melodic line, in rhythm, in meter; each a tonal portrait as well as a symbol of the character and situation. And in this ability to characterize tonally lies much of the genius of the true musical dramatist. How they are altered and developed to interpret the alteration, change and development of the characters and the dramatic context, also reveals the artistry and talents of a musical genius.

The Anthony Theme, first introduced in the music to the main title, does not become significant until after the prologue recounting the history of Anthony's father and mother, and the clandestine love affair leading up to his birth. Then it is heard when the Marquis da Vincitana tells Bonnyfeather (the father of Anthony's mother) that the child died with the mother, at birth. Through succeeding sequences showing Anthony as a boy at the convent, it is developed in a cheerful mode. It recurs when Bonnyfeather notes the resemblance of the boy to Bonnyfeather's daughter (Anthony's mother), and is heard again in minor when Bonnyfeather soliloquizes, "Buried in the Alps!" as the Marquis falsified.

When Anthony has grown into manhood the theme takes on a firmer, more manly character. In Africa, where Anthony's nature is becoming hardened—brutalized by the slave traffic and his lust for money—the motif is heard struggling through the barbaric motif of Africa and of Nalita, the voluptuous native woman who is passionately in love with Anthony. It comes in conflict, too, with the Theme of Brother Francois (the Religioso), who has devoted his life to the care of sick and crippled slaves and who pleads with Anthony to leave the barbarous country and go back to Leghorn and to Bonnyfeather. The Theme is heard again in its purity when Anthony finally returns to Leghorn and meets again Angela, to whom he was married before going to Africa.

The Brother Francois Theme (Religioso) plays a most important part in what might be called the regeneration of Anthony. It first appears in the Africa sequences—a simple, noble, melodic pronouncement in canonical mode, contrasting strangely with the savage *Allegro Barbaro* immediately following that heralds the approach of slaves driven to the slave market on Anthony's plantation. Exotic, savage music, with the insistent beat of drums, it is punctuated by the cries of slaves beaten by the lash.

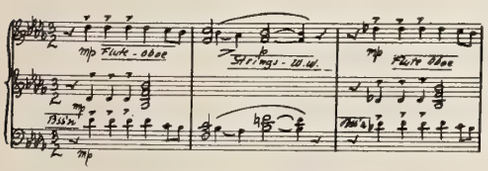
The Theme for the Casa da Bonnyfeather —a simple, melodious motif—characterizes the simplicity and sincerity and security of the Bonnyfeather menage.

Of like simplicity is the Love Song, first introduced when Anthony and Angela are seen driving through the woods. Announced as a trumpet solo, Angela later sings the refrain. Used in romantic scenes between the lovers, it becomes poignantly pathetique *when, in the final scenes, Anthony reads Angela's letter of farewell, confessing her unworthiness to have the care of their child.*

The operatic scenes—an old opera of the period by Monteverde and "The Duchess of Ferrara"—are well done and are an integral part of the story.

Korngold has not fallen into the pitfall of overplaying the connoting musical text. It never obtrudes on the spoken word, and fills in the vocally silent places with music that links dialogue and makes eloquent visual scenes.

THE RELIGIOSO



The Brother Francois theme plays an important part in the regeneration of Anthony. Pedro de Cordoba is Brother Francois.

THE LOVE SONG



Anthony and Angela (Olivia de Havilland) first are linked with the simple song while driving through the woods.

BONNYFEATHER THEME



A simple, melodious motif characterizes the sincerity and security of the Casa da Bonnyfeather.

"PLOUGH AND STARS" HAS



TWENTY YEARS ago Dublin rang with the Easter Week Uprising heard 'round the then troubled world. Ten years ago Dublin's Abbey theatre echoed with applause for Sean O'Casey's dramatization of the struggle. Today: event, place and play are being reproduced at the RKO-Radio studios in Hollywood under circumstances which must be rated as extraordinary in even this era of fastidious fidelity to setting and source.

It is no light matter to undertake commercial picturization of a play made famous by the Abbey Players. In their visits to the United States these Irish professionals have been royally received and entertained by the press and by that sector of the population which has a way of identifying with the classic that which it loudly approves. There has been permitted to take root in the land a more or less widespread belief that the plays of the Abbey Players are in some degree delicate, artistic works, set off in some vague way from the rugged, staple products of the entertainment world. They are not, of course, but the idea persists, and with it goes the feeling that picturization of such a play had better be handled just about so, as the pharse is, or something peculiarly lamentable will result.

For that reason, plus a good many others, such as because it is plainly good business to do so, the studio has turned to pertinent precedent in every detail of its preparations for the O'Casey picture. Most pertinent of these precedents, of course, is that of "The Informer," a picture of directly comparable character, and the selection of John Ford, director of that production, to direct "The Plough and the Stars" was obviously a natural one. Likewise the assignment of the script to Dudley Nichols, also of "The Informer" staff and, like Mr. Ford, an Academy immortal.

To the "Informer" precedent, too, may be traced the commissioning of Joseph August, who photographed not only that picture but likewise "Mary of Scotland," and the employment of George McNulty, responsible for the widely noted authenticity of "The Informer," to serve as technical advisor. The studio counts on this quartette to satisfy the most exacting stickler for technical veracity.

In the matter of casting an even more striking foresightedness has been displayed.

by Gus McCARTHY
in Hollywood

Barbara Stanwyck and Norman Foster, strictly cinema personalities, are playing the leads. Joseph M. Kerrigan and Una O'Connor, former Abbey players who have become cinema personalities, are in support, affording a direct tie between screen and stage cast, and to further emphasize respect due the justly celebrated Abbey Players five members of that organization have been brought to Hollywood and given roles in the picture. Among others in the cast are Moroni Olsen, Erin O'Brien Moore and Bonita Granville, the child actress of "These Three."

As these individuals progress with the production of the play Hollywood asks itself, naturally, "Will it be another 'Informer'?" And Hollywood, as usual, answers itself yes and no. The production stills reproduced herewith, together with the information given, equip the exhibitor to ask and answer the same question. One day the public will supply the really important answer in terms of box office. Certainly no orthodox means toward assuring an affirmative response is being neglected.

RICH PRECEDENT

A HERALD PICTORIAL PREVIEW IN ADVANCE STILLS









RCA AND ERPI EXTEND COMPETITIVE CONTEST TO THE EXHIBITION FIELD

RCA Signs Fox-Skouras Theatres After Erpi Takes Servicing of Some Houses of Schine and Comerford Circuits

The competitive contest that has been waged in various degree in the motion picture between Radio Corporation of America and American Telephone and Telegraph Company, for a greater share of the profits of the sound equipment and sound servicing business, finally reached exhibition this week, moving the scene, for the first time in public, from the previous battleground of production in Hollywood, where both corporations have been conducting a campaign to capture studio recording business.

The opening gun in the newest campaign between the two big "electrics" was fired on Monday morning when RCA publicly announced that it had taken more than 300 Fox-Skouras theatres away from the Telephone Company's Erpi for sound reproducing servicing, after Electrical Research Products, Inc., more quietly, had taken away from RCA servicing some theatres of the Schine Circuit and some others of the Comerford Circuit.

The first phase of the battle was fought in June, when RCA, after years of effort, succeeded in penetrating the large production studios in Hollywood which until this summer had been served exclusively by Erpi. RCA signed Twentieth Century-Fox and Columbia Pictures to 10-year contracts for its "high fidelity" recording equipment. RCA made an attractive price to the producers, and, accordingly, Warner Brothers, later in June, followed Fox and Columbia to an RCA licensee's contract. Immediately, RCA opened negotiations with MGM and Universal, but Erpi retaliated by sharply reducing its scale of recording royalties for all producers, effective July 1st.

Scene Shifts to Exhibition

Now the battle scene shifts to exhibition, where most of the country's 14,000 theatres playing sound are equipped with one or the other of the two "major" reproducing systems.

RCA's announcement this week said that National Agency Corporation, headed by Spyros Skouras, president, and operating Fox theatres, has completed arrangements with the Photophone division of RCA Manufacturing Company, whereby the Erpi sound reproducing equipment in more than 300 Fox-controlled theatres in the Midwest and West hereafter will be serviced by RCA engineers.

The contract, which becomes effective October 1st, extends for a period of five years, and will include the theatres which are part of National's following circuit subsidiaries: Fox West Coast Theatres Corporation, Fox Intermountain Theatres Corporation, Fox Columbia Theatres Corporation, and Wisconsin Enterprise Theatres Corporation.

"It is the first contract which RCA Photophone has thus far signed for servicing a large group of motion picture houses using competitive sound equipment," said the Radio Corporation's announcement.

This is especially significant in the competitive controversy in view of the fact that Erpi already had abandoned its strict policy of compelling theatre licensees to take Erpi servicing, and, instead, rewrote all contracts to provide that Erpi licensees, after two years, and on condition that their accounts were paid up, had the option to take Erpi servicing or not.

Although Erpi has been quietly taking on the servicing of many competitive equipments, RCA's sudden press boast this week of the wholesale acquisition of Fox servicing accounts from Erpi caused Erpi, on Monday, to likewise come out in the open with the announcement that it, too, "has begun servicing talking picture reproducing equipment other than Western Electric sound systems."

Then, on Tuesday, Broadway heard that RCA is starting negotiations with the large Warner Brothers Circuit with the view of servicing those theatres which are for the most part equipped with Western Electric.

Erpi spokesmen charged that RCA's acquisition of the 300 Fox-Skouras servicing accounts could be laid directly to price, pointing out that RCA agreed to service the Fox theatres for $5 per year for 12 calls annually, whereas Erpi's minimum charge for servicing is $9 a year.

RCA's invasion into the servicing field on the wholesale is apparently a change of its policy which heretofore held that servicing was not absolutely necessary, and, therefore, the corporation did not insist that exhibitors buying their reproducers must also purchase servicing.

Erpi now services some 4,500 out of 5,500 Western Electric installations.

Erpi's servicing division has been the source of most of its revenue in exhibition since the saturation has been reached, more or less, in equipment installations. On the other hand, RCA has not insisted that its theatre customers take "compulsory" servicing any longer than a short period whenever the equipment is purchased on the installment basis.

Periodic Checkup Calls

The Fox-Skouras theatres now lost by Erpi to RCA are in Colorado, California, Kansas, Missouri, Nebraska, Montana, New Mexico, Idaho, Iowa, Illinois, Arizona and Wisconsin.

Under the new arrangement, RCA explains, its service engineers will make periodic checkup calls and be available for emergency service, without charge, whenever necessary. The "without charge" reference is only to emergency calls.

That the invasion by RCA into Erpi's strongest clientele in the west will not necessarily be confined to the acquisition of the theatres for servicing alone was conceded by an RCA spokesman in New York Tuesday, who said that the corporation "might" replace Erpi equipments with RCA's in the Fox properties, or at least in some of the theatres. RCA also hopes to replace at least some Erpi equipments in the Warner houses with RCA Photophone reproducers. Eight such replacements have already been made. In addition, it was learned that RCA has had preliminary discussions concerning the servicing of other Western Electric-equipped circuits.

Contract Fight, Carried into Studio When RCA Signed Three Large Producers, Turns to the Theatre Field

Service Circuit Rearranged

F. B. Ostman, RCA service manager in the Photophone factory at Camden, N. J., said that the Photophone service circuit, which heretofore has been of limited size, although extending from both coasts, is being rearranged to include the new contract theatres. Twenty additional sound technicians are to be placed in the technical staff, he said. Spare replacement parts for sound reproducing equipment will be warehoused at strategic points throughout the country for immediate availability. The RCA service engineers will be equipped with new test apparatus known as the cathode ray oscillograph, an instrument which permits a diagnosis of hidden theatre trouble in reproducers by making it visible on a fluorescent screen, in much the same way as the X-ray is used by the physician.

Arrangement Explained

Arrangements by which Erpi took over the servicing of a comparative few competitive equipments in the Schine and Comerford circuits were explained by Erpi as follows:

"Negotiations have been completed between Electrical Research Products and the Schine Circuit for the renewal of contracts for service to all of their sound-equipped theatres in their circuit, including competitive equipments.

"Electrical Research Products since March 8, 1936, have been servicing all of the theatres in the Comerford Circuit, including theatres which have competitive equipment.

"In the Schine Circuit there are 56 Western Electric equipped theatres. Contracts have been signed for the servicing of 13 of the 22 competitive equipments, and negotiations are being concluded for the remainder."

The Comerford deal includes nine theatres which have competitive equipments, and is in process of being signed.

Erpi's New Plan

Too, Erpi is about ready to launch a new merchandising and advertising campaign on both its new extended servicing and on a new theatre reproducer, in order to offset some of RCA merchandising activities. Erpi also will make special sales efforts in the field, starting with a "pep" meeting of the sales forces—Erpi's "first national sales convention," opening at New York's swanky Hotel Pierre, on Fifth Avenue, next Monday.




The GORGEOUS HUSSY
Another Earthquake at the box-office! More Mutiny on the marquee! The thunder of "San Francisco" still echoes through the industry but M-G-M's GREATEST YEAR OF HITS marches on! "THE GORGEOUS HUSSY" takes its place with M-G-M's BIGGEST Box-Office Sensations of the Year! Starring JOAN CRAWFORD and the new idol ROBERT TAYLOR in CLARENCE BROWN's production, with Lionel Barrymore, Franchot Tone, Melvyn Douglas, James Stewart. The HIT HABIT is exclusive with M-G-M! That's why the stampede is on for M-G-M's Big Budget Line-up for 1936-37

FURTHER INCREASE IN EARNINGS IS REFLECTED IN THREE COMPANIES

Warner, Eastman and American Seating Show Increased Profits, and Loew's Common Stock Reaches High for Year

Companies in the motion picture and affiliated fields again were featured favorably in financial news this week. Statements showing increased earnings were issued by Warner Brothers Pictures, Inc., Eastman Kodak Company, and American Seating Company; a net loss was shown by only one company, Universal Pictures, and the common stock of Loew's, Inc., hit a new high for the year on the New York Stock Exchange.

Consolidated Film Industries declared a 25-cent dividend on accumulations on the $2 preferred stock, payable October 1st.

The Warner Brothers' report showed earnings of 60 cents a common share for the 39 week period ended May 30, 1936, comparing with two cents a common share for a similar period ended May 25, 1935.

A net profit of $8,081,870 reported by Eastman Kodak for 24 weeks ended June 13, 1936 equals $3.51 a common share and compares with $3.05 in the equivalent period in 1935.

The common stock of Loew's, Inc., hit a new high for the year last Thursday, the issue reaching 58¾. The sales for the day totaled 66,000.

The annual financial statement of Loew's is not due until November. On June 14th a financial resume was issued for the 40 week period and the annual statement will cover the year ending August 31st.

The report of Warner Brothers and subsidiaries showed net profit of $2,554,772 after amortization of film costs, depreciation, interest, federal income taxes and minority interests, equal after allowing for dividend requirements for the 39 week period on the $3.85 preferred stock, to 60 cents a share (par $5) on 3,701,091 shares of common stock, excluding 100,253 shares held by the company.

This compared with a net profit of $371,592 or two cents a share on common for the 39 weeks ended May 25, 1935.

For the 13 weeks ended May 30, 1936, indicated net profit (based upon a comparison of the company's report for the 39 and 26 week periods) was $578,527 after depreciation and taxes, equal after allowing for preferred dividends for the 13 weeks only, to 12 cents a share on 3,701,091 shares of common stock.

This compared with a net profit of $944,929 or 23 cents a share in the preceding 13 weeks, and $505,107 or 11 cents a share on common in the like 13 weeks of 1935.

Current assets as of May 30, 1936, including $3,475,010 cash, amounted to $22,304,422 and current liabilities were $17,579,486. This compared with cash of $4,171,161, current assets of $19,009,785 and current liabilities of $11,095,713 on May 25, 1935.

The report of Eastman Kodak Company

(Continued on page 22)

Warner's Report on 39 Weeks Shows Big Increase in Profits

The Warner Brothers consolidated income account for 39 weeks ended May 30, 1936, compares as follows:

	1936	1935	1934
†Operating profit	$10,354,018	$8,548,553	$8,493,973
‡Amortization and depreciation of property	3,872,494	4,133,148	5,228,984
Interest, etc.	3,635,035	3,675,060	3,865,852
Provided for investments in affiliated companies, etc.	132,215	184,524	128,776
Profit	$ 2,714,274	$ 555,821	§§ 729,639
Other income	401,958	273,088	195,405
Total income	$ 3,116,232	$ 828,909	§§ 534,234
Minority interest	12,460	7,588	*5,398
Profit	$ 3,103,772	$ 821,321	§§ 528,836
Federal income taxes	549,000	449,729	30,000
Net profit	$ 2,554,772	$ 371,592	§§ 558,836

*Credit. †After amortization of film costs, including depreciation of studio properties. ‡Other than studio properties charged to film costs. §Loss.

The consolidated balance sheet for the same company compares as follows:

Assets

	May 30, '36	May 25, '35	May 25, '34
*Property account, etc.	$136,645,316	$135,909,411	$137,091,093
Cash	3,475,010	4,171,161	2,861,977
Notes receivable, after reserve	.....	92,053	50,281
Accounts receivable, etc., after reserve	1,774,358	1,490,104	1,425,410
Inventories	15,300,379	12,283,282	10,894,102
Rights and scenarios	1,754,675	962,093	690,545
Production and royalty advances	.....	11,093	7,119
Mortgages receivable, etc.	81,596	83,822	135,521
Deposits to secure contracts and sinking fund deposits	1,379,298	1,827,835	1,885,847
Investments and advances	1,190,452	1,421,803	1,784,295
Deferred charges	1,327,911	774,542	1,064,199
Goodwill	8,227,483	8,233,819	8,515,561
Total	$171,156,478	$167,261,018	$166,405,950

Liabilities

	May 30, '36	May 25, '35	May 25, '34
†Preferred stock	$ 5,670,885	$ 5,670,885	$ 5,670,885
‡Common stock	19,006,723	19,006,723	19,006,723
Mortgages and funded debt	¶79,919,638	85,212,475	87,335,101
Notes payable	2,723,340	576,619	420,445
Accounts payable and sundry accruals	7,692,199	8,684,594	8,910,184
Funded debt (current)	§3,840,723	.....	.....
Purchase money obligations (current)	.....	144,911	282,617
Due affiliated companies	212,677	221,962	191,093
Royalties payable	1,406,279	644,636	698,274
Reserve for federal taxes	1,212,651	449,729	30,000
Advance payments, deposits, etc.	491,618	373,262	257,013
Deferred income	1,720,479	2,081,738	1,960,521
Remit. for foreign sub. held in abeyance	698,649	494,852	723,792
Purchase money or contract obligations	.....	791,115	1,001,188
Bank loans (not current)	.....	598,475	.....
Minority interest in capital stock and surplus of subs.	310,240	591,837	612,825
Contingent reserve, etc.	1,279,655	998,546	439,206
Special reserve, accruals, etc.	.....	.....	2,077,942
Capital surplus	56,650,504	56,325,484	56,325,484
Operating deficit	11,679,782	15,606,825	19,537,343
Total	$171,156,478	$167,261,018	$166,405,950

*After depreciation and amortization. †Represented by 103,107 no-par shares. ‡Represented by 3,801,344 shares of $5 par value. §Includes purchase money and contractual obligations and mortgage instalments maturing within one year (less $350,420 bonds held in treasury). ¶Includes bond issues and mortgages due within one year subject in part to renewal, and standing demand mortgages, and purchase money and contractual obligations maturing serially after one year.

EARNINGS REFLECT UPWARD TURN

(*Continued from preceding page*)

for 24 weeks ended June 13, 1936, showed net profit of $8,081,870, including $176,244 profit on sales of securities, and after depreciation, reserve for federal and foreign income taxes and other charges, equivalent after dividend requirements on 6% preferred stock, to $3.51 a share on 2,250,921 no-par common shares. No mention was made in the report of any provision for federal surtax on undivided profits.

This compared with net profit in the 24 weeks ended June 15, 1935, of $7,048,951, including $197,788 profit on sales of securities, equal to $3.05 a common share.

The company declared the usual 25 cents extra dividend and regular quarterly payment of $1.25 on its common stock, payable October 2 to shareholders of record September 5.

The company stated that "the market price of silver bullion continued to fall during the early part of the year, and it was necessary to adjust inventories and purchase commitments of this material to market prices prevailing on June 13, 1936. These adjustments, totaling $225,962, were charged to general and contingent reserves in accordance with the treatment of similar adjustments at the close of 1935.

"The improvement in operating results shown by this statement has continued to the date of this report."

American Seating Net

The American Seating Company for the six months ended June 30th reported a net profit of $23,439 after depreciation and interest, but before federal taxes. This compared with a $27,890 net loss in the first six months of 1935. For the quarter ended June 30th net profit was $20,319 after depreciation and interest but before federal taxes, compared with $18,393 in the second quarter of 1935.

Universal Shows Loss

Universal Pictures Company, Inc., and subsidiary companies, reported for the 13 week period ended May 2, 1936, a net loss of $71,392.77 after deduction of all charges including amortization and depreciation of fixed assets in the amount of $100,509.81.

A. T. & T. Shows Profit

Net operating income of American Telephone and Telegraph Company moved up 67 per cent in June, amounting to $1,413,969 compared with $844,209 for the same month last year, according to a report to the Federal Communications Commission. The company has considerable holdings in the motion picture industry through Western Electric and Electrical Research Products, Inc.

Atlas Semiannual Dividend

Because of improvement in business conditions over a two-year period, Atlas Corporation has gone on a semi-annual dividend basis, according to a report of Floyd B. Odlum. The latest payment is 40 cents on the common stock, the same amount that was voted in February. It is payable September 5, to stockholders of record August 15.

Asset value is given as $11.08 a share on June 30, 1935, and $16.01 per share at the end of June this year. The corporation also has declared a quarterly dividend of 75 cents on the $3 preferred payable September 1 to stockholders of record August 15.

Atlas owns the controlling interest in RKO, with Lehman Brothers and has other motion picture stock holdings, besides large industrial interests.

Eastman Kodak's 24 Weeks Net Million Above Same Period in '35

The income account for Eastman Kodak for 24 weeks ended June 13, 1936, compares as follows:

	24 weeks ended June 13, '36	24 weeks ended June 15, '35	24 weeks ended June 16, '34
Net sales	$51,121,175	$46,927,867	.....
Costs and expenses	38,876,156	36,219,379	.....
Depreciation	2,959,063	2,932,215	.....
Income from operations	$ 9,285,956	$ 7,776,273	$7,225,349
Interest and dividends receivable	449,269	558,933	596,342
Other income	27,854	247,438	95,347
Total income	$ 9,763,079	$ 8,582,644	$7,917,038
Federal and foreign income tax	1,746,144	1,337,783	1,445,681
Other charges	111,309	393,698	257,553
Profit	$ 7,905,626	$ 6,851,163	$6,213,804
Profit on sales of securities	176,244	197,788	531,872
Net profit	$ 8,081,870	$ 7,048,951	$6,745,676

Democrats Opening Film Group Office

The headquarters of the Motion Picture Division of the Democratic National Committee were to be opened in New York Thursday under the supervision of James E. Sauter.

Aiding Mr. Sauter will be Winfield Sheehan, Harry Cohn, W. S. Van Dyke, John Ford and John Considine, Jr. They will work under the direction of Sol E. Rosenblatt, chairman of the Motion Picture Division.

S. R. Kent Sales Drive Is Launched This Week

The fourth Sidney R. Kent sales drive, which will continue for 15 weeks, was formally launched this week. William Sussman, eastern division sales manager, is making a tour of his branches starting the drive in his territory.

Peter R. Govel Dies

Peter R. Govel, 82, for more than 40 years identified with the motion picture and theatre industry at Zanesville, Ohio, is dead after a lingering illness. He was a director of the Brown Theatrical Company, which for many years controlled all local theatres. His widow, two brothers and three sisters survive.

John B. O'Brien Dies; Director and Early Star

John B. O'Brien, one of the foremost directors in the early days of the silent motion picture, died this week in Los Angeles. He was 51. He first studied to become a lawyer, but Daniel Frohman persuaded him to become an actor. He was leading man for the late Thomas H. Ince and appeared in the Broadway hit of 30 years ago, "The Belle of New York." Later he toured Europe, returning to become a director for the Essanay Film Company.

Mr. O'Brien was said to have directed one of the first five-reel features, "The Life of Buffalo Bill." He also wrote and directed "Destiny's Toy," and was an assistant to David W. Griffith in "The Birth of a Nation."

Strike Union Victor

The United Electrical and Radio Workers of America, the union that sponsored the recent four-week strike at the R.C.A. Manufacturing Company's plant at Camden, N. J., was credited with all except 147 of 3,163 votes cast by company employes last Saturday in an election to determine their collective bargaining agency.

Officials of the United Electrical and Radio Workers, as they claimed victory, said the National Labor Relations Board, which conducted the election, had done "a very fair and impartial job," while leaders of the inside union termed it "invalid." Board officials withheld comment.

HOLLYWOOD BACKING PLAYS ON ITS OWN, IGNORING DRAMATISTS GUILD

Seven Large Companies Band Together to Finance Production Through New Bureau and Playwriting Competition

Withdrawal of motion picture backing, variously estimated up to $2,000,000 annually, from the legitimate stage of Broadway, brought about last May with the ratification by the Dramatists' Guild of changes in the manager-playwright minimum basic agreement, was not as complete as first indicated. Now, as the new play season approaches, it is learned that seven of the large film companies have banded together to finance productions this fall on the legitimate stage through the office of Theresa Helburn, a leading New York play broker, and her new Bureau of New Plays, Inc., and to encourage new playwriting in order to widen the source of material for Hollywood, a source now drying up in the stage.

The Bureau of New Plays, Inc., is being sponsored by Columbia Pictures Corporation, Metro-Goldwyn-Mayer Corporation, Paramount Pictures, Inc., RKO Radio Pictures, Inc., Twentieth Century-Fox Film Corporation, Universal Pictures Corporation and Warner Brothers Pictures, Inc.

From these companies equal sums of money, the totals not disclosed, have been received by Miss Helburn's office to sponsor a prize play competition among undergraduates or graduate students of any American or Canadian university or college, as well as alumni and former students who have been graduated or have left college within the past three years.

The announcement of the competition says that "all plays must be original, full length, unpublished and unproduced by any professional theatre. The manuscripts submitted must be accompanied by the recommendation of the Head of the Dramatic or English Department of the author's college or University, such recommendation to be concerned with the quality and maturity of the work, and not with the subject matter."

Six Prizes of $500 Each

The prizes, of which there will be six of $500 each for each type play chosen as the winner of its class, will be awarded by the producers, through Miss Helburn and a committee of judges chosen from a panel of directors of university drama schools, critics, producers, stage stars, stage directors, playwrights and English instructors.

The winning plays also are practically assured of production on Broadway and the sponsoring motion picture companies will have the first opportunity to bid for the screen rights, even if the plays are not actually produced on the stage but only submitted in the competition. The usual agreement between the motion picture producer and the stage producer will not exist if any of these plays are purchased for screen treatment, for none of the authors will be a member of the Dramatists Guild, with which the film producers are at odds.

Paramount Move Reported

It further has been reported that at least one company, Paramount, despite the objections to the Dramatists Guild, will reenter legitimate production this fall in a manner similar to that with which it worked in the past with Charles Frohman. Adolph Zukor, who made the old deal with Mr. Frohman's office, is said to favor renewed production in the legitimate field on the part of his company and to be the prime factor behind the move. Under the old alliance, Paramount held the leases on the Lyceum and Empire theatres in Times Square, but both houses went bankrupt and the company made no effort to retrieve them. The company still owns the Frohman film rights, however, but has not produced plays through it for some years.

Motion picture producers, on the other hand, will not want for screen material if they return to the Broadway legitimate field this fall, for the coming season is expected to be the biggest in a decade and many productions are already in work in preparation for out-of-town openings before coming to Times Square next month.

More Musical Shows

A larger number of musical shows looms upon the Broadway horizon this year than has been contemplated since 1930. Chorus calls, which have already been held, indicate that some 12 musical comedies will be presented, with rehearsals of most of these already under way. Outstanding features of the 1936-37 term of theatrical activity, as it now appears in the near future, are:

A larger number of musical comedies and operettas than has been seen in many a year.

A record number of costume dramas for modern Broadway.

The trend toward musicals and costume plays would indicate financial backing similar to that prior to 1929.

The announcements some months ago of motion picture companies that they would not finance any more plays as they did in the past has not seemed to dampen Broadway's enthusiasm.

Broadway will welcome back a number of players who have been active in motion pictures of late, including Katharine Hepburn, Margaret Sullavan, Kitty Carlisle, Leslie Howard and Helen Gahagan.

A substantial number of producers who have been inactive for several seasons are coming back into the game, as well as a number of new impresarios, some of whom have been waiting for better times before joiuing the managerial ranks.

The season is scheduled to open early, and with a zest that has been lacking until October or November in recent years.

Cooperation Is International

Cooperation of the type promoted by Managers' Round Table department of MOTION PICTURE HERALD is international in scope and tangibly profitable, according to Walter F. Davis, manager of the Capitol theatre, Regina, Saskatchewan, whose bonus earnings for the past year under a managers' sharing plan he describes as "very satisfactory".

"A fellow may be a long way off from the fountain of activities," Mr. Davis writes, "but through your publication we get the recognition that encourages us to make an honest endeavor to succeed.

"Original ideas hatched out here would die out here if it were not for the MOTION PICTURE HERALD, and I hope the success it so much deserves continues and will be helped by the activities of members of the Round Table Club."

Postpone Naming Republic Head

Republic Pictures at present is not considering a successor to W. Ray Johnston, who resigned recently as president, according to Herbert J. Yates. The company is too busy producing pictures to be thinking about a new president now and the next board of directors' meeting will not be held until next month, he said.

Meanwhile, Nat Levine, Republic production head, has returned to Hollywood from Manhattan where he attended a preview of "Follow Your Heart" and conferred with franchise holders from key cities. About 15 were present at the meetings held at the home offices, including Herman Rifkin of Boston, and his manager, Ed Morey; Nat Lefton and Sam Gorrel, Cleveland; Harry Levine, Philadelphia; Jim Alexander, Pittsburgh; Bernard Mills, Albany; Sam and Jake Flax, Washington.

Schertzinger Quits Columbia

Victor Schertzinger, who has been a Columbia director for several years, has concluded his contract. The arrangement was concluded by mutual consent between the director and Harry Cohn.

INDUSTRY PITS 35 "BIG" FILMS AGAINST POLITICAL COMPETITION

Hays Lists Outstanding Titles as Antidotes for Theatres Against Loss of Patronage to Soapbox Orators

The organized motion picture industry's first broadside aimed at bolstering box office receipts during the competitive period anticipated from theatrical ballyhooing of political aspirants to the Presidency was fired this week right from the production grounds in Hollywood. There Will H. Hays, on behalf of the industry and especially the Motion Picture Producers and Distributors of America of which he is president, cited 35 titles in "a new high tide in the production of important motion pictures" which is expected to stem any serious drift away from theatres to the radio, traveling sound truck and speechmaker's platform of the political campaigners.

Mr. Hays' announcement was made to the trade and news press, and although it did not specifically mention a purpose, publicity, advertising and sales chiefs of his member companies for months have been considering the mapping of a special campaign to bolster box offices late this summer and in the fall, when the heat of the political campaign, in which elaborate showmanship is expected to be used, will make theatre patronage a target.

No definite measures have as yet been announced by any of the companies toward joint action on a campaign of institutional publicity. Several advertising and publicity chiefs agreed as early as last June that the formation of a committee to plan an intensive national drive would prove efficient in meeting the problem which in this presidential campaign threatens to be more acute than ever because of the wide extent to which the politicians are lining up star motion picture and radio attractions with which to spellbind the voters.

Showmen Warned

Spokesmen for the MPPDA and the national exhibitor organizations issued warnings last July that exhibitors must be prepared to exert their most expert showmanship efforts to carry on even normal business in the face of the flood of theatricals which will be offered by the politicians.

Thus, as an opener, the organized industry now calls attention of both exhibitor and public to the vast array of outstanding screen entertainment that will be available at this period. In a printed pamphlet, being sent to the public by the carload, principally through civic, church, educational and other organized interests, each of the titles is briefly described, and the suggestion offered that the prospective patron contact his theatre manager to determine when each of the pictures will be shown. The list of titles follows:

ADVENTURES OF TOM SAWYER, by Mark Twain. United Artists.
ANTHONY ADVERSE, with Fredric March. Warner.
BIG BROADCAST OF 1937, with Jack Benny, Leopold Stokowski, George Burns and Gracie Allen. Paramount.
THE BOWERY PRINCESS, with Shirley Temple. Fox.
CAPTAINS COURAGEOUS, by Rudyard Kipling. MGM.
CAMILLE, with Greta Garbo. MGM.
CHARGE OF THE LIGHT BRIGADE, with Errol Flynn and Olivia de Havilland. Warner.
COME AND GET IT, by Edna Ferber, with Edward Arnold. United Artists.
CRAIG'S WIFE, with Rosalind Russell, John Boles and Billie Burke. Columbia.
DANTON, by Romain Rolland, with Paul Muni. Warner.
DODSWORTH, by Sinclair Lewis, with Walter Huston and Ruth Chatterton. United Artists.
GARDEN OF ALLAH, all color with Marlene Dietrich and Charles Boyer. United Artists.
THE GENERAL DIED AT DAWN, with Gary Cooper and Madeleine Carroll. Paramount.
GIRLS' DORMITORY, with Simone Simon, Herbert Marshall and Ruth Chatterton. Fox.
THE GOOD EARTH, by Pearl Buck, with Paul Muni and Luise Rainer. MGM.
THE GORGEOUS HUSSY, with Joan Crawford, Robert Taylor and Lionel Barrymore. MGM.
THE GREEN PASTURES, with Rex Ingram and the Hall Johnson Choir. Warner.
INTERLUDE, with Grace Moore. Columbia.
JOAN OF ARC, with Claudette Colbert. Warner.
KIM, with Freddie Bartholomew. MGM.
LAST OF THE MOHICANS, with Randolph Scott, Henry Wilcoxon, Binnie Barnes, Heather Angel, Bruce Cabot. United Artists.
LLOYD'S OF LONDON, with Freddie Bartholomew, Loretta Young and Sir Guy Standing. Fox.
LOST HORIZON, with Ronald Colman. Columbia.
MADAME CURIE, with Irene Dunne. Universal.
MAID OF SALEM, with Claudette Colbert. Paramount.
MARIE ANTOINETTE, with Norma Shearer and Charles Laughton. MGM.
MARY OF SCOTLAND, with Katharine Hepburn and Fredric March. RKO.
MY MAN GODFREY, with William Powell and Carole Lombard. Universal.
THE ROAD TO GLORY, with Frederic March, Warner Baxter and Lionel Barrymore. Fox.
ROMEO AND JULIET, with Norma Shearer and Leslie Howard. MGM.
SEVENTH HEAVEN, based on the romantic drama by Austin Strong. Fox.
SWING TIME, with Fred Astaire and Ginger Rogers. RKO.
TWO IN A CROWD, with Joel McCrea and Joan Bennett. Universal.
VALLEY FORGE, based on the Theatre Guild Play by Maxwell Anderson. Columbia.
WINTERSET, with Burgess Meredith and Margo in the roles they created on the stage. RKO.

In the foregoing list, which appears in the same alphabetical manner as that in which the MPPDA compiled it for release to the press without naming the companies, MGM is down for seven of the outstanding productions, Twentieth Century-Fox and Warner have six each; Columbia and United Artists, five each; Paramount and RKO, four each, and Universal, three.

Points to High Standards

Mr. Hays, who has just completed a month's survey in Hollywood of the new entertainment product, declared that the new season will see the presentation of more than 50 screen plays which will be of "an artistic and entertainment character ranking with those pictures which hitherto have marked the 'Ten Best' of the year."

"Never in any one year nor, for that matter, over a several-year period, have so many truly outstanding pictures been produced as will follow in succession upon the screens of our theatres this fall." Mr. Hays said in a report to his producers.

"Many of the great pictures of the coming season serve a double entertainment purpose. Backgrounds vastly extended from the limitations imposed by the proscenium arch of the theatre and built upon a world canvas which only the camera makes possible, and music and action that appeal to the millions are joined in productions of higher dramatic, literary and artistic values."

"No less significant in the progress of the screen as a cultural as well as a great entertainment medium," Mr. Hays declared, "is the number of films for the coming season which will deal with the lives and exploits of great statesmen, great figures in history, great scientists, great artists and composers."

"In addition to the many original stories which the screen will feature, the film dramatization of familiar classics of literature continues," he added.

"The romance and colorful episodes in the history of our own country, and the stories of brave pioneers that have stirred the imagination and pride of Americans will prove another rich source of motion picture entertainment during the coming season," Mr. Hays declared.

WARNER'S $500,000 ADVERTISING DRIVE

Coincident with this week's announcement by the Motion Picture Producers and Distributors of America of some 50 outstanding productions which will be available as a box office impetus this fall, comes Warner Brothers' decision to spend $500,000 to reach 100,000,000 American magazine readers with advertising messages on their own outstanding releases. Warners describe the campaign as the biggest in their history.

Full page group ads, several in color, in addition to regular fan publication advertising, will be staggered in some 30 of the largest national publications, having a combined circulation of 25,500,000, and an estimated average of over 100,000,000 readers.

Some of the magazines will cooperate with local Warner theatre accounts by telephoning their readers in neighborhoods where the advertised pictures are playing.

Other magazines will distribute heralds giving the title of the picture, name of the theatre and playdates.

In addition, Warners will considerably increase its cooperative newspaper advertising budget.

First Move in Companies' Own Drive to Withstand Presidential Campaign Year's Threat to Box Office

THAT HAL ROACH SMILE GROWS TO FEATURE SIZE!



. . . HAL ROACH BRINGS 20 YEARS OF EXPERIENCE TO MAKING FEATURE LENGTH COMEDIES!

And he CLICKS with 2 BIG HAL ROACH-M-G-M HITS at the very start!



The industry is congratulating Hal Roach. There's good reason. This shrewd producer of fun-films, who for 20 years has pepped up programs with laugh-packed comedies in *short-subject* size, is now delivering the FIRST FEATURE-SIZE COMEDIES in his new enterprise as a Feature Producer AND THEY'RE HAPPY HITS!

We print on the immediately following pages what the trade press has to say of two of Mr. Roach's newly completed FEATURES. And thereafter we reveal a few others either planned or already finished for the M-G-M-HAL ROACH FEATURE LENGTH SEASON of 1936-37.

Hal Roach
presents

LAUREL-HARDY

in the BIGGEST and most ELABORATE full-length FEATURE PRODUCTION of their career!

"OUR RELATIONS"

Suggested by the famed story by W. W. Jacobs, "The Money Box"

Directed by HARRY LACHMAN

"Slap-stick laugh show topped by a final gag that is a knockout... laughter ranging from snickers to howls!" —*Hollywood Preview, The Film Daily*

"Topnotch fare for the comedy team. A maze of gags."
—*Variety*

"Laurel and Hardy Hit Pace in Lavish Comedy."
—*Showmen's Trade Review*

"One of the best comedy ideas yet devised...laughs abound!"
—*Motion Picture Daily*

"Here's a comedy riot from start to finish. Laurel and Hardy time their laughs like a Schmeling punch and earn the right to be known as the laugh-champ team of filmdom."
—*Box Office*

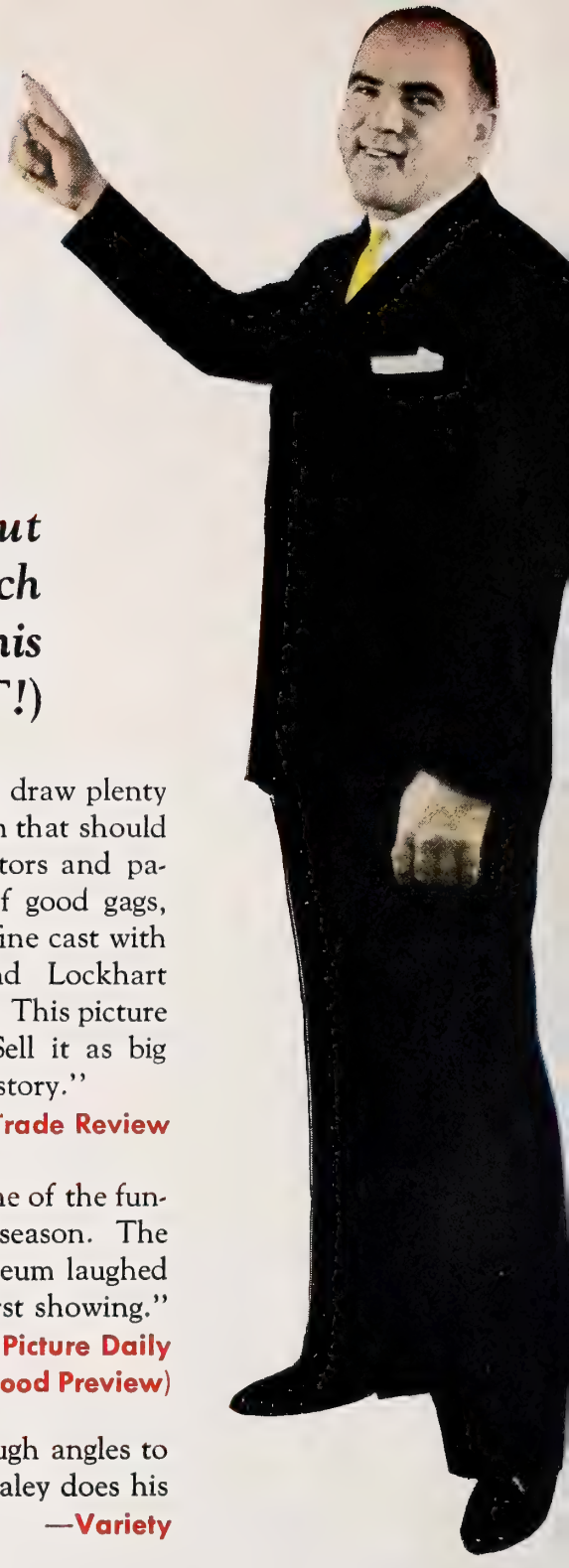
"The funniest team of comics on the screen today!"
—*Hollywood Reporter*

And watch for
LAUREL-HARDY'S
next big feature
"IN THE MONEY"
The boys put on dress clothes and go places!

JUST THE START!
THEN COMES THE
HAL ROACH-
M-G-M HIT No. 2

Next Page

"HAVE YOU HEARD WHAT THE CRITICS SAY ABOUT 'MISTER CINDERELLA'!"



(Following right after the raves about Laurel-Hardy in "Our Relations" Mr. Roach modestly lets the press tell you about his Second-in-a-row FEATURE LENGTH HIT!)

"'Mr. Cinderella' sets the pace in large measure for the new feature-comedy program of Hal Roach. It is one of the most amusing comedies of the type lately shown; in fact, one of the funniest films of the year. The preview showing was given at the Uptown Theatre, and many laughs testified to the satisfaction derived by the audience. Quite a bit of success may be prophesied for this particular cinema diversion."

Los Angeles Times

"The preview of 'Mr. Cinderella,' starring Jack Haley, the other night reminded me of the days when audiences loosened theater seats with laughter. This film was aimed at everybody's ribs, and a thorough job of giggle-getting has been accomplished. You'll like 'Mister Cinderella' because it's fast and furious fun."

—Los Angeles Herald-Express

"Clever Comedy-drama. Will draw plenty of Raves. Here's a worthy film that should be joyfully received by exhibitors and patrons. Picture contains lots of good gags, fast action, clever story and fine cast with Haley, Treacher, Furness and Lockhart scoring in their performances. This picture is destined for popularity. Sell it as big laughfest with clean, healthy story."

— Showmen's Trade Review

"Hal Roach has turned out one of the funniest pictures in the current season. The preview audience at the Orpheum laughed and giggled throughout the first showing."

—Motion Picture Daily (Hollywood Preview)

"Fast moving comedy with laugh angles to please any audience. Jack Haley does his best picture work to date." **—Variety**

BELOW we find Jack Haley, Broadway stage star and Betty Furness completely overcome by the swell reviews on this page.



"Class A comedy built for the loud laughs, and will get them. Jack Haley delivers fine performance. This is a Class A comedy, built solely for laughs—and getting them, many of the belly variety. Edward Sedgwick, a master of comedy, has used his full bag of tricks and the result is a heavy total of chuckles and guffaws. Slapstick is used to good advantage. Jack Haley is a happy choice for the title role and has never done better work. Betty Furness, Arthur Treacher, Raymond Walburn, Kathleen Lockhart, Edward Brophy are among the funmakers who romp through their roles. Monroe Owsley, usually a heavy, is right at home in a comedy part."

—The Film Daily

"Built for audience laughter, 'Mister Cinderella' succeeds honestly in its purpose. Edward Sedgwick concentrates upon the situations that bring howls. The preview reception proved all of it good audience stuff. Hal Roach, now dedicated mainly to feature production, lends a splendid physical mounting to 'Mr. Cinderella.' Jack Haley's is a hit performance. Betty Furness contributes a really fine piece of work. Another smash is scored by Arthur Treacher as one of his inimitable butlers."

—Hollywood Reporter



PATSY—
she's fresh!



LYDA—
she's saucy!



ROSINA—
she's mischievous!

MEET HAL'S GALS!

PATSY KELLY'S got a breezy naturalness about her that has clicked with audiences. They like Patsy. She's one of the masses, just like the folks out front and they love her kind of clowning. A good bet for Mr. Hal Roach's feature comedies.

LYDA ROBERTI is well known on Broadway as an electric light name in the $6.60 musical comedy class! *Your* patrons will fall for her too. She's got pep, personality and when she sings her famous ditty "Sweet and Hot" with that captivating accent and when she dances and taps...okay lovely Lyda!

ROSINA LAWRENCE is frankly a newcomer but with real promise. She's an eyeful and earful. What a voice! And she makes a perfect third for this trio of entertainers!

2 LAUGH-HITS FROM THE GALS!





AND NOW THAT
RASCAL!

(On the next page)

"The Personality Kid," SPANKY McFARLAND



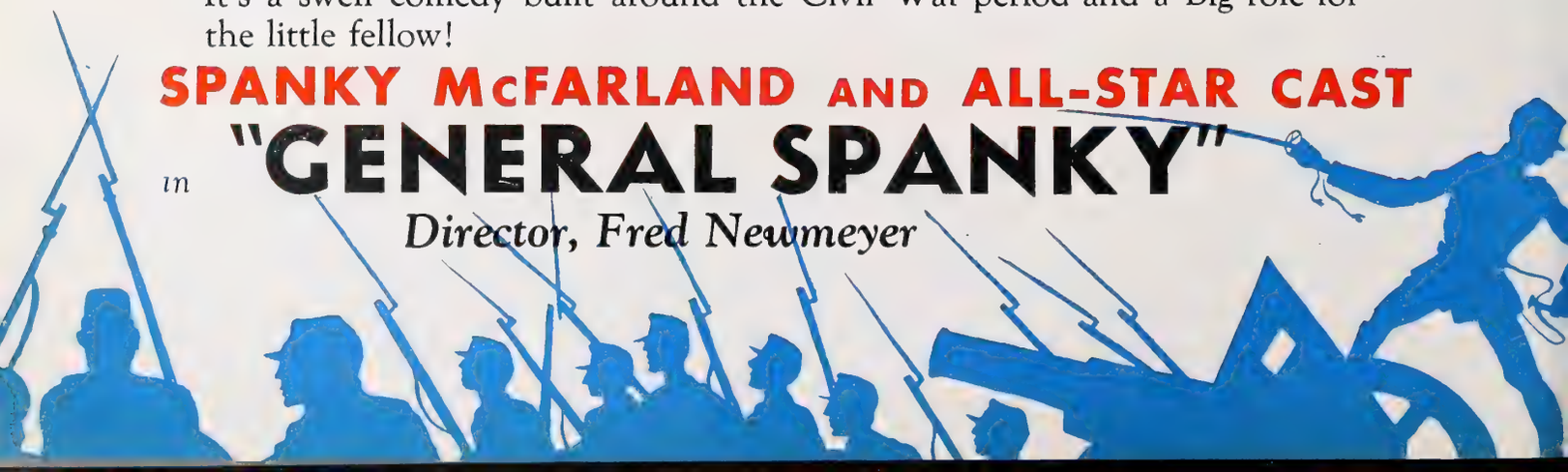
If this turns out the way Hal Roach thinks it will, you've got a new electric light name to challenge *any* existing juvenile star. Good as he was in those merry short subjects Spanky McFarland's got a lot of talent and winsomeness that can only be brought out fully in a full-length feature with character building and story construction. In putting Spanky into a big feature production Mr. Roach really follows the logical development of this grand youngster with audiences and showmen. The deciding factor was Spanky's personal appearance tour when he literally wowed them! So here's his feature debut and it's getting every chance in the way of production, etc. It's a swell comedy built around the Civil War period and a Big role for the little fellow!

SPANKY McFARLAND AND ALL-STAR CAST

in

"GENERAL SPANKY"

Director, Fred Newmeyer





SPANKY McFARLAND *in* OUR GANG Comedies *One Reel Each*

OF COURSE SPANKY will continue to star in "Our Gang" comedies now being made by as spry a troupe of youngters as ever gathered under the Klieg lights. The "Our Gang" Comedies are in 1-reel each now and definitely a bright spot on any program.

ALFALFA! Certainly, there he is in the photo above, second from the right. It sure had to be *trick* photography to remove his freckles from the photograph and to re-arrange those eyes! But on the screen he's got all those things that make folks chuckle and a weirder voice than ever!

NATURALLY Hal Roach will continue to make "Our Gang" Comedies in single reels in addition to his new Feature Production enterprise. The public just wouldn't stand for a discontinuance of "Our Gang". Might as well abolish baseball!

"OUR GANG FOLLIES OF 1937" The first one was such a joy that it's good business all around to have another in the new season. Based on the experience with last season's Gang Follies, they've developed some new Gang gags that are positively marvelous. Wait!

Certainly, in addition to his FEATURES, there will be

12 HAL ROACH-OUR GANG COMEDIES

in One Reel Each

(Last Page over there ☞)



"MY PAL, HAL"

Leo knows that your public cheerfully pays its money for hearty laughter in the theatre. He's delighted that Hal Roach is now devoting his great studio to the production of feature-length comedies. There's happiness ahead for your patrons and your box-office when you play Hal Roach M-G-M Feature-length Comedies.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by the Hollywood staff of the Motion Picture Herald

Killer At Large

(Columbia)

Melodramatic Mystery

A murder mystery, there's spine chilling story content for melodrama fans. At the same time, the production's potentialities for unique and effective exploitation are many and large.

The heavy in the show is the operator of a stunt used to ballyhoo stores. It consists of four wax dummies and himself, and as Mr. Zero is an expert in assuming statuesque poses, the attraction for the onlooker is to guess which of the figures is alive.

But in the store which he is ballyhooing a robbery and murder are committed. A young clerk is suspected, but through the efforts of a feminine detective the police are convinced of his innocence and believe the living dummy is the culprit. Ensues an exciting series of adventures in Mr. Zero's wax works, wherein Mr. Zero devotes all his activities to rubbing out the young couple, but he is prevented by the arrival of the police.

The story is an original by Carl Clausen, with screen play by Harold Shumate, and it is being made under the direction of David Selman.

The two leads are Mary Brian and Russell Hardie, as the detective and clerk. Mr. Zero is Henry Brandon. The trio is supported by George McKay, Thurston Hall, Betty Compson, Harry Hayden, Boyd Irwin and Charles Moore.

One Man Came Back

(RKO Radio)

Melodrama

Promising to be a startling picture, dramatically realistic, entertainment always and never propaganda, this story is a vivid cross section view of Condemned Row, where convicted criminals await execution. Particularly does it concern the terrifying experiences of an innocent man convicted of murder by an attorney who looks upon his accomplishment as a stepping stone to the governor's chair, and the last-minute success of a girl and a police inspector in saving his life.

The time is the present, the locales a midwestern city and the death house in a penitentiary. The story is an original screen play by John Twist, lately credited with collaboration on "The Last Outlaw," "Annie Oakley" and "Yellow Dust." Direction is by Christy Cabanne, who made "The Last Outlaw" and "Another Face." Production is in the hands of Edward Small, whose first radio effort was "The Bride Walks Out." Mr. Small is also the producer of the forthcoming "The Last of the Mohicans," based on the famous semi-classic of that name by James Fenimore Cooper.

Preston Foster, soon to be seen in "The Plough and the Stars," is the inspector; Ann Dvorak, absent from the screen since "Dr. Socrates," is the girl, and John Beal, remembered for his appearance with Katharine Hepburn in "Break of Hearts" and "The Little Minister," is the helpless victim of political ambition and gang fear. These are the principals, yet with 40 speaking parts written in, the supporting cast is one of the largest assembled in Hollywood in some time. Most of these players are familiar to picture goers. The list includes Russell Hopton, J. Carrol Naish, Ray Mayer, Frank M. Thomas, Landers Stevens, Frank Jenks, John Wray, Paul Hurst, DeWitt Jennings, Gordon James, Bryant Washburn, a silent day favorite, Russell Hicks, Ed LeSain, Howard Hickman, Wilfred Lucas, Oscar Apfel and John Carroll.

The story is told in straight from the shoulder style. While concentrating on drama, it nevertheless has a love interest quality, and as it seeks to present an accurate picture it is neither a sentimental defense of condemned men nor a harsh cry for vengeance against those who overstep society's bounds.

King of Hockey

(Warner)

Dramatic Romance

The thrills, color and speedy excitement of ice hockey are the production backgrounds of this dramatic romance. Staged in the atmosphere of Madison Square Garden and New York at the height of the modern professional rink season, the picture will present two crack hockey teams in action. The lead role will be played by Dick Purcell, former ace Fordham University player, seen recently in smaller parts in several Warner pictures.

Purcell joins the Shrinking Violets as ace player on the toughest team in the league. With professional success comes romance with Ann Nagel. Slimy underworld betting rings have their innings, and Purcell is suspected of dealing with them because his attentions to the girl have caused his playing to suffer. Following a flight with the team's manager who accuses him of double crossing, Purcell, whose eyes have been injured, is fired off the club. A broken man, he wanders the streets of New York to be found by hero worshiping little Ann Gilles. An operation clarifies his vision, suspicion is dropped, and Purcell returns to the arena to become a reigning star of the ice.

The story is an original by George Bricher, former New York sports writer, and direction is by Noel Smith.

The cast supporting Purcell and Miss Nagel includes Miss Gilles, Wayne Morris, George E. Stone, Frank Faylen, Joseph Crehan, Garry Owen, Guy Usher, Dora Clement, Marie Wilson, Max Hoffman, Jr., and members of the teams of the University of Southern California and Loyola.

Winterset

(RKO Radio)

Drama

The stage play from which this picture is adapted was voted the outstanding play of the past season. It was written by Maxwell Anderson, who gained fame for his collaboration with Laurence Stallings on "What Price Glory," and who is also the author of the current "Mary of Scotland." The screen play is by Anthony Veiller, credited with "The Ex Mrs. Bradford" and "Star of Midnight." Direction is by Alfred Santell, maker of "The Life of Virgie Winters," "Bondage" and the well remembered "The Patent Leather Kid."

In deciding to make the picture, Producer Pandro S. Berman chose to take the three leading players who made such a hit in the original for the screen version. Burgess Meredith, the hero, makes his screen debut; Margo, the girl, has been seen in several pictures, notably "Crime Without Passion," "Robin Hood of El Dorado" and "Rumba." Eduardo Ciannelli, the menace, played in "Reunion in Vienna" and "The Scoundrel." Supporting this trio there are several wellknown screen names and many that are not so familiar. The cast includes Edward Ellis, Paul Guilfoyle, Maurice Moscovitch, a newcomer from the stage, Fernanda Eliscu, who played in the original version, Stanley Ridges, John Carradine, Sidney Toler, Helen Jerome Eddy, Murray Kinnel, Myron McCormack, who replaced Cianelli in the original cast, Mischa Auer and Bobby Caldwell.

The story is drama, tense, thrilling and action packed, presented in grimly realistic fashion. It deals with a miscarriage of justice which takes an innocent man to the electric chair. Years later the victim's son, determined to clear the memory of his father, becomes involved in a roaring drama and heart touching romance in crowded New York until the law of the gun establishes its own justice.

The Big Game

(RKO Radio)

Football Romance-Drama

Of the several football films to be released during the gridiron season, the aptly titled "The Big Game," is one that bases its hopes for popularity on the topical character of the story, which is a gambler menaced saga of the football game; the contrasting romantic interest, dramatic suspense and the thrill action of conflict on the field.

The yarn is taken from a story by Francis Wallis that ran serially in *Collier's* a few months ago. The time is the present and the locale, though supposedly in the East, actually takes in the campuses of several Los Angeles universities, while the football action was shot in the famous Rose Bowl.

For a motivation the story centers itself around a star back whose accomplishments in one game and failures in others convinces a sports writer that he is in league with big time gamblers. Building to a climax, the boy is kidnaped by the gamblers, only to be rescued in the fourth quarter by his coach, the girl in the case and several husky pigskin warriors, to come back in time to win the game.

One of the outstanding showmanship qualities of the production undoubtedly will be the presentation of a group of famous football players including Bobby Wilson, William Shakespeare, Jay Berwanger, Gomer Jones, Red Cagle, Irvin Klein, Chuck Bemis, Monk Moscrip, Bones Hamilton and Frank Alustiza.

In the straight picture names category, Philip Huston, a recruit from the legitimate stage, makes his debut as the star. June Travis, seen in many Warner features, is the girl, James Gleason the gambler and Frank Thomas the coach. Bruce Cabot and Andy Devine are fellow players and others in the cast are C. Henry Gordon, the sports-writer, Guinn Williams, Margaret Seddon, Barbara Pepper, John Arledge, Murray Kinnell and Eddie Nugent.

"Everyman" for Hollywood

Johannes Poulsen, director of the Royal theatre of Denmark, will produce "Everyman" in the Hollywood Bowl for 8 days in September.

NEW YORK LEADS MOVE TO RAISE ADMISSIONS

Midday Price Made Opening Change, Increasing Tariff to 15c Where Formerly a Dime

"Early bird" admission prices in the Greater New York area will be eliminated and evening prices uniformly will begin at 5 p. m. at all major and independent theatres starting September 4th and 5th, it was decided this week at a special meeting in the offices of Charles C. Moskowitz in the Loew Building on Broadway.

The agreement is the first of its kind reached by major circuits and unaffiliated exhibitors in the New York territory in many a year, and is but one phase of the new trend growing elsewhere to raise admissions and eliminate cut-rates. While the major circuits from time to time have cooperated with the independents on adverse legislation battles, the unanimity on the question of admissions is the first in the last ten years.

The meeting, which follows a general survey of admission conditions throughout the country by MOTION PICTURE HERALD in the issue of August 1, was attended by Nate J. Blumberg, George P. Skouras, Louis Frisch, Si Fabian, Sam Rosen, Matty Kutinsky, Marvin Schenck, Laurence Bolognino, Bernary Barr, Sam Strassberg, Leo Brecher, Max Cohen, Joseph Seider, Jack W. Springer, Sam D. Cocalis, Eugene Picker, Al Lichtman, Harry Brandt and Mr. Moskowotz, who acted as chairman.

From Dime to 15 Cent Opener

As a result of the agreement, all theatres which usually open with a low admission in the morning, and early in the afternoon change to an intermediate figure before putting the evening price scale into effect, will make that intermediate price the opening figure. In other words, if a theatre opens in the morning with a 10-cent admission and around 1 or 2 p. m. adds five cents, the new understanding is that the 15-cent figure will be the opening price. The only other raise in the admission for the day will be the 5 p. m., tariff, which virtually is the evening price.

Mr. Lichtman, assistant to Nicholas M. Schenck at Metro-Goldwyn-Mayer, and representing all the distributors, told the circuit and independent theatre men that every company would cooperate 100 per cent with the idea. Last year the same theatre men met at the Hotel Astor in New York for discussions along the same lines, but agreement could not be reached. Mr. Brandt, president of the Independent Theatre Owners Association, suggested the meeting conducted this week.

Representatives of Paramount and Warner did not attend the meeting, and executives at the offices of the circuits refused to commit themselves when asked if they would follow the move of the other operators. However, it is expected that the two companies will fall in line and agree to the plan drawn up.

That Warners will join the movement with the Strand theatre is indicated by a new plan to be inaugurated shortly. Only "A" product of Warners and First National will be dated after "Anthony Adverse," which opens August 26th and is expected to continue for a month at popular prices.

Howard S. Cullman of the Roxy has announced that starting August 28th a revised price scale will go into effect. The weekday price from 1 to 6 P. M. will advance from 35 to 40 cents. From opening to 1 P. M. it will remain at 25 cents, however, in contrast to the general plan.

The move to increase admission prices was not confined to the New York area alone. Out in the field, discussion of the problem took place in Cincinnati, Buffalo, Pittsburgh and Cleveland. The Greater Cincinnati Independent Exhibitors Association, at its monthly meeting, discussed the advisability of increasing children's admissions from 10 to 15 cents at subsequent runs. No change in the adult rate at 30 cents is contemplated. The group opposed participation of film stars in radio programs, as well, emphasizing the theatre competition involved.

Buffalo Action Delayed

In Buffalo, in the absence of some circuit executives, the final meeting to raise admission prices has been delayed until late this week. However, it is felt among independent and circuit operators that a general increase in prices will be inaugurated in the very near future, with the possibility the increases may be made the first week of next month.

In Cleveland, however, the prospects of an increase in admission prices are very slight, according to a consensus of exhibitors. While a majority of the exhibitors operating houses in the higher admission brackets favor the raise, there seems little hope that such a move can be adopted unanimously.

The only move so far has been made by Nat Wolf, Warner zone manager in that city, who is raising admission prices for "Mary of Scotland" in all Warner houses playing key spots in his territory. The picture opened last week at Warner's Hippodrome at 55 cents top instead of the regular 42 cents top. Other spots where prices will be hiked are Mansfield, Youngstown, Lima, Akron and Canton.

In New Orleans definite assurance that at least one commercial area house would raise admissions in the fall was received when H. S. McLeod, manager of the new Strand, announced that in September his orchestra matinee seats would sell for 25 cents. No raise will be made in his night prices. Top night prices for "A" houses range from 35 to 40 cents.

Chance Games Next Issue

New York exhibitors, with the settlement of the admission problem, now feel that the next important question to be answered by theatre operators is that of chance games. Several independent circuits already have started to drop the practice in some of their units, with plans on foot to do away with them entirely within the next few months.

The cooperation of both affiliated and nonaffiliated theatre men in sponsoring a law for the admission of children unaccompanied by guardians and the recent meeting on admissions has heartened important theatre men that in time most of the current exhibition evils will be eliminated.

Exhibitors questioned on the subject agree they will give up chance games as a box-office stimulant provided the others do likewise. The only way a unanimous move can be made, it is said, is to get all the leaders together and put the matter to them formally. This is expected to be done as soon as the admission price increase is operating smoothly.

Move to Bar Duals Halted

Efforts by a number of independent exhibitors to revive the campaign for elimination of double features in the New York area have been halted. No meetings on the topic are planned although the matter was discussed briefly at a recent Independent Theatre Owners Association meeting. A discussion aroused by quotation of an editorial in the New York *Daily News* was cut short by a member of the buying committee who said dual bills cannot be eliminated because of the type of product being made.

His contention was that the problem was not up to the theatre operator but to the producer. A certain amount of product is made for dual feature purposes and the attractions which can stand alone are few and far between, he said.

HEIGHT, NOT AGE, IS NEW ADMISSION BASIS

At least one suburban theatre man in Cincinnati is considering putting into effect a plan for children's admissions similar to one used by the intercity Ohio Bus Lines in computing passenger fares. Children are charged according to height instead of age. Under 46 inches, the passenger rides free. Between 46 and 55 inches, half fare is charged, and over 55 inches, full fare must be paid. A measuring gauge is located near the doors of buses.

Although some adults come within the free ride and half-fare heights, they are charged accordingly, the plan working out satisfactorily over a period of time according to the law of averages, bus officials say.

George Gerhard Joins RKO

George Gerhard has joined the RKO publicity department as special contact man. He will handle special assignments and do road promotional work. Mr. Gerhard was formerly manager for Cosmopolitan Productions and Hearst Metrotone News.

Lloyd Names Assistants

Frank Lloyd has named Lance Baxter and Silas Prime production assistants on his staff at the Paramount Hollywood studios.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Jack Wallace, lost for years to the motion picture and the stage, now is found selling steaks at $12 apiece.

Columbia Pictures had him last in motion pictures, in "The Donovan Affair" and "The Fighting Ranger," in 1934. The stage then rung down the curtain on Wallace as an actor when he was with Katharine Cornell and the late Lowell Sherman in "Casanova." Jack started to lose his hair and quit for the restaurant business. He has been glad ever since. Who wouldn't, selling steaks at $12 a steak.

Over the hills of Spuyten Duyvil and far away from Times Square, lies Ben Riley's very expensive Arrowhead Inn, at Riverdale, where Archer Winsten, in the wake of the news for the *Post* newspaper of New York, found Jack Wallace, acting as assistant manager and son-in-law to Riley, recommending frog's legs to the gourmet.

Jack wasn't so happy last year, though. He had gone to the Adirondack Mountains for a vacation. His stomach ached and he went to a country doctor who discharged him with a "Here, take some caster oil in sarsaparilla. You won't taste it. You're all right." When they got him to the operating room his appendix had already ruptured and peritonitis set in. He spent 12 weeks in the Troy hospital in a beautiful room—overlooking the cemetery.

▽

Washington announces that 140,000 *CCC workers will be sent home from camp on a three-day leave of absence so they can vote in the Presidential election, but Ted (Cook-Coo) Cook, feeling that the boys probably will be reminded that Mr. Roosevelt is their benefactor, suggests that the government cut down the terrific railroad expense and send home only one CCC worker to vote* 140,000 *times. Mr. Cook's idea, while probably receiving the lusty plaudits of Roosevelt-Vote-Getter Farley, is not friendly to the neighborhood theatre owner, who is always on the lookout for new business returning home from some place.*

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The only angle that the lurid tabloid newspapers overlooked in reporting the Mary Astor story was an interview with Mae West.

▽

He was born Frederick Austerlitz; his intimates call him "Minnie"; motion pictures know him as Fred Astaire.

In the hobo jungles Jim Tully, the writer, is known as "Ohio Red."

▽

Whitney Bolton describes one of those Hollywood hunt breakfasts where William Claude Dukenfield—better known as W. C. Fields—found a huge dining room sideboard laden with smoking platters of broiled kidneys.

Fields helped himself twice, went back for a third portion.

"You like the kidneys?" his hostess inquired.

"Like them? They're swell," reported Fields, now fifty-seven. "I wish mine were half as good."

▽

While on the subject of marquee oddities, Kansas City's Ivanhoe Christian Church had this "sales" message on its out-front boards:

WHEN A BANANA LEAVES THE BUNCH, IT GETS SKINNED

COME TO CHURCH SUNDAY

Odd McIntyre finds the zippiest of the current Broadway-lovers to be George Marshall, the big Washington, D. C., laundryman, who has a strong connection with motion pictures, as we shall presently see. George, who has given zest to many parties with his spontaneities, is a country boy, born near Point Pleasant, W. Va. He started off as a show trouper with motion picture's Monta Bell, the director, long one of Marshall's cronies. At George's majority he inherited a broken-down laundry, and, surprising everybody, including himself, turned it into a larruping success. But his metier is frolic, says McIntyre. He adores the dazzling tungstens, cheerio and back-slapping camaraderie. Some of the night clubs can hardly close without him. A booming type, he enters a place with the modern version of a Comanche whoop, thus giving impression that from now on joy must reign unconfined, and it usually does. His most recent diversion was eloping with motion picture's Corinne Griffith.

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Another relation to motion pictures who is nominated by Odd McIntyre as an auspicious in-and-outer among the dawn hailers is A. C. (Alfred Cleveland) Blumenthal, called by McIntyre "the pee-wee promotion poobah" from San Francisco, who salvaged a bankroll out of movie theatre building and promoting big movie deals. He's now over in London with his nose stuck into the Gaumont British-Fox-MGM stock deal, from which he hopes to collect a pretty penny commission.

"Blumie," who McIntyre finds "a temperate fellow," let's himself go night-club-wise for several months at a stretch and will be host for an entire front row at the first nights and a half-dozen tables afterward at the reigning night club spot. One month a study in "kinematics," he goes out like a light and nobody will see him or hear of him for several months. Then Blumie blooms again.

▽

A stork postponed a film career for 17 years. Cleo Ridgely, whom your father will remember, if you don't, as a mighty pretty miss of the silent era, is engaging in a comeback, in Samuel Goldwyn's "Dodsworth." Miss Ridgely quit films in 1919 at the height of her career, while at Famous Players, because of an imminent visit of the stork. She had planned to remain away for but a short time, but the stork brought twins—and that settled that.

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New York's only outdoor theatre of the stage, at 2 Prospect Place, in the Tudor City section, boasts of several unique features. But most unusual is the permission given patrons to bring their dogs—at ten cents per pup, with or without pedigrees.

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"Success in Hollywood," thoughtfully observes Hy Gardner, "is a matter of relative importance."

▽

Hollywood stars making personal stage appearances and old troupers of the stage who ofttimes complain about the inconveniences of touring the road need complain no longer. Attached to a program of a festival of Siberian art, given in the Soviet by Moscow-cultured performers, is a footnote informing the players that the nearest railroad station is 1,200 *miles away.*

Broadway's sad-panned comedian, Ben Blue, just signed to a long term Paramount contract, is notoriously feeble of memory. As a result, he frequently finds himself in embarrassing situations when he tries to recall faces or names. The other night Louis Sobol on Broadway found Ben face to face with a fellow who seemed only vaguely familiar to the comedian. "Hi, Ben, old kid," greeted the fellow. "Say, you look fine—like a million bucks." "Thanks," fumbled Blue, trying to recall the stranger, "You look in the pink yourself. Take off your hat—say, you've gotten balder, ain't ya? Thinner, too, since the last time I saw you." "Think so?" asked the vaguely familiar face. "Sure," replied Ben, "but you look good. Where you been?" "Oh, China, Budapest—I've been on the go these past few years." "Zat so?" chortled Blue in his most surprised tone. "Well," concluded Ben, "it sure is good to see you again—I've been wondering why I don't bump into you more often—lessee, last time I saw you—out in——?"

"Yesterday afternoon," reminded the fellow, dryly. "In the William Morris office. I'm your agent!"

▽

Recently John Chapman wrote a piece in the New York Daily News *about the troubles of the impoverished barnyard summer stock companies. The Red Barn theatre was cited as the victim of the worst annoyances, with the Long Island Railroad practically running through it backstage. Now comes the closing of the summer playhouse at Niantic, Connecticut, and an explanation from Sydney Spier, the press agent, of a similar complaint:*

"We had the whole main line of the New York-to-Boston railroad practically in our wings. Our average for an evening's performance was eight trains.

"During the first act of 'Invitation to a Murder,' Mary Morris had managed to establish the illusion that she was a macabre and murderous figure in her lonely castle some 500 *miles from nowhere when—bang!—the speedy Yankee Clipper, fairly snorting with industrial efficiency, roared by.*

"And there was that awful time when the leading man in a tender love scene whispered to the ingenue, 'Darling—just listen to the silence . . .' A split second later came an unwelcome obligato of 60 shrieking cattle cars bound for the Boston stock yards and slaughter."

▽

Many Broadway and Hollywood Boulevard song writers exercise every day—they spend a half hour lifting tunes.

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On August 15, 1935—just one year ago this week—William Penn Adair Rogers was killed in an airplane crash with Wiley Post, in his 56th year. All the world mourned him and the motion picture business went out and collected $500,000 for a stone memorial in the form of a sanatorium in the mountains. Many institutions, individuals and towns lifted to the skies various verbal and concrete testimonials of Will Rogers' greatness. But that was one year ago, and people soon forget. Now, on September 4th, County Judge H. H. Brown, in Claremore, Okla., where Rogers was born, will sell the Rogers birthplace and homestead ranch to satisfy $175,000 in state and federal taxes.

MPTOA THREATENS LEGISLATIVE ACTION TO ADJUST TRADE POLICIES

Concedes Legislation "Arbitrary" and Litigation "Expensive" but Warns They May Have To Be Last Resort

The Motion Picture Theatre Owners of America is speaking ominously of "legislation" and "litigation" to be resorted to if distributors fail to concede at least a majority of the points included in its 10 point fair trade practices program.

First indications of strenuous action to be taken were contained in a general bulletin issued this week from national headquarters in New York over the signature of Edward Kuykendall, president. After the bulletin was issued Mr. Kuykendall told of the existence of sentiment among New York City exhibitor organizations affiliated with MPTOA to have the national organization take steps toward the preparation of a bill for Federal regulation of the industry to be introduced at the next session of Congress.

The threats are regarded as an unusual procedure for the usually conservative MPTOA since major producing and distributing interests are closely related to the organization, which admittedly obtains a great part of its membership finances from them through affiliated circuits.

However, Mr. Kuykendall subsequently declared this week that the conceding by distributors of any vital part of the MPTOA's 10-point trade practice program would be regarded by the national exhibitor organization as sufficient to deter it from pursuing its threatened policy of supporting federal legislation designed to regulate industry trade practices. He declined to state what concessions his organization regarded as being essential on the grounds that it involved a question which would have to be considered first by the MPTOA trade practice committee, and, finally, by the board or executive committee of the organization.

Mr. Kuykendall indicated that, if exhibitors are offered "compromise" concessions, rather than the 10-point program, the granting of such concessions as elimination of the score charge and increased, unqualified cancellation undoubtedly would be sufficient to deter the organization from a legislative policy. He appeared just as certain that distributor approval of the setting up of local conciliation boards, without accompanying concessions, would not be.

Charges Ignoring of Appeal

The MPTOA has been campaigning strenuously for several months to obtain for all exhibitors reasonable modification of alleged unfair sales policies and the establishment of practical and readily available machinery to prevent abuses and injustices in trade relations.

After a series of meetings with sales executives of large companies, promises were said to have been obtained by the MPTOA committing the companies to acceptance of several of the 10 corrective measures advocated in its program. Subsequently and with no explanation the companies ignored both the promises and MPTOA's continued pleas for adoption of the program, it is pointed out in the bulletin.

"While the indifference and thinly veiled resistance of the distributors to any change in their practices is bound to be discouraging to the responsible theatre owners who have conscientiously and unselfishly worked to bring this program of self-regulation to the point where it is squarely up to each of the distributors to either undertake the job of seeing it through or definitely refusing to cooperate, we do not intend to abandon our efforts along these lines," the bulletin said.

Before bringing up the question of possible legislation which the industry will be forced to accept if self-regulation does not succeed, the bulletin mildly pointed out the extenuating fact that the field is so complex and intricate that "it is not surprising that those charged with the responsibility for huge investments move slowly and cautiously in these matters." The situation is further complicated, the communication added, "by a fringe of unscrupulous operators and sharp-shooting lawyers ever looking for an opening to institute shakedown lawsuits for 'triple damages.'"

Urges Industry Action

After pointing out that the present stalemate cannot continue indefinitely, the bulletin characterized legislation as "unsatisfactory and arbitrary" and litigation as "futile, expensive and hopeless."

"Either this industry will demonstrate that it has the ability, initiative and intelligence to work out its own business problems itself or we will inevitably get such regulation by legislation and litigation, however stupid and costly such regulation may be," the statement continued. "Unfortunately, once it is imposed upon us, it will be more or less permanent, whether we like it or not, as witness the obsolete and ineffective anti-trust laws."

The bulletin pointed out the evils of such outside regulation in these words:

"Twenty-five years of experience has amply demonstrated that economic problems cannot be solved by law suits, that our courts are not equipped to even understand, let alone solve, the peculiar and unique trade practice problems of this business.

"Legislation is just about as stupid and futile, as witness the ten years of effort and enormous amount of the exhibitors' money squandered on the so-called anti-block booking bills, none of which would have cured the abuses in block booking."

Significantly, the next paragraph in the bulletin pointed out the results which may obtain if the present efforts of the group fail. "We may as well look at the future realistically," it said. "If it develops that the distributors are determined to prevent self-regulation of commercial practices by refusing cooperation and the industry is thereby forced into regulation by statute (which MPTOA has consistently and earnestly tried to prevent), then the more responsible independent exhibitors should have something to say about the provisions of such statutes. Such laws should not be written by a small faction of shoe string operators led around by professional organizers who have no experience or responsibility in the business."

Says Companies Are Meeting

Interviewed in New York on his arrival from White Sulphur Springs, W. Va., where he attended the annual convention of the Theatre Managers Association of West Virginia, Mr. Kuykendall said that while he agreed that the necessity for some form of decisive action on the part of MPTOA was necessary in the face of distributor inaction, he remained opposed to legislative regulation except as a last resort.

Mr. Kuykendall said that he had been advised that distributors now were trying to work out an acceptable policy on the exhibitors' program and might be expected to make known the results of their efforts early next month. In view of this, he said, he was reluctant to take action on a legislative policy at this time. He said he would return to New York early in September to get the distributors' decision and would reconvene the MPTOA trade practice committee at that time if developments warrant.

The MPTOA president reported that last week's convention of West Virginia theatre owners endorsed the 10-point program in full and voted him its support in any move made by the MPTOA as a result of the possible rejection of the program by distributors. He said that the same convention passed a resolution opposing the Neely-Pettengill bill to end block booking.

ADULTS ASK SEATS IN JUNIOR SECTION

Odd reactions to the new child attendance law covering New York City theatres are reported by managers of Loew's houses where the matron plan went into effect this week. The new plan worked smoothly, according to C. C. Moskowitz, Loew executive, with one important exception. The only trouble experienced was with childless grown-ups who insisted upon sitting in the children's section which, in most cases, is the first few rows of the orchestra. The children seem proud of their new privilege and conduct themselves admirably according to Mr. Moskowitz.

THE HOLLYWOOD SCENE

Man Wanted

There's a new job in Hollywood and nobody to fill it.

The job consists of guaranteeing to producers that the story they buy, produce and ultimately convey by screen to the public will not become the subject of legal action charging plagiarism. Of course, quite a few ladies and gentlemen on the payrolls are and long have been depended upon to look out for matters of that kind, but nobody has distinguished himself as an A Number One expert in the field and a good many heavy investors in fictional merchandise would like to turn confidently to such an authority.

Plagiarism has always been among the motion picture elements more or less loosely classified as business risks. With the "Letty Lynton" decision, though, the matter is receiving more than customary attention. There are memories of many pictures, by different authors and titles, that bore striking resemblance not only to each other but to certain similar published works. There are skeletons, even, in many a writing desk, not to say closet, and of course there have been settlements, plenty of them, made, by advice of the legal departments, "to avoid unpleasant publicity and expensive litigation."

Such a man as the colony could use nicely is not readily come by. Mayhap he is available, somewhere in this or another nation, a college professor, a super-librarian, or perhaps a veteran publisher or collector. The trick is to know, having located the individual, that he really is the sought authority and that his pronouncements are really reliable. He would have to demonstrate that, and it would take quite a while. Perhaps the simpler thing is to see if Lloyds of London wouldn't be interested in issuing a little plagiarism insurance, the complete coverage kind, and if this is an idea everybody's welcome to it.

8 to 5

A so-so week in the studios witnessed the starting of eight pictures and the finishing of five. Universal, catching up for lost time, accounted for three of the octette. In "Flying Hostess" Judith Barrett, Astrid Alwyn, Ella Logan, William Gargan, Michael Loring and Andy Devine will be seen. Murray Roth is directing. The cast for "The Luckiest Girl in the World" features Jane Wyatt, Catherine Doucet, Eugene Pallette and Phillip Reed, with Edward Buzzell directing. In "Four Days Wonder," which Sidney Salkow is directing, Jeanne Dante, Kenneth Howell, Alan Mowbray, Martha Sleeper, Walter Catlett, Charles Williams and Margaret Irving are the principals.

Two pictures were started at Columbia. "Theodora Goes Wild" will present Irene Dunne, Melvin Douglas, Elisabeth Risdon, Margaret McLane, Nana Bryant, Miriam Marsh, Thurston Hall, Grace Hale and Sarah Edwards, Richard Boleslawski is directing. Charles Starrett, Mary Blake and Philo McCullough are featured in "Cross Fire," which Buddy Coleman directs.

Radio started "Without Orders," which lists Sally Eilers, Robert Armstrong, Frances Sage, Charles Grapewin, Vinton Haworth and Ward Bond in the cast. Louis Friedlander is directing.

Goldwyn began work on "Love Under Fire." Merle Oberon and Brian Ahearne are starred. The support features Jerome Cowan, David Nevin and Henry Stephenson. Many more are to be added. Henry C. Potter is directing.

"Love Flight" was started at Twentieth Century-Fox. Lawrence Tibbett, Gregory Ratoff, Arthur Treacher and Wendy Barrie are featured with Otto Preninger directing.

Warners finished "Gold Diggers of 1937." The cast includes Dick Powell, Joan Blondell, Glenda Farrell, Rosalind Marquis, Irene Ware, William Davidson, Lee Dixon, Osgood Perkins, Charles D. Brown, Victor Moore, Ann Sheridan, Hobart Cavanaugh, Olin Howland, Donald Meek and Joseph Crehan. Lloyd Bacon directed the production.

MGM completed "All American Chump," in which Stuart Irwin, Betty Furness, Edmund Gwenn and E. E. Clive are featured and which Edwin L. Marin directed.

"Sitting On the Moon" was finished at Republic. It will present Roger Pryor, Grace Bradley, Pert Kelton, William Newell, William Janney, Irene Martell, Henry Kolker and Henry Wadsworth. Ralph Staub directed.

Universal finished "The Magnificent Brute." Victor McLaglen and Binnie Barnes are teamed in the leads. The support includes William Hall, Jean Dixon, Henry Armetta, Billy Burrud, Edward Norris, Ann Preston, Zeni Vatori, Selmar Jackson, Adrian Rosley and Etta McDaniel. John Blystone directed.

Goldwyn completed "Dodsworth." In it are Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas, David Niven, Gregory Gaye, Odette Myrtil, Kathrun Marlowe.

"In His Steps," a B. F. Zeidman production for Grand National, was finished. The cast includes Eric Linden, Cecelia Parker, Henry Kolker and others.

Western Preferred

Nobody professes to know exactly why, but there are more Western pictures in the making and on schedule than at any time since they began to build them five reels long. Broncho Billy and Tom Mix, between them, may have turned out more two-reel horse operas in a single year, but two-reelers are not considered in the current computation. These equine cantatas range from the length, magnitude and budgetary importance of Cecil B. DeMille's "The Plainsman" and Paramount's "The Texas Rangers" down to practically innumerable feature productions of almost if not equivalent screen time.

Maybe it all traces to Billy Hill's "Last Roundup" and the unrestrained sequence of saddle songs that have followed it. Maybe it's an indirect result of those fairs down Texas way, conceivably drawing the national eye and ear to focus on the great open spaces. And maybe, in part, the tapering off in production of gangster, G-man and other shoot-'em-up material has reminded producers that shooting in the past tense and as of the period and purpose classified as "the winning of the West" is not, as yet, tabu.

For one reason and another, or for all reasons or none, producers have increased their Western schedules all along the line. Republic, for instance, is down for 32 in 1936-37, double the number they made last year. This includes eight Gene Autreys, eight "Three Mesquiteers" and sixteen to be produced by A. W. Hackel for Republic release.

Grand National, new in the field, will have at least sixteen westerns to release. Universal will have "Buck" Jones and will also release the John Waynes, which fall into the action group. Also included as action pictures are the George O'Brien series, produced by George Hirliman.

Sol Lesser will make a Harold Bell Wright series for Twentieth Century-Fox, Larry Darmour has a series for Columbia, and Harry Sherman will again release his "Hopalong Cassidy" series through Paramount. In addition a larger number of independently made and distributed pictures, such as Maurice Conn's Kermit Maynard series, will compete for exhibitor attention.

Paragraphs

The executive committee of the Technicians' Branch of the Academy of Motion Picture Arts and Sciences in Hollywood has appointed Ray Wilkinson, head of the camera department of Paramount, as chairman of the committee which will select a slate for the various offices of the branch. The committee includes John Aalberg, Perry Ferguson, Charles David Forrest, William Holmes, Fred Hope, Charles Lang, Jr., Virgil Miller, William Moll and S. J. Twining.

Harry B. Friedman plans to produce 16 features next season including four adventure pictures, six musicals and six Louis Joseph Vance detective stories for the independent market.

The second starring film of the Dionne quintuplets for Twentieth Century-Fox was started Sunday, featuring Jean Hersholt. The tentative title is "Reunion."

32 STORIES PURCHASED IN JULY, SETTING LOW RECORD FOR SEASON

Stage Fails to Win Any Representation in Month's Acquisition of Material for Films; 20 of Total Are Originals

With the pre-seasonal production-planning period for 1936-37 fast drawing to a close, studios in Hollywood and home offices in New York are making their final purchases of vehicles for their stars to meet the commitments on the new schedules. The months of April and May saw purchases lead to a high level when some 327 manuscripts were acquired by the various producing organizations; in June, the purchases numbered 48.

The month of July showed a marked decrease, only 32 properties having been acquired by the combined studios. Of this total, 20 were original stories, 7 were taken from magazines and 5 were published novels.

Motion picture producers found nothing suitable on the stage for transition to the screen in July; the stage is growing less important to Hollywood as a source of story material.

This follows the announcements from various major producing companies in Hollywood that they would not finance Broadway theatre productions as readily as had been their custom in the past season and now a tabulation of purchases made in July shows that none of the current New York legitimate theatre productions was acquired by Hollywood.

Staff writers appear to be getting the call more than ever from production executives and their original stories are being adapted to the screen, along with a few purchases from publications, in preference to all vehicles. Various major studios in Hollywood are increasing their writing departments, especially Metro-Goldwyn-Mayer and Paramount, who have been signing writers almost daily as well as taking up options of those authors familiar with motion picture technique and requirements.

Titles of the 32 original stories, magazine yarns and novels bought by Hollywood producers for their commitments of this season or for release during 1936-37, together with all available filming credits, are as follows:

ADVENTURE IN MANHATTAN, story by May Edginton with screen adaptation by Jack Kirkland, acquired by Columbia Pictures to star Jean Arthur with Joel McCrea.

ANGEL, acquired by Paramount to star Marlene Dietrich under the production and direction of Ernst Lubitsch.

BEAUTY RACKET, novel by Charles S. Strong, acquired by Imperial Pictures.

BULLDOG EDITION, newspaper background story acquired by Republic to star Ray Walker under Charles Lamont's direction.

BRISTOL, THE BLUNDERER, magazine story acquired by George Hirliman for release through Radio. George O'Brien will be starred.

CAN THIS BE DIXIE, acquired by Paramount to star Jane Withers. Others in the cast include Helen Wood, Thomas Beck and Slim Summerville.

CASE OF THE CONSTANT GOD, *Cosmopolitan Magazine* story by Rufus King, acquired by Universal to star Boris Karloff under the direction of Lewis R. Foster.

CHAINED LIGHTNING, acquired by Metro-Goldwyn-Mayer, cast includes Betty Furness, Stuart Erwin, Edmund Gwenn and Robert Armstrong. Edwin L. Marin will direct.

CUBAN CAVALIER, original story by Tom Kilpatrick and Nan Blair, acquired by Radio to star John Boles.

Korda Production

FIRE OVER ENGLAND, from the novel by A. E. W. Mason, bought by Alexander Korda for release through United Artists. William K. Howard directs the English cast headed by Flora Robson, Leslie Banks, Raymond Massey, and Laurence Olivier.

FLIRTING WITH FAITH, original story by Robert M. Baker, acquired by David Loew for release through Radio as Joe E. Brown's first picture under his banner.

FOUR DAYS WONDER, mystery story by A. A. Milne, bought by Universal to star Jeanne Dante. Sidney Salkow will direct.

GONE WITH THE WIND, novel by Margaret Mitchell, purchased by David O. Selznick.

HISTORY IS MADE AT NIGHT, original by Gene Towne and Graham Baker, bought by Walter Wanger. Charles Boyer will be starred in the story which is a dramatic treatment of New York night life.

INTERLUDE, original story by Robert Riskin, acquired by Columbia to star Grace Moore.

IT'S ALL FREE, original story by Jerry Horwin dealing with modern gypsies of the gasoline trails, acquired by Paramount.

LOVE AND LAUGHTER, original story by Austin Strong who wrote "Seventh Heaven," acquired by Richard A. Rowland for release through Paramount.

Dietz-Schwartz Music Score

LOVE FLIGHT, original story by Frances Hyland and Saul Elkins, acquired by Twentieth Century-Fox to star Lawrence Tibbett. Music and lyrics are by Howard Dietz and Arthur Schwartz. Cast includes Pauline Frederick, Wendy Barrie and Gregory Ratoff.

LUCKIEST GIRL IN THE WORLD, adapted from Ann Jordan's *Ladies Home Journal* story, "Kitchen Privileges," acquired by Universal to star Jane Wyatt.

MICHAEL STROGOFF, story by Jules Verne, acquired by Radio. Pandro S. Berman will produce.

MISS CUSTOMS AGENT, original story by Taylor Craven, purchased by Radio.

NAVY SPY, original story by Crane Wilbur, acquired by Pacific Productions for release through Grand National. Conrad Nagel and Eleanor Hunt to be starred.

ONE MAN'S BONUS, original story by Lawrence Pohle and Thomas Ahearn, bought by Paramount.

PARK AVENUE LOGGER, *Saturday Evening Post* story by Bruce Hutchinson, bought by George Hirliman to star George O'Brien.

REMOTE CONTROL, *Cosmopolitan Magazine* story by Alfred Kalberer, bought by Universal.

RETURN OF THE SHEIK, by Max Magnus, acquired by Universal.

Texas Pioneer on Screen

SAM HOUSTON, PIONEER, by Edgcumb Pinchon, author of "Viva Villa," acquired by George Hirliman. David Howard will direct.

SHE SANG FOR HER SUPPER, original story by Ann Jordan, purchased by Radio to star Anne Shirley.

SIX GIRLS AND DEATH, story by Mark Hellinger, New York columnist, bought by Twentieth Century-Fox.

THIS WAY, PLEASE, original story about modern motion picture palaces by William Thomas and Maxwell Shane, acquired by Paramount.

WEST SIDE MIRACLE, *Colliers Magazine* story by Quentin Reynolds, bought by Universal.

WITH LOVE AND KISSES, acquired by Maurice Conn and Coy Poe's Melody Pictures, Inc., to star Pinky Tomlin.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
September	34	53(a)	4	91
October	7	5	2	14
November	22	12(b)	5	39
December	22	12(c)	4	38
January, 1936	14	18(d)	5	37
February	35	38(e)	4	77
March	24	19(f)	2	45
April	107	48(g)	12	157
May	86	74(h)	10	170
June	25	21(i)	5	51
July	20	12(j)	0	32
TOTALS FOR 12 MONTHS	500	383(k)	82	965

(a) Including 4 published magazine stories.
(b) Including 1 published magazine story.
(c) Including 2 published magazine stories.
(d) Including 4 published magazine stories.
(e) Including 12 published magazine stories.
(f) Including 6 published magazine stories.
(g) Including 13 published magazine stories.
(h) Including 19 published magazine stories.
(i) Including 21 published magazine stories.
(j) Including 63 published magazine stories.
(k) Including 70 published magazine stories.

Staff Writers Get the Call More Than Ever in Selection of Film Themes; Seven Stories from Magazines Included

Edwin Wessner Passes

Edwin L. Wessner, 70, president of the Washington Theatre Company at Marion, Ind., and head of many other business enterprises, is dead after a lingering illness.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Back to Nature

(20th Century - Fox)

Comedy

A family type show of high entertainment caliber, this film has its appeal for those segments of patronage appreciative of clean, wholesome amusement. Besides presenting the familiar members of the Jones family that have been featured in two previous releases, there is introduced a newcomer of unusual promise, Tony Martin.

Comedy is the show's essence. It concerns itself with the experiences and adventures of a typical small town American family, vacation-convention bound via auto trailer. Running into many of the trying situations common to such expeditions, the trip is a nightmare to Mr. Jones, but an exciting adventure for the other members of the menage, particularly the younger kids. Romantically inclined, Bonnie manages to get herself into a dramatically atmosphered romance with convict Tom Williams, which gives Mr. Jones many things to think of besides his difficulties with the roads, family and machines. Jack has a summer flirtation with Mabel that menaces everybody's welfare for a while. Roger as usual is commercially minded, but all ends well as the family finally arrives at the convention.

To the showmanship popularity that has accrued to the Jones Family troupe through the two earlier pictures, the exploitation idea that surrounds the trip by trailer gag is loaded with potentialities for attractive ballyhoo. Essentially a family attraction, continually providing much that is of interest to adult and juvenile contingents of average audiences, the show recommends itself to those interested in wholesome amusement told in a human interest way.

Previewed at Uptown Theatre. A cross section neighborhood audience reacted favorably to the film, being particularly appreciative of its human quality and the manner in which thrill action logically was woven into the climax.

Produced and distributed by Twentieth Century-Fox. Directed by James Tinling. Associate producer, Max Golden. Original screen play by Robert Ellis and Helen Logan. Photography by Daniel B. Clark. Art direction, Duncan Cramer. Assistant director, William Eckhardt. Film editor, Fred Allen. Costumes by Herschel. Sound, Alfred Bruzlin and Harry Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 2444. Running time, when seen in Hollywood, 60 minutes. Release date, October 9, 1936. General audience classification.

CAST

Mr. Jones	Jed Prouty
Bonnie Jones	Shirley Deane
Mabel	Dixie Dunbar
Tom Williams	Tony Martin
Mrs. Jones	Spring Byington
Jack Jones	Kenneth Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Federal Officer	Ivan Miller

Mummy's Boys

(RKO Radio)

Comedy

With routine Wheeler and Woolsey gag and situation comedy for its substance, the only novelty injected into this latest feature is the fact that the boys, turning pseudo archaeologists, invade the tombs of the Pharoahs, where the fatal curse of the dead kings still prevails. Comedy, contrasted by the wild drama and light romance common to all their pictures, is the motivating idea. It's the dominating element of the manner in which they become associated with the Egyptian expedition. Comedy is the highlight of the action aboard ship, including the antics of the ghost-frightened negro, the mixup the boys get into with the sheik and his several wives, and the manner in which they avert a panic. Naturally it is the background of all the action in the Valley of the Kings, where hokum melodrama is the peg upon which the fun is hung. It reaches its high spot in the chase through the tombs.

The sole purpose of the film is to engender laughs, and so all situations are made to appear as ludicrous as possible. Whether there's rime or reason for the gag, bit of action or dialogue, it's rung in as long as there's a chance it will make somebody laugh. Though the picture is low comedy, paradoxically it offers opportunity for high grade exploitation. Not only do the stars represent a strong draw to their particular clientele but the Tutankhamen curse idea applied to the last half of the show opens up the doors to some unique and tricky ideas that should prove effective in attracting attention of any kind of patrons looking for amusement.

Previewed in Pantages Hollywood theatre to a so-so audience. Some thought it was a riot of foolishness; others didn't seem to be impressed at all.

McCarthy, Hollywood.

Produced and distributed by Radio. Associate producer, Lee Marcus. Directed by Fred Guiol. Screen play by Jack Townley, Philip G. Epstein and Charles Roberts. Story by Jack Townley and Lew Lipton. Musical director, Roy Webb. Photography by Jack Mackenzie. Photographic effects by Vernon Walker. Art director, Van Nest Polglase. Associate, Field Gray. Costumes by Edward M. Stevenson. Recorded by James G. Stewart. Edited by John Lockert. Assistant director, Jimmy Anderson. P. C. A. Certificate No. 2346. Running time, when seen in Hollywood, 62 minutes. General audience classification.

CAST

Stanley	Bert Wheeler
Whittaker	Robert Woolsey
Mary	Barbara Pepper
"Doc" Sterling	Moroni Olsen
Browning	Frank M. Thomas
Catfish	Willie Best
El Bey	Francis McDonald
Second Oriental	Frank Lackteen
Butler	Charles Coleman
Sheik	Mitchell Lewis
Mr. Edwards	Frederick Burton

His Brother's Wife

(Metro-Goldwyn-Mayer)

Drama

Primarily a personality picture, "His Brother's Wife" provides the names of Barbara Stanwyck, Robert Taylor and Jean Hersholt in principal roles adequately justifying exploitation emphasis. They are supported by a high-grade cast and the picture has been given ample attention in the matter of setting and so forth.

The story is a somewhat unconventional fabrication tangling and untangling such factors as love, marriage, divorce, revenge, honor, chicanery, scientific research and devotion to the ethics of the medical profession. In its telling a good deal of ground is covered swiftly and a great amount of dialogue, some of it altogether natural and some of it rather manifestly of the written variety, is enunciated. Comedy is emphasized occasionally and without the cumbersome device of dragging a designated comic character through the plot.

Stellar names noted nominate themselves for chief accentuation in showmanly selling.

The plot concerns a young doctor about to undertake a scientific expedition into the jungle and a young woman who falls in love with him, and vice versa, prior to his sailing. Family interests intervene, they separate, he sails, she marries his brother in a spirit of revenge, he returns, induces her to accompany him back to the jungle and detains her there while a divorce is negotiated, after which he sends her away. She doesn't go, though, and risks her life to save his, all of which leads to a satisfactory conclusion.

Reviewed at the Capitol theatre, New York, where the picture was playing to substantial if undemonstrative audiences on Sunday last.

Weaver, New York.

Produced by Lawrence Weingarten. Distributed by Metro-Goldwyn-Mayer. Directed by W. S. Van Dyke. Story by George Auerbach. Screen play by Leon Gordon and John Meehan. Photographed by Oliver T. March. Film editor, Conrad A. Nervig. Art director, Cedric Gibbons. Musical director, Franz Waxman. P.C.A. Certificate No. 2440. Release date, August 7. Running time, 89 minutes. Adult audience classification.

CAST

Rita	Barbara Stanwyck
Chris	Robert Taylor
Professor Fahrenheim	Jean Hersholt
"Fish-Eye"	Joseph Calleia
Tom	John Eldredge
Dr. Claybourne	Samuel H. Hinds
Clara	Phyllis Clare
Pete	Leonard Mudie
Bill Arnold	Jed Prouty
Dr. Capolo	Pedro De Cordoba
Captain Tanetz	Rafail Corio
Winters	William Stack
Charlie	Edgar Edwards

The Gentleman From Louisiana

(Republic)

Romantic Drama

Evidencing the purpose of this company to produce higher caliber pictures, "The Gentleman from Louisiana" measures up as above average quality entertainment. A race track picture, not of the modern variety but one that takes its auditors back to the days when the famous jockey Tod Sloan revolutionized riding styles, the show includes all the standby essentials and introduces several new ones to make for acceptable contrast of thrill action and romance drama.

Adding to the exploitation values inherent in the film's story and production values, the picture returns Eddie Quillan to the screen in the type of role which has won him much popularity. This bit of casting seems a smart recognition of demands of exhibitors.

Intelligently adapting the romantic, dramatic, comedy and melodramatic elements common to race track pictures, the film embellishes their proved value by striking out on a novelly interesting track of its own. This is done by weaving fictional incidents about fact episodes in Tod Mason's (Sloan's) career. Given opportunity to ride by Deacon Devlin, Mason, instead of following the traditional style of sitting up straight in the saddle, stands up on his horse's shoulder to win many races. Soon the country's leading jockey and a contemporary of

John L. Sullivan, Diamond Jim Brady and Steve Brody, Tod falls in love with Linda Costigan. Learning that she plans to marry Baltimore is a tragic blow to Tod, but when Baltimore, who is in a financial jam, appeals to him to ride for rival owner Leland on Baltimore's assurance that his so doing will assure Linda's future happiness, the boy consents. During a race in England, Tod, riding for Leland, gets into a fracas with the jockey on Linda's mount and is barred from riding.

The scene shifts back to America, where, to suspense packed human interest drama, Tod prevails upon Diamond Jim to outbid Leland for Linda's horse. The dramatic quality of the episode is intensified as Deacon and Tod work over the crippled horse, finally getting him in shape to run again. Tod, reinstated through Brady's influence, rides the horse to victory, Baltimore is shown up in his true colors, and there's a happy love scene between Linda and Tod.

The picture is nicely mounted, intelligently directed and acted in that familiar manner usually appealing to ordinary folk. The excitement of its racing episodes, the manner in which it inculcates legendary sporting figures and incidents, together with the quality of its drama, all have appeal for male contingents of audiences. On the other hand, the romantic phases of the film give it a character to make it interesting to women.

Previewed in the Fairfax Theatre, Los Angeles. A typical neighborhood house audience, which had seen "San Francisco" as the regular attraction, found little difficulty in adjusting itself to the character of the entertainment provided in the added film.

McCarthy, Hollywood.

Distributed by Republic Pictures. A Nat Levine production. Directed by Irving Pichel. Supervised by Colbert Clark. Screen play by Gordon Rigby and Joseph Fields. Original story by Jerry Chodorov and Bert Granet. Additional dialogue by Lee Freeman. Supervising editor, Murray Seldeen. Photography by Ernest Miller and Jack Marta. Film editor, Charles Craft. Sound engineer, Terry Kellum. Musical supervision, Harry Grey. P. C. A. Certificate No. 2331. Running time, when seen in Hollywood, 70 minutes. Release date, August 17, 1936. General audience classification.

CAST

Tod Mason	Edward Quillan
Deacon Devlin	Charles "Chic" Sale
Linda Costigan	Charlotte Henry
Fay Costigan	Marjorie Gateson
Baltimore	John Miljan
Roger Leland	Pierre Watkin
Diamond Jim Brady	Charles Wilson
Lillian Russell	Ruth Gillette
Chief steward	Holmes Herbert
Steve Brodie	Matt McHugh
John L. Sullivan	John Kelly
Moran	Arthur Wanzer
Hadley	Snub Pollard
Auctioneer	Harrison Greene
Brady's butler	Kenneth Lawton
Fairfield butler	Lowden Adams
Miss Langley	Gertrude Hoffman

Walking on Air

(Radio)

Comedy Romance

Novel development of the light gay comedy romance story, good acting, better than ordinary production values, intelligent manner in which musical content has been included, and unique twists combine to give this picture exceptional entertainment and exploitation worth. The show moves to peppy dialogue, smartly contrived situations and brisk action. Actually the story is built about a farce hokum idea, but there is no tendency to go overboard. Rather, the efforts of writers, director, players and song contributors result in effervescent amusement of the variety ordinarily appealing to both specialized and general audiences. Particular interest, however, is to the elder adolescents and younger grownups.

The story revolves about a wilful, self-confident, modern girl determined to wed a many times divorced man whom her father detests. Meanwhile two jobless college graduates take to the classified ad columns in search of employment. Bennett, Sr., hires Joe to shadow daughter Kit and make sure she doesn't elope with Randolph. Kit hires Pete to pose as an heiress-pursuing French count. Her idea is that her father's resentment toward Joe will permit her to marry Randolph. As neither of the pals is aware of their respective jobs the stage is set for the comedy. While impersonating the count, Joe, whose real ambition is to be a radio crooner, falls in love with Kit, whose heart is still set on Randolph. To escape the dual menace of Joe and her father, Kit elopes with Randolph. Joe, who has made the grade as a radio performer, hears of the situation and broadcasts an appeal to Kit that everything has been a mistake. Despite Randolph's strenuous objections, Kit takes matters into her own hands and backtracks to Joe in a music embellished finale that brings the young folk together for a romantic fadeout.

In the principal roles, Gene Raymond, Ann Sothern, Henry Stephenson, Jessie Ralph, Alan Curtis and Gordon Jones turn in sprightly performances. The supporting cast also accounts for much of the fun. While music plays an important part in the production, particularly Raymond's singing, the film is not a musical, and, though that ingredient has substantial exploitation worth, the odd comedy romance story theme seems to be the angle to concentrate on in bidding for patron support. The kind of show that should come in for quite a bit of favorable word-of-mouth advertising, initial showmanship efforts should be directed towards attracting as large a number as possible for first performances.

Previewed in the Pantages Theatre, Hollywood. Following the dramatic "Mary of Scotland," the film seemed just the thing to start patrons on the emotional upswing. Played in conjunction with a similar dramatic offering, yet fully capable of standing on its own feet as a single, audience reaction indicated that the show should do well for itself.

McCarthy, Hollywood.

Produced and distributed by Radio. Directed by Joseph Santley. Produced by Edward Kaufman. Screen play by Bert Kalmar, Harry Ruby, Viola Brothers Shore and Rian James. Story by Francis M. Cockrell. Photography by J. Roy Hunt. Photographic effects by Vernon Walker. Art director, Van Nest Polglase. Associate, Al Herman. Musical director, Nathaniel Shilkret. Gowns by Bernard Newman. Set dressing by Darrell Silvera. Recorded by John L. Cass. Edited by George Hively. Songs, "Cabin on the Hilltop," by Bert Kalmar and Harry Ruby, "My Heart Wants to Dance" and "Let's Make a Wish," lyrics by Bert Kalmar and Sid Silvers. Music by Harry Ruby. P. C. A. Certificate No. 2382. Running time, when seen in Hollywood, 68 minutes. Release date, September 11, 1936. General audience classification.

CAST

Pete	Gene Raymond
Kit	Ann Sothern
Evelyn	Jessie Ralph
Mr. Bennett	Henry Stephenson
Joe	Gordon Jones
Tom Quinlan	George Meeker
Flo Quinlan	Maxine Jennings
Fred Randolph	Alan Curtis
Ex-Mrs. Randolph	Anita Colby
Reception girl	Patricia Wilder
Albert	Geo. Andre Beranger
Butler	Charles Coleman
Judge	A. S. Byron
Station attendant	Frank Jenks
Orchestra leader	Manny Harmon
Thompson	Arthur Hoyt
Sponsors:	
	Robert Graves, J. Maurice Sullivan, Jack Rice
K. A. R. B. announcer	Fred Santley

The Man Who Could Work Miracles

(London Films-United Artists)

Fantasy, Comedy, Spectacle

The second H. G. Wells picture from London Films offers abundantly the most precious quality of originality. In the almost equally valuable element of humour it is also rich. For some communities there is the further attraction that, without being propaganda, it presents very effectively a "left wing" view of social problems in a form pleasantly satirical at the expense of existing institutions.

Essentially, it is good entertainment. The theme of an everyday commonplace sort of individual being suddenly endowed with complete power to suspend or alter the laws of nature leads to such whimsical results as the instantaneous transportation of an English policeman to the thick of a San Francisco traffic block, and the transformation of a fire-eating militarist's collection of lethal weapons into a range of agricultural implements. More serious satire develops when Big Business attempts to float the Miracle Worker as a limited liability company and the finale is a really impressive arraignment of the rulers of the world by a suddenly powerful representative of the Little Man. The picture therefore bustles with exploitation possibilities whether for the general public which likes the marvellous, or for the superior folk who like a Wellsian moral.

George McWhirter Fotheringay, a dry goods salesman in a British small town, suddenly finds himself possessed of the power to work miracles. The Gods, sportively inclined, have decided to give one man this power just to see if Mankind can be trusted with control of its universe.

Fotheringay for a time contents himself with conjuror's tricks and with such summary methods of solving difficulties as the already mentioned removal of the inconvenient police officer. Then his employer, with the latter's banker, tries to persuade him to exercise his powers for the enrichment of a little syndicate.

With a wave of his hand, he transforms himself into a handsomely robed ruler in a magnificent palace, in which the court ladies include improved editions of his lady colleagues in the store.

Suggested resistance to his plans leads him to give a demonstration of his powers. He orders the world to stop revolving. Instantly the palace collapses and all the living creatures of the earth begin to fly through space. Fotheringay gasps his "order" to the universe that all shall be as it was before he began to work miracles. An unpretentious, shy dry goods salesman once again, he uses his powers for the last time to request that they shall be taken from him forever.

The technical side of the picture is as admirable as the comedy, with the creation of the Palace of the Future and the parading of the potentates and kings as its high spot. Acting is excellent as regards the male characters—the women are negligible factors in the story. Roland Young puts up a brilliant piece of work as Fotheringay.

This is decidedly out of the rut and has abundant possibilities for the man who studies it with a view to playing up to the susceptibilities of his local public.

The picture held the trade audience at the Palace Theatre night private show. Laughter was continuous. A lot of Cockney in the early scenes was no drawback in London. After-comment called it very amusing as well as very clever and praised Young enthusiastically.

Allan, London

Produced by Alexander Korda for London Film Productions. Distributed by United Artists. Director, Lothar Mendes. Camera, Bernard Browne and Maurice Forde. Recording, A. W. Watkins. Art director, Vincent Korda. Costumes, John Armstrong. Special effects, Ned Mann, Laurance Butler and E. Cohen (camera). Running time, 90 minutes. "G."

CAST

George McWhirter Fotheringay	Roland Young
Ada Price	Joan Gardner
Colonel Winstanely	Ralph Richardson
Mr. Maydig	Ernest Thesiger
Bill Stoker	Robert Cochran
Housekeeper	Lady Tree
P. C. Winch	Wallace Lupino
Effie Brickman	Gertrude Musgrove
Major Grigsby	Edward Chapman
Maggie Hooper	Sophie Stewart
Moody	George Zucco
Cox (landlord)	Bruce Winston
Mr. Bampfylde	Lawrence Hanray
Reporter	Bernard Nedell
Sup. Smithells	Wally Patch

Postal Inspector

(Universal)

Melodrama

Exploitation of this picture is handicapped by the artificial and theatric quality of the motivating story. That is a rather formula repetition of the government law enforcement agency theme, this time the postal inspector coming to grips with a gang of mail robbers. Essentially a melodrama with a light dramatic and romantic contrast, further diversified by the inclusion

(Continued on page 51)

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CARL M. LESERMAN
Vice-President
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His first role, keyed in that modern spirit that is distinctly his own, gives him his greatest opportunity to register as a two-fisted, smart, fast thinking and fast moving young modern, with a laugh and a thrill alternating throughout his hectic adventures.

2

URES

8 WESTERNS · 8 MELODRAMAS

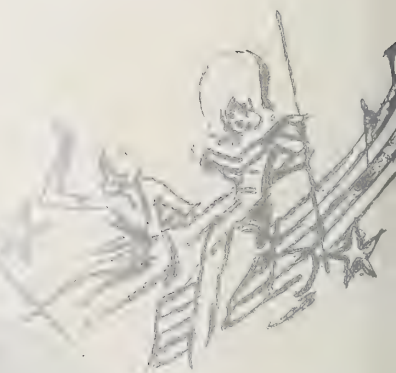


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SNOW COVERED WAGONS

by

JULIA COOLEY ALTROCCHI

Published by
MAC MILLAN

Produced by
LORENZO
DEL RICCIO

2
RES

8 WESTERNS · 8 MELODRAMAS

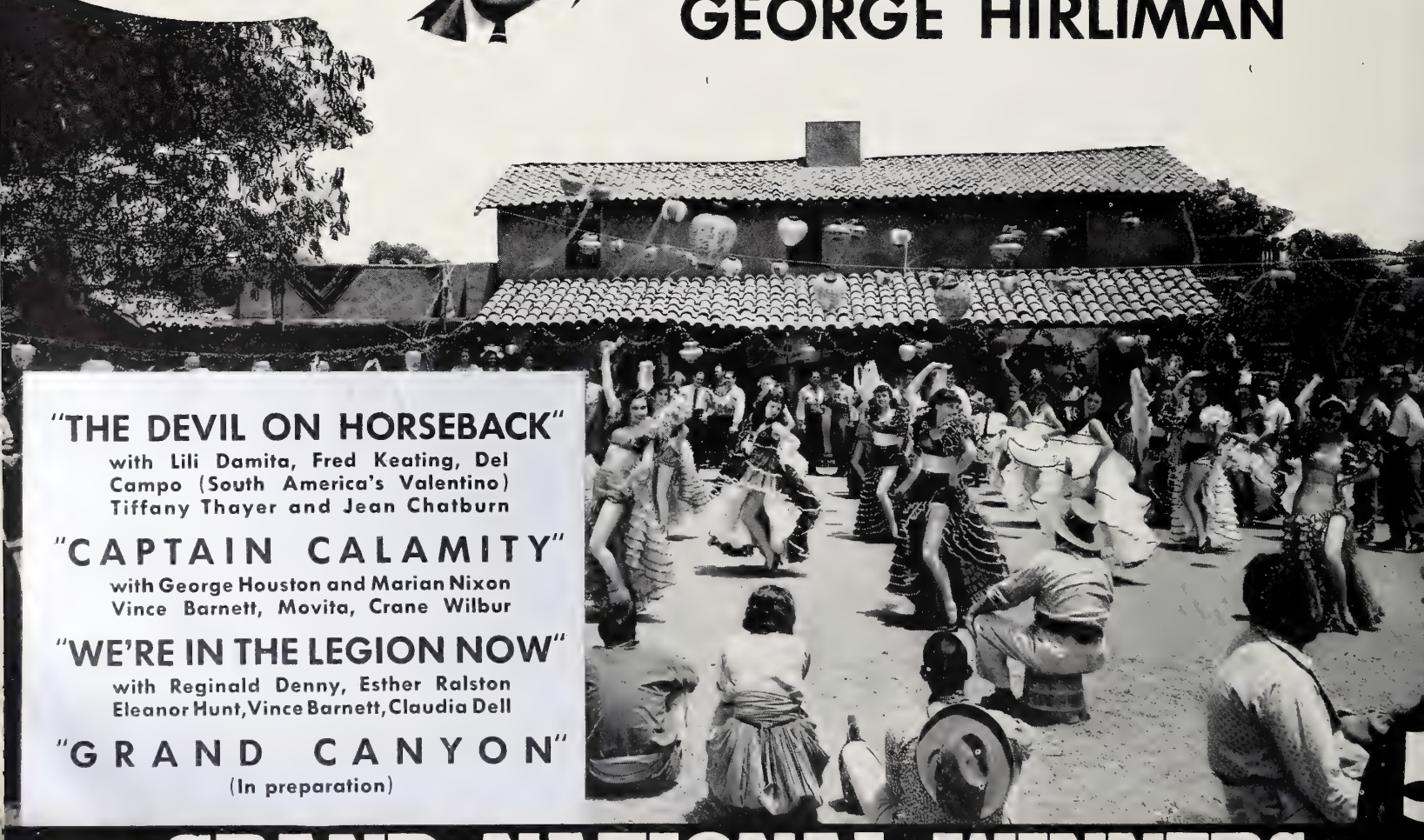
5

NATURAL COLOR FEATURES

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GEORGE HIRLIMAN





"THE DEVIL ON HORSEBACK"
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"CAPTAIN CALAMITY"
with George Houston and Marian Nixon Vince Barnett, Movita, Crane Wilbur

"WE'RE IN THE LEGION NOW"
with Reginald Denny, Esther Ralston Eleanor Hunt, Vince Barnett, Claudia Dell

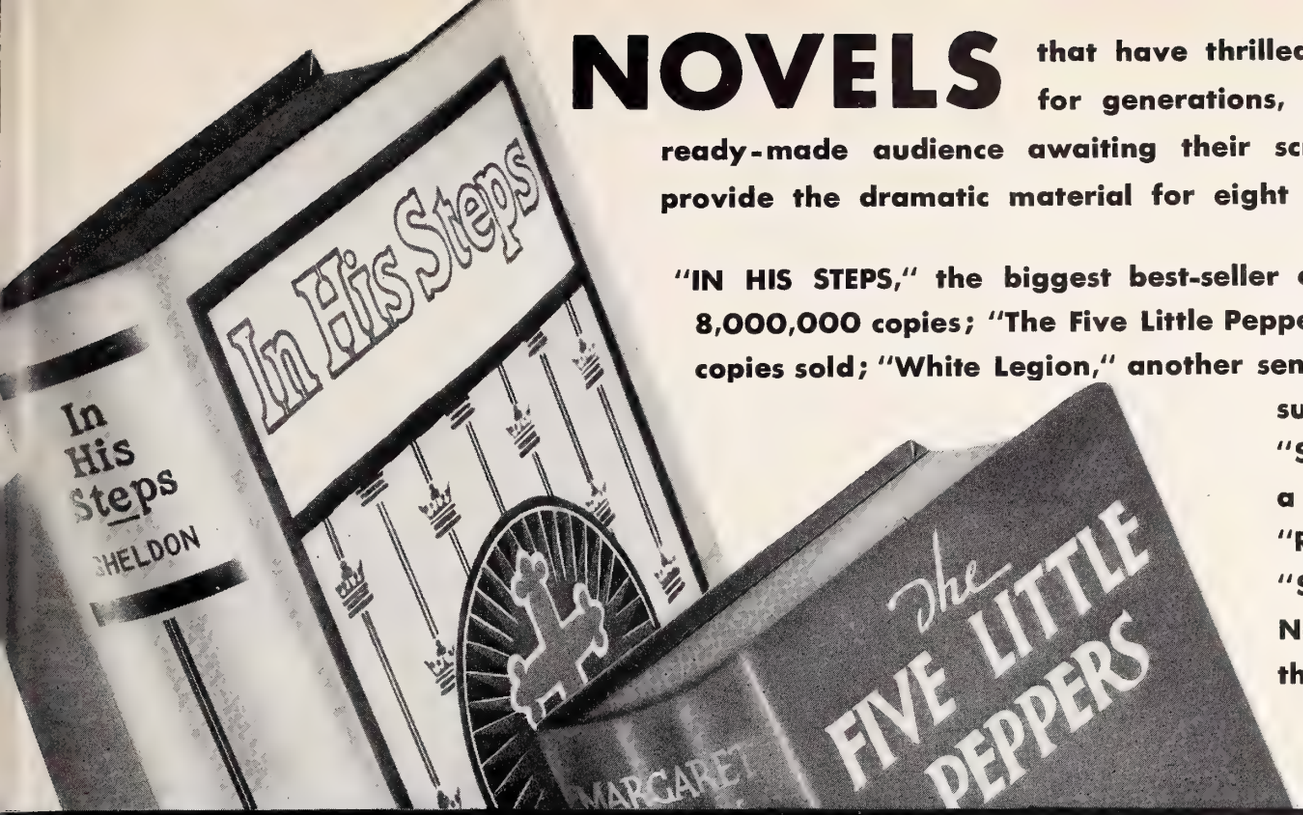
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GRAND NATIONAL PICTURES

Releasing Schedule To January 8th, 1937

•

Sept. 22 •"DEVIL ON HORSEBACK" NATURAL COLOR FEATURE

Sept. 29 •"WHITE LEGION"

Oct. 6 • CONRAD NAGEL *in* "YELLOW CARGO"

Oct. 13 •"CAPTAIN CALAMITY" NATURAL COLOR FEATURE

Oct. 20 •"IN HIS STEPS" *with* Eric Linden and Cecilia Parker

Oct. 27 •"CALL ME ARIZONA"

Nov. 4 •"WE'RE IN THE LEGION NOW"
NATURAL COLOR FEATURE

Nov. 10 •"FIVE LITTLE PEPPERS"

Nov. 17 • JAMES CAGNEY *in* "GREAT GUY"

Nov. 24 •"HATS OFF"—MUSICAL

Dec. 3 • DOUGLAS MacLEAN'S "23½ HOURS LEAVE"

Dec. 7 • CONRAD NAGEL *in* "NAVY SPY"

Dec. 10 •"RIDE, RANGER, RIDE"

Dec. 17 •"SNOW COVERED WAGONS" IN FULL COLOR

Dec. 24 • DOUGLAS MacLEAN'S "CHINA"

Jan. 1 •"GRAND CANYON" NATURAL COLOR FEATURE

Jan. 8 •"MURDER WITH MUSIC"—MUSICAL

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(Continued from page 40)

of bits of comedy and a pair of song numbers, the background production effects re-depict, with the aid of many newsreel shots, the floods that ravaged some sections of the East last spring.

The plot is simple, but so much that is irrelevant is included that difficulties are encountered in following the motivation. Paradoxically, all dramatic tension that follows the preliminary character and theme identifying scenes can be easily anticipated.

Ricardo Cortez, established as an ace postal inspector, is attracted to Patricia Ellis during a fog-shrouded plane ride in which they combine efforts to prevent a panic among the passengers. Landing, Cortez discovers that his brother, Michael Loring, is in love with the girl. As Cortez goes about investigating complaints of abuse of the mails, Loring to impress Miss Ellis with his importance, tells her a big shipment of money is to be made. Innocently the girl reveals the secret to her employer, Bela Lugosi, running a night club as a front for his lawbreaking activities. As the floods rage, the robbery comes off as expected and Loring is suspected of complicity. However, with motor boats dashing over the raging waters for the thrill action chase, Lugosi and his mob are captured, the money saved, Loring freed of suspicion, and as Cortez moves on to his next job the young couple are left to resume their interrupted romance.

An average attraction from any viewpoint, the chief appeal is to thrill action fans. Before attempting any contacts for cooperation with postal departments, the picture should be seen in order to know how to proceed.

Previewed in the Alexander Theatre, Glendale.

McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Otto Brower. Produced by Robert Presnell. Story by Robert Presnell and Horace McCoy. Screen play by Horace McCoy. Art director, George Patrick. Gowns by Very West. Musical director, Charles Previn. Cinematographer, George Robinson. Film editor, Phil Cahn. Editorial supervisor, Maurice Pivar. Sound recorder, Robert Pritchard. Sound supervisor, Homer G. Tasker. Assistant director, Phil Karlstein. P. C. A. Certificate No. 2380. Running time, when seen in Hollywood, 60 minutes. Release date, August 16, 1936. General audience classification.

CAST

Bill Davis	Ricardo Cortez
Connie Larrimore	Patricia Ellis
Benez	Bela Lugosi
Charlie Davis	Michael Loring
Butch	David Oliver
Pottle	Wallis Clark
Richards	Arthur Loft
Evans	Guy Usher
Roach	William Hall
Deborah	Hattie McDaniel
Stewardess	Marla Shelton
Pilot	Robert Davis
Co-Pilot	Henry Hunter
Boy	Billy Burrud
Ritter	Harry Beresford

Also John King, Larry Wheat, Sybil Harris, Malcolm Graham, Flora Finch

Hollywood Boulevard

(Paramount)

Drama

The title, presentation of quite a group of onetime screen luminaries in atmospheric roles and the manner in which auditors are taken on a Cook's tour of famous Hollywood locations, appear to be this picture's dependable interest creating assets. The story told, rather than being something gay, glamorous and attractive as the title naturally leads one to assume, is more a dramatic tragedy than anything else.

A washedup old favorite is persuaded to write his memoirs when he swallows the bait that such publicity as their publication causes will result in an opportunity for him to make a comeback. The actor is sincere enough, but the publisher colors the reminiscences up with a lot of actual and imagined scandal. When the series gets to such a point that further publication threatens the happiness of the actor's ex-wife and estranged daughter, the atmosphere becomes menacingly dramatic as the actor threatens to bring the publisher's wife into the mess. Melodrama is injected as the fearful, furious woman, determined that her past never shall be bared, takes a shot at the actor writer, an incident that brings a reconciliation with his wife and daughter.

As the picture is the kind that does not justify any too great an amount of showmanship enthusiasm mainly because the character of the entertainment is not that which the title would lead audiences to expect, the show is one of those matter of course affairs.

Previewed in the Westwood Village Theatre. The audience, while sympathetic to the players' efforts, was unable to conceal its disappointment in what turned up on the screen.

McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by A. M. Botsford. Supervisor, Edward F. Cline. Directed by Robert Florey. Assistant director, Joseph Lefert. Based on a story by Faith Thomas. Screen play by Marguerite Roberts. Sound, W. H. Oberst. Film editor, William Shea. Art director, Hans Dreier and Earl Hedrick. Photographed by Karl Struss. Music, "Hollywood Boulevard Rhapsody," written by Boris Morros. P. C. A. Certificate No. 2392. Running time, when seen in Hollywood, 72 minutes. Release date, August 21, 1936. General audience classification.

CAST

John Blakeford	John Halliday
Patricia Blakeford	Marsha Hunt
Jay Wallace	Robert Cummings
Jordan Winslow	C. Henry Gordon
Flora Moore, an Actress	Esther Ralston
Martha	Esther Dale
Alice Winslow	Frieda Inescort
Mr. Sanford	Albert Conti
Detective	Thomas Jackson
Doctor Inslo	Oscar Apfel
Mr. Steinman	Purnell Pratt
Snapshot "Hymie"	Hyman Fink
Gus, the Bartender	Irving Bacon
Pete Moran	Richard Powell
Nella	Rita La Roy

and

Francis X. Bushman	Herbert Rawlinson
Maurice Costello	Jane Novak
Betty Compson	Bryant Washburn
Mae Marsh	William Desmond
Charles Ray	Jack Mulhall
Roy d'Arcy	Frank Mayo
Creighton Hale	Jack Mower
Ruth Clifford	Charles Morton
Edmund Burns	Harry Myers
Mabel Forrest	Pat O'Malley

Tom Kennedy

Second Wife

(RKO Radio)

Domestic Problem Film

Keyed by the title, this program picture depicts the difficulties that lie in the path of marital happiness for a widower who marries again. A young son by the first marriage is the innocent cause of a misunderstanding which almost wrecks the marriage, and a rejected suitor of the girl is the unwitting factor by which the husband and new bride finally exorcise the ghost of the first wife. The plot solves, however inconsistently, the real life problem of how a couple can adjust themselves to domestic peace in spite of jealousy on the part of the wife for the dead person whose place she occupies and on the part of the husband for a suitor who attempts to capitalize on the misunderstanding which causes the first rift.

Kenneth, a successful young lawyer, marries Virginia a year after the death of his first wife. He is apprehensive that Junior will not like his new stepmother and sends him to a school in Switzerland so that he and his bride can be alone for at least the first year. All goes well for a time, but with Virginia expecting a baby, indicated by having her play a lullaby on the piano, Kenneth gets a cablegram that Junior is gravely ill.

The father's devotion for his first-born drives him to leave precipitately to go to his son's bedside, without consulting Virginia. The boy recovers and Kenneth brings him back to America, but leaves him in another boarding school. Returning home he finds Virginia, whose baby has been born in his absence, turned cold toward him because of the slight. She determines to leave him and is on the point of eloping with Dave, a former suitor, when she accidentally discovers her new lover's attitude toward her own first marriage. The revelation leads her to go to Junior's school and bring him home with her to the despondent Kenneth, who believes his happiness is lost.

Although marred somewhat by uneven pacing and plot weaknesses, the picture gives a new twist to the familiar triangle plot, for appeal to family audiences.

Walter Abel and Gertrude Michael give competent performances in the roles of Kenneth and Virginia.

The picture is based on the play "All the King's Men," by Fulton Oursler.

Previewed in a projection room.

Ivers, New York.

Produced and distributed by RKO Radio. Producer, Le Marcus. Screen play by Thomas Lennon, based on the play, "All the King's Men," by Fulton Oursler. Photographed by Nick Musuraca, A.S.C. Art director, Van Nest Polglase. Associate, Al Herman. Musical director, Roy Webb. Gowns by Edward M. Stevenson. Recorded by W. C. Moore. Edited by George Crone. P. C. A. Certificate No. 2898. Running time 59 minutes. Release date, August 21st.

CAST

Virginia	Gertrude Michael
Kenneth	Walter Abel
Dave Bennett	Erik Rhodes
Mrs. Brown	Emma Dunn
Junior	Lee Van Atta
Mrs. Stevenson	Florence Fair
Mrs. Anderson	Brenda Fowler
Head Master	Frank Reicher
Jerry	George Breakston
Politicians	Ward Bond, Bentley Hewlett, Edward Stanley

Aces and Eights

(Puritan)

Wild West

This picture depends chiefly on Tim McCoy, veteran hero of western thrillers, who, in the role of Gentleman Jim Madigan, counters violence with craft and confounds gunmen by superior finesse and bull strength. The tradition of the wild west, complete with fast shooters and inveterate gamblers, its villainy and its chivalry, is faithfully upheld. A prologue, summarizing the feats and expounding the gentlemanly character of Wild Bill Hickok, introduces Gentleman Jim as successor to that picturesque pioneer in the guardianship of the more noble traits in the gambling profession.

Madigan exposes a card sharp who has cheated Jose Hernandez. The cheater is shot after being knocked unconscious by Madigan who is blamed for the murder and becomes an outlawed fugitive. He takes refuge at the Rancho Hernandez without knowing that the youth he befriended is the runaway son of the family. Harden, proprietor of the Silver Dollar saloon and gambling house, and Ace Morgan, gambler who sat in the card game which preceded the murder, are plotting to acquire the the Hernandez ranch by means of forged documents. Madigan, intrigued by the beauty of Juanita, Jose's sister, determines to save the family.

Harassed by the marshal who is seeking to unravel the murder mystery, Madigan persuades Jose to go home to his grieving father and sister, and confounds the gamblers by winning enough to save the Hernandez ranch. He pushes his luck to the limit by staking his winnings against Harden's saloon and winning with aces and eights, known throughout the west as the "death hand" because it was held by Wild Bill Hickok when he was killed by an assassin. Ace Morgan is revealed as the killer.

Wheeler Oakman as Ace Morgan and Earl Hodgins as the marshal give able support to Tim McCoy's portrayal of the noble and chivalrous gambler.

Reviewed at the Tivoli, New York, where a late afternoon audience received the picture apathetically. Ivers, New York

Produced by Puritan Pictures. Distributed by Syndicate Pictures. Directed by Sam Newfield. Producers, Sam Newfield and Leslie Simmonds. Story and continuity by Arthur Durlam. Film Editor Joseph O'Donnell. P. C. A. certificate No. 2116. Running time 62 minutes.

CAST

Wild Bill Hickok	
Gentleman Tim Madigan	Tim McCoy
Lucky	Jimmy Aubrey
Juanita	Luana Walters
Ace Morgan	Wheeler Oakman
Marshal	Earl Hodgins
Harden	Frank Glennon
Jose Hernandez	Rex Lease
Don Hernandez	Joe Girard
Captain Felipe	George Stevens
Gambler	John Merton

Straight from the Shoulder

(Paramount)

Dramatic Romance

A new version of the father and son theme is presented here. Naturally human interest is the picture's predominant character. In line with the title's significance, the story is told sincerely and in an aura of realism, with dramatic and romantic situations so included that the resulting story is thoroughly logical and believable. Actually the yarn has two plots, both of which, from the point of view of the principal player, youthful David Holt, are highly dramatic.

Ralph Bellamy and his son Holt are witnesses to a gang murder. To escape the vengeance of gunmen Bert Hanlon and Noel Madison, father and son, seek the safety of a country hideout. There, as Holt becomes attached to an old gunmaker (Andy Clyde), who teaches the youngster all about firearms, Holt's happiness with his dad is shattered when he discovers that his father is falling in love with Clyde's niece, Katherine Locke. Madison and Hanlon invade Bellamy's sanctuary, determined to remove the one man who can connect them with the killing. Holt, however, learns the gangsters' identity and purpose, and in a sequence which is tight with suspense, he spikes the killer's guns. When Madison's gun explodes to kill him, Miss Locke comes through with a well aimed shot to account for Hanlon. This act of saving his father's life wins Holt's heart and he is willing to have the girl as his new mother.

Though a youngster is the central figure, the picture is not essentially a child show. Heroics, naturally attractive to juveniles, are a substantial part of the show, but the motivating dramatic quality has more than ordinary interest for adults. Thickly applied sentimentality having been smartly sidestepped, what comes upon the screen seems to be real and legitimate. As a whole the picture recommends itself to general audiences, with a primary appeal to family patronage.

Previewed in the Uptown theatre, Los Angeles. The work of young Holt won the sympathy of the audience, which at the same time demonstrated appreciation for the film as an entirety. McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, A. M. Botsford. Supervisor, Sidney Brod. Director, Stuart Heisler. Assistant director, Harry Scott. From story by Lucian Cary. Screen play by Madeleine Ruthven. Sound, Charles Althouse and John Cope. Film editor, Everett Douglas. Interior decorations, A. E. Freudeman. Photography by Alfred Gilks. Musical direction, Boris Morros. Art direction, Hans Dreier and Robert Odell. P. C. A. Certificate No. 2393. Running time, when seen in Hollywood, 67 minutes. Release date, August 28, 1936. General audience classification.

CAST

Curt Hayden	Ralph Bellamy
Gail Pyne	Katherine Locke
J. M. Pyne	Andy Clyde
Johnny Hayden	David Holt
"Baldy"	Bert Hanlon
"Trim"	Noel Madison
"Trigger" Benson	Paul Fix
James McBride	Purnell Pratt
Mr. Wendl	Onslow Stevens
Mr. Blake	Rollo Lloyd

Secret Patrol

(Columbia)

North Woods Adventure

This outdoor picture from a novel by Peter B. Kyne concerns the prestige of the Royal Canadian Mounted Police, the time-tried situation of two men in love with the same girl and the machinations of a gang of criminals in a remote lumber camp. Good character acting by Charles Starrett as Alan Craig, the heroic Mountie who gets his men and the girl, raised the picture slightly above mediocity.

Alan is sent out to avenge the supposed murder of his fellow Mountie, Gene Barclay. The two have remained friends even though Ann Barton has announced her engagement to Gene. A series of fatal and suspicious accidents in a lumber camp which Gene had been sent to investigate are being perpetrated by a gang headed by a blacksmith, Barstow, and including Arnold, a junior partner in the lumber firm. Alan, in disguise, gains the confidence of the gang, secures evidence against them, rescues Gene who has been in hiding because he disobeyed orders, and holds the gang at bay in a gun battle until help is brought. In the battle Gene is killed, clearing his blemished record and leaving the field clear for Alan to marry Ann. The picture closes with scenes of Gene's military funeral.

Well-photographed scenes of the north woods and authentic shots of scenes in the lumber camp lend authenticity to the film.

Reviewed at the Arena on Eighth Avenue, New York, where a midtown neighborhood audience received it favorably.

Ivers, New York.

Produced and distributed by Columbia. Story by Peter B. Kyne. Directed by David Selman. Screen play by Robert Watson and J. P. McGowan. Photographed by George Meehan, A. S. C., and William Beckway. Film editor, William Austin. P. C. A. Certificate No. 2203. Running time, 60 minutes.

CAST

Alan	Charles Starrett
Gene	Henry Mollison
Ann	Finis Barton
Blacksmith	J. P. McGowan
McCord	Le Strange Millman
Arnold	James McGrath
Jordan	Arthur Kerr
Snuperintendent	Reginald Hincks

Heroes of the Range

(Columbia)

Western Drama

Built around and for Ken Maynard and his horse, Tarzan, "Heroes of the Range" is as full of hoofbeats, bullets and crooning cowboys as the newspapers are of politics. The period is as of the wild and six-shooting west, except when the singing starts, and then numbers as new as "Boots and Saddles" are sung by strong, unsilent men of the plains with all the dulcet polish of a radio studio.

The singing is segregated, however, in a couple of spots when nothing else is going on anyway. What goes on at other times includes shooting, riding, burglary, escape, pursuit, just a dash of love, and a copious helping of knuckle warfare with the right man winning in each instance. The horse gets into it, too, at the finish.

It's a story about a sleuth (whether federal, state or merely volunteer is not quite clear) who tracks down a bad man, fails to thwart an express robbery, makes up for it by capturing the desperado in his hideout, with the aid of the horse, and wins the gal.

Reviewed at the Arena theatre, New York, where the cheering from the children's section was loud and frequent.

Weaver, New York.

Produced and distributed by Columbia. Directed by Spencer Gordon Bennett. Story and screen play by Nate Gatzert. Photographed by James S. Brown, Jr. P.C.A. Certificate No. 2008. Release date, March 28. Running time, 51 minutes.

CAST

Ken	Ken Maynard
Joan	June Gale
Bull	Harry Woods
Johnny	Harry Ernest
Slick	Robert Kortman
Lem	Bud McClure
Bud	Tom London
Jame	Bud Osborne
Smith	Frank Hagney
Sheriff	Jack Rockwell

Gypsies

(Amkino)

Russian Drama

It may be asserted with reason that the purpose of this picture is to glorify the collectivist farm of the Soviet by showing that its charms have induced the Gypsies, at least in the case enacted, to give up their wandering life and settle upon the land. At any rate, that is what happens.

It may be asserted, also, that the purpose is to contrast the aimless, insecure life of the Gypsy with that of the contented tiller of the soil, incidentally portraying in considerable detail the nature and operation of Gypsy law. That also, is done.

It may even be asserted that the purpose of the picture is to provide entertainment, by means of careful production, competent acting and the introduction of Gypsy music, sung and danced to. And that, also, is achieved.

The opening sequence, wherein a Gypsy wagon train on the drive is caught in a rain and thunder storm but moves steadily onward, is the sort of thing eulogized by writers who spell art in capital letters. It is among the best examples of that particular thing that have come from a camera.

A shortly subsequent sequence is "mammoth," "spectacular" and so forth in the way that the brink-of-the falls sequence in D. W. Griffith's "Way Down East" was mammoth, spectacular and so on. And there is a sequence toward the end of the picture, when Gypsy enemies duel with whips in a forest fastness according to tribal custom, that will leave Hollywood heartbroken at the discovery it didn't think of it first.

Betwixt and between and by use of these high spots, with frequent and sometimes abrupt interruptions for the introduction of Gypsy Music, is recounted the successful attempt of the president of a collectivist farm to persuade a Gypsy band to settle upon and work the land. As portrayed by a large cast including a half dozen extremely competent principals, the outcome appears wholly plausible.

Reviewed at the Cameo Theatre, Times Square, New York, which is dedicated to the exhibition of Russian films and was doing excellent business on the afternoon of the sixth day of the run.

Weaver, New York.

Produced by Mezhrabpomfilm, Moscow. Distributed in North and South America by Amkino corporation. Directed by Evgeni Schneider and M. Goldblatt. Story by Z. Markina and M. Vituknovsky. Photographed by N. Prozorovsky. Music by G. G. Lobachev. No P. C. A. Certificate. Release date, July 28. Running time, 90 minutes. General audience classification.

CAST

Danilo	Alexander Granach
Yudko	N. Mordvinov
Tira, Yudko's wife	M. Sinelnikova
Alta, Yudko's daughter	Lala Chernaya
Ivan Likho	M. Yanshin
President of the Kolkhoz	F. Blajevich
Hannah	E. Rogulina
Senka	P. Sanin
Young Gypsies	S. Kmara and S. Koleskidy

Boy, Oh Boy

(Educational)

Comedy of Complications

Exercising more than customary restraint and spreading his gags evenly, Bert Lahr gets a good deal out of his butler role in this Al Christie production. The elusive sweepstakes ticket, subject of many less successful ventures into the field of humor, is passed about a bit more plausibly and a lot more amusingly than is customary in the use of this seemingly inexhaustible comedy source. There is also a definite plot, and the people who support the comedian treat it seriously, affording the star's efforts benefit of background. Produced with more than usual care, the subject got a number of laughs in a projection room showing not exclusively attended by company employees.—Running time, 19 minutes.

Popular Science, No. 1

(Paramount)

Informative Exposition

Photographed in color and made up of admirably contrasted subjects, adroitly presented and competently explained by a narrator, this is among the best subjects of its kind from this or any source. Major interest attaches, perhaps, to the forestry sequence, showing how fires start, the intricate means of determining their location and the elaborate, modern machinery and equipment available for stopping them. Gardening implements, including a snipper-

gripper that is quite something, are effectively demonstrated. An exercising machine is tried out by a young lady of becoming proportions. Visit is made to an elaborately outfitted cosmetic establishment, showing manufacture as well as application of powder, lipstick, etc., and the name of Max Factor is uttered quite casually by the narrator when the gentleman himself, in person, is photographed in the act of prettying up a pretty. Other merchandise is not referred to by name.—Running time, 11 minutes.

Screen Snapshots, No. 13
(Columbia)
In Hollywood

Glimpses of the Hollywood scene and in particular shots of the stars while "off stage" are continued in No. 13 of this interesting series. The opening of Newport's $2,000,000 Harbor and Yacht Basin, a fashion show beside the Lido pool and a dog show at Palm Springs are attended by Lee Tracy, Anita Stewart, Lewis Stone, Olivia de Havilland, John Boles, Otto Kruger, Edward Arnold, Jeanette MacDonald and Irene Dunne, to mention a few of the 31 stars and near stars who appear. Running time, 10 minutes.

Milk Parade
(Al Bondy - Pathe News)
Instructive

An instructive short subject, the camera here records the painstaking methods involved in the progress of milk from the cow to the consumer. With a running commentary by Lowell Thomas, the audience is taken to a farm, sees the milking of the cows, the transportation of the milk to the city in milk trucks, the testing, heating and cooling system in the milk plant, the bottling and finally in the early hours of the morning the milkman delivering the day's milk to his customers. Running time, 10 minutes.

The Hills of Old Wyoming
(Paramount)
Screen Song

Bumpered fore and aft with a cartoon takeoff on "The March of Time," well done, the section in which Louise Massey and the Westerners sing, play, and invite the audience to sing the song named in the title in accompaniment to the bouncing ball rests snugly in a firm setting and satisfies accordingly. The number is of the plains type currently in vogue and is well played and sung. The reel is a pleasant, double-purpose short suitable for any audience.—Running time, 10 minutes.

Toby Tortoise Returns
(U.A.-Disney)
Silly Symphony

Having bested the collegiate hare in the traditional style on the track, Toby Tortoise meets his fleet and fancy opponent in the squared circle this time and, of course, triumphs again, although with a minimum of glory. Alongside the ring are ranged Mr. Hare's co-ed admirers, from the previous cast, and, on Toby's side, the chicken, also from a previous subject, that talks like Mae West and likes "a man that takes his time." Action follows the time chart of the racing subject, but pyrotechnics are introduced for the finish, and color is used with incredible and spectacular effect. The ultimate gag is sheer inspiration.—Running time, 8 minutes.

It's a Greek Life
(RKO Radio)
Good

In this Rainbow color parade cartoon, an old Centaur, a cobbler by trade, envies the winged beings who fly through the air. Attempting to emulate them the Centaur straps a pair of ducks on his back, but the experiment is a failure. When Mercury leaves his magic shoes for the cobbler to fix, the Centaur puts them on and flies about his shop. The ducks, angered by the shoes, attack, taking the Centaur on a wild flight. Later when Mercury returns for his shoes the cobbler gives Mercury a fake pair. Mercury tosses the cobbler into a barrel of water, from which he eventually is saved from drowning by the ducks. Running time, 7 minutes.

Happy You and Merry Me
(Paramount)
Betty Boop Cartoon

Betty Boop sings a chorus of the song that gives the subject its title and then dispatches Pudgy, the dog, for a box of catnip with which to minister to a kitten made ill by devouring her candy. The cat follows him home, takes kitten and catnip away with her, and that's that—a sort of "good deed for today" plot without complication. Acceptable is a word for it.—Running time, 7 minutes.

Alpine Climbers
(U.A.-Disney)
Color Cartoon

Rich in invention, contrast and imagery beyond even its own antecedents, this is the funniest of four new Walt Disney subjects screened to a press audience evidently made up entirely of Disney addicts. Departing the standard and, under other auspices, generally desirable pattern of a single plot thread meticulously adhered to, this subject splits quickly into three streams of action, each a riotous succession of events, and along each flows a full flavored torrent of humorous episode equal to the content matter of many a successful single subject.

Mickey Mouse, Donald Duck and Pluto are caught in the act of climbing an Alp, Mickey becoming embroiled with an eagle when he attempts to rifle its nest, Donald with a mountain sheep for no especial reason, and Pluto with a St. Bernard of which a good deal more could be seen in subsequent pictures with full credit to the Disney menagerie. Adventures of the party are varied, swift and hilarious. The subject is top notch for any and all audiences, times and places.—Running time, 9½ minutes.

Neptune's Scholars
(Paramount)
Sportlight

Ted Husing, who narrates the subject, doesn't tell you that the half dozen swimmers who enact this moist version of "School Days" under water come up for air between each take, but he doesn't tell you that they don't. Anyway, all but a few moments at the start of the subject is photographed below the surface, where the girls and an obese but nimble gentleman permittee to go unnamed portray familiar classroom incidents. It's not the best Sportlight ever released, nor the worst, but it's pleasant stuff for this time of year.—Running time, 10 minutes.

Happy Heels
(Educational)
Slapstick Comedy

Buster West and Tom Patricola are principally featured in this knockabout adventure, the title of which dually describes their dancing feet and the characters they portray. The dancing is never permitted to get in the way of the comedy, though, and the comedy is never permitted to get above the slapstick level. The pair are pictured as sophisticates who impersonate rubes to invade a night club where their girl friends are employed and where they interrupt routines, kid the customers and in divers other ways seek to amuse. They are never still and never very funny, but the subject is loud enough and swift enough to offset a too long and too serious feature picture.—Running time, 18½ minutes.

Gypsy Revels
(Paramount)
Russian Musicale

If you like Russian music, of course, you like Russian music, and if enough of your audience likes Russian music it is reasonable to assume that enough of your audience will like this subject. The reverse is equally true. Yascha Bunchuk and his orchestra and choir and dancers, totaling quite a stage population, sing, play and finally dance some numbers labeled Gypsy, several of them familiar and others less so. What they do is competently photographed and recorded, if not especially novel or refreshing.—Running time, 11 minutes.

Highway Snobbery
(Columbia)
Good

Krazy Kat in this subject plays the part of a road hog while showing off his new superspeed car to the girl friend. The Kat is having a great time, unmindful of the discomfort he is causing other motorists but the tables soon turn when the angered motorists' "gang up" on Krazy Kat. One car takes off the Kat's left fender, another his right, each succeeding car some other part, until Krazy and the girl friend are sitting on the road. The girl friend gets a ride back to town but Krazy is left stranded. Running time, 7 minutes.

Paramount Pictorial, No. 1
(Paramount)
Topical Review

Shoes, California and Don Baker, organist of the New York Paramount theatre, are features of this mine-run review. The shoe sequence, leading the reel carries a credit line for I. Miller, whose bootery is neither tops nor also-ran but gets upper bracket prices. The California shots are in color and a narrator says nice things about the state. Don Baker is, of course, a Paramount fixture, incidentally a pretty good organist. The ensemble is undistinguished.—Running time, 10 minutes.

Irish Pastoral
(Educational)
Travel Film

While a becomingly moderate narrator supplies pertinent information, a careful camera roams Ireland, capturing a considerable number of excellent shots and conveying with rare effect an impression of quiet quaintness. Emphasizing the countryside, touching only momentarily the bustling activity of Dublin, the subject builds up slowly to the singing of a Gaelic love song by a village colleen and ends appropriately with horizon shots at twilight. It is artistically composed and consummately photographed.—Running time, 9½ minutes.

The Poets of the Organ
(Vitaphone)
Melodious

Mr. and Mrs. Jesse Crawford, termed the Poets of the Organ, play several numbers with occasional vocal interpretation by Robert Simmons. Included in the recital, among others, are the melodious strains of Masquerade, Rose in Her Hair and Butterflies in the Rain. An interesting camera shot of Mrs. Crawford playing with dancers in the background concludes the short. Running time, 10 minutes.

Kiko and the Honey Bears
(Educational)
Cartoon Comic

This is a Terry-Toon cartoon, by Paul Terry, Mannie Davis and George Gordon, scored and conducted by Philip A. Scheib. In it Kiko, the kangaroo, is employed to take care of the three bears while their mother gets the house work done. Kiko does so, with music.—Running time, 5 minutes.

Two More Units Protest Radio's Use of Players

With passage by two more exhibitor organizations of resolutions against participation by screen stars in radio advertising programs, and with President E. L. Kuykendall of the Motion Picture Theatre Owners of America mentioning the matter in detail in an official report to members, without recommending action, the microphone continued this week to claim the attention of big and little picture players while sponsors' announcers heralded the program presence of still others to come.

Organizations passing resolutions, paralleling closely similar expressions previously uttered by other groups, are the New York Independent Theatre Owners, meeting in regular session at the Astor Hotel, and the Independent Exhibitors, Inc., meeting in the Boston headquarters of the New England unit. In addition to expressing formal protest, the Independent Exhibitors further resolved "that the producers of motion pictures employing said stars, actors and actresses incorporate in their contracts agreements restricting picture players from radio broadcasting."

The MPTOA pronouncement began with the observation that "The motion picture industry is again face to face with the problem of competition of famous stars and screen personalities on radio programs." Quotation of the resolution passed on July 1st by the Kansas-Missouri organization followed. In conclusion President Kuykendall wrote: "The radio people claim that the drawing power of a screen star is enhanced and strengthened by broadcasting, that valuable advertising accrues to motion pictures through the publicity and exploitation given them by radio. Many theatre owners dispute this assertion. But radio is here to stay; whether they use screen talent promiscuously or not, they are going to put on the best and most appealing show they can. Just how much restraint or control is possible or practical is a difficult question, made doubly so by the personal right of every one to realize the maximum return on their own talent and ability."

Kirkwood Signs Nelson

Bobby Nelson, young rodeo star, has been signed by Ray Kirkwood to co-star with Donald Reed in eight westerns. The first picture will be "Adventurous Rogues."

Sell 18 to Trampe

Chesterfield and Invincible have closed with C. W. Trampe of Midwest Film Distributors, Milwaukee, for next season's 18 pictures.

Underwood in Story Post

Darryl F. Zanuck has named Franklyn Underwood as head of the eastern story department at Twentieth Century-Fox. He replaces Thomas C. Costain, resigned.

Snell Joins Lesser

Paul Snell has joined the Sol Lesser publicity department in Hollywood.

FIRST REVIEW OF FIRST MARY ASTOR PICTURE

Speaking of Mary Astor, the first review of her first picture, "The Beggar Maid," Triarts production, appeared in the Motion Picture News *since merged into* Motion Picture Herald, *in the issue of October 8, 1921. Her "personality and classic beauty," as well as "grace of movement," were noted in the review, which said:*

"Unlike most beauty contest winners Miss Astor possesses much beside her good looks. She has a grace of movement, a faultless stage presence and that indefinite something that makes her image on the screen seem more than just a contrast in black and white against the silver sheet.

"The requirements of the part of the English maiden who is loved by the young lord of the manor, are few, especially as to the matter of real acting but as far as the role goes Miss Astor could not have been excelled by the most talented star the films have ever revealed."

Eight Talent Contracts Given Out by MGM

Eight new writing, four acting and one directorial contract have been announced by Metro-Goldwyn-Mayer. Writers placed under contract are John Van Druten, Ernest Vajda, James K. McGuinness, Richard Schayer, Jo Swerling, Jane Murfin, Catherine Turney and Major William Joyce Cowen. New player contracts are with Rosalind Russell, Virginia Grey, Talbot Jennings and Mary Phillips. The directorial agreement is with Roy Del Ruth.

Fox Midwest in New Office

Fox Midwest Theatres, Inc., has moved its Kansas City headquarters to the third floor of the Uptown Building, which houses the circuit's first-run house.

Laemmle Making Plans

Carl Laemmle, Jr., is reported in London to be planning a series of pictures to be produced in Hollywood with financing supplied by his father. James Whale may direct.

Fashion Film Completed

Lillian Edmondson has completed the first production of a series of six single reels entitled "Fashion in Furs," to be released nationally once a month.

Variety Club Plans Dinner

The second annual dinner-entertainment of the Philadelphia Variety Club will be held December 13th at the Bellevue-Stratford hotel.

Crescent Gets "Buckaroo"

Crescent Distributing Company has acquired the rights to "The Reckless Buckaroo," featuring Bill Cody and Bill Cody, Jr.

'Heavy Demand' For Astor Films Reported 'Dream'

The latest dream of Hollywood reporters, as recorded by the United Press, by the North American Newspaper Alliance, Inc., and by William Randolph Hearst's New York Evening Journal, is that Mary Astor and the studios which employ her will "reap a fortune from the publicity" out of a California courtroom, and that already film exchanges the country over are flooded with demands from exhibitors for prints of Mary Astor pictures.

Lloyd Pantages, whose Hollywood column in the amusement section of the Evening Journal sometimes has been under fire from the industry, and the United Press under a Hollywood date line both on Saturday said that Miss Astor's headline "breaks" of the last few weeks have created an enormous demand for her pictures among exhibitors and exchanges.

Sales managers and booking offices in New York City deny that any such rush exists for Astor vehicles and say that if any slight interest has been occasioned it is virtually inconspicuous.

"Film exchanges have been flooded for days," the United Press said, "by demands from theatres for 'anything with Astor in it.' Hollywood has found that exhibitors don't do that unless the customers are speaking. Samuel Goldwyn, producer who had Miss Astor working on 'Dodsworth' when her suit came to trial, ordered the film rushed for release Sept 15th, a month earlier than originally scheduled.

Similarly Lloyd Pantages based his report of a demand for Mary Astor pictures on the advancement of the release date for "Dodsworth."

Sheilah Graham, writing for the North American Newspaper Alliance, elaborated on the identical report. Using as her lead the same story that exhibitors were bombarding Mr. Goldwyn for an early release of "Dodsworth," she continued:

"While the question of Miss Astor's future on the screen is still in doubt, theatre owners feel that, at the moment, the general public is ready to flock in droves to movie palaces to see the woman whose friendships with world renowned celebrities have so publicized."

In contrast to these reports four companies which have produced pictures starring the actress since 1934 say they have felt no particular demand for her films from exhibitors or exchanges. At the office of A. Montague, sales executive for Columbia Pictures, it was said that bookings for "And So They Were Married," produced this year, have been normal. "No noticeable demand," was the report from the booking office for Warner Brothers and First National Pictures. "The Murder of Dr. Harrigan," "Man of Iron," "Page Miss Glory," "Easy to Love," "I Am a Thief," and "Return of the Terror," were made in the last three years by these companies.

F. J. A. McCarthy, eastern division sales manager for Universal Pictures, producer of "Straight From the Heart," said that he had heard reports from exchanges of a slight demand for old pictures starring Miss Astor. He said, however, that in his opinion the demand was only temporary and similar to that always felt after publicity breaks "such as the death of Rudolph Valentino." He added that the demand, such as it is, comes almost entirely from subsequent-run houses in the Times Square district of New York City which feature old pictures.

• THE SCREEN MARCHES ON into a new and greater "cycle" of vast, robust, heroic drama, apace with today's larger entertainment demands Charged with leadership in this advance is the company which during twenty-five years has been responsible for such other major innovations as talking pictures, musical pictures, anti-crime dramas, and topical "headline" stories. Now, inspired by the splendid public reception of such sincere and unusual recent attractions as their "Story of Louis Pasteur," "A Midsummer Night's Dream" and "The Green Pastures," WARNER BROS. will embark upon the new cinema season with a series of productions definitely planned to exceed all past efforts, filmed in studios specially enlarged for this expanded program. The first of these, to be presented shortly in the country's most important theatres, will be

"ANTHONY ADVERSE"

From the biggest and biggest-selling novel of modern times, by

HERVEY ALLEN

Starring, among scores of featured players,

FREDRIC MARCH

With a cast of more than 2,000 including

OLIVIA de HAVILLAND

Anita Louise · Donald Woods · Edmund Gwenn · Claude Rains · Louis Hayward Gale Sondergaard · Steffi Duna · Billy Mauch Akim Tamiroff · Ralph Morgan · Henry O'Neill

Directed by MERVYN LeROY

• Miraculously preserving, in its 412 scenes and two and one-quarter hours of entertainment, all the tumultuous adventure and world-girdling sweep compacted in the 1,224 pages and 493,000 words of the gargantuan book, "Anthony Adverse" is an appropriate prelude to a rapid succession of extraordinary

WARNER BROS. PICTURES

...DAVIES and CLARK GABLE in "CAIN AND MABEL"

...Celebrated Best-Seller "GIVE ME YOUR HEART"

...Errol Flynn and Olivia de Havilland

Photo by Fairchild Aerial Surveys

WARNER BROS.

BLANKET OVER 37,000,000 AMERICAN HOMES WITH A CAMPAIGN THAT WILL MAKE ADVERTISING HISTORY FOR THE PICTURES THAT WILL MAKE FILM HISTORY.

EVERY IMPORTANT NATIONAL MAGA
CENTRATED ADVERTISING DRIVE E

Not for just one issue—not for just one picture—but the greatest *issue-after-issue* mass-circulation campaign known to show business will reach every corner of the country with full-page announcements of the leaders of your coming attractions from

WARNER BROS.

Read this list—it represents the industry's largest magazine-series space purchase of all time!

Saturday Evening Post	2,802,903
Woman's Home Companion	2,705,300
Collier's	2,437,745
McCall's	2,399,533
Good Housekeeping	2,158,204
American Weekly	6,054,072
Pictorial Review	2,118,874
Liberty	2,055,765
American Magazine	2,012,823
True Story	1,881,542
Cosmopolitan	1,725,623
Woman's World	1,263,306
Red Book	813,866
Literary Digest	723,968
Time	560,473
Esquire	275,881
Harper's Bazaar	162,658
Vogue	152,292
New Yorker	127,674
House Beautiful	110,457
Fortune	109,202
Stage	30,862
Town and Country	28,561
Parents' Magazine	352,216
Boys' Life	278,475

In Addition to All the Famous Fan Magazines

Modern Screen	475,000
Photoplay	450,806
Silver Screen	436,640
Movie Mirror	415,994
Hollywood	300,000
Screenland	236,392
Motion Picture	225,000
Screen Play	200,000
Screen Book	200,000
Romantic Movie Stories	200,000
Movie Classic	175,000
Picture Play	150,000
Screen Romances	150,000
Film Fun	125,000
Screen Guide	100,000



TOTAL PAID CIRCULATION: 37,182,107.. And you multiply that by FOUR fo

ZINE IS MASSED FOR THE FIRST CON-
VER PUT BEHIND YOUR PRODUCT!



r the amazing reading public we're reaching!

IT'S UNDER WAY TODAY—AND HERE'S THE FIRST SHOW TO GO

Sensational Climax of the Reco

ANT ADV







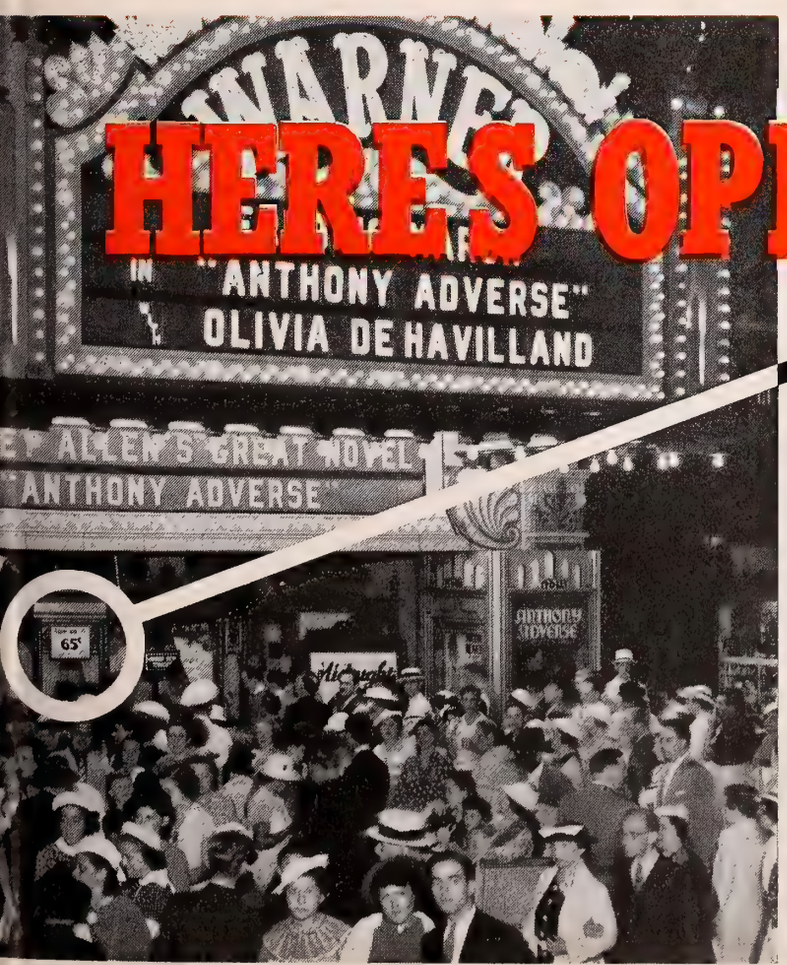
'Anthony's' coming on the 29th —and these three full-page flashes are our own exclusive way of guaranteeing that 31 million more people know it! They're all running right now in the first group of powerful publications set for the series...

COLLIER'S
LIBERTY
TIME
NEW YORKER
FORTUNE
STAGE
TOWN & COUNTRY
PARENTS' MAGAZINE
BOYS' LIFE
And The Leading Fan Magazines, Besides!



rd Pre-Release Promotion For

HONY ERSE

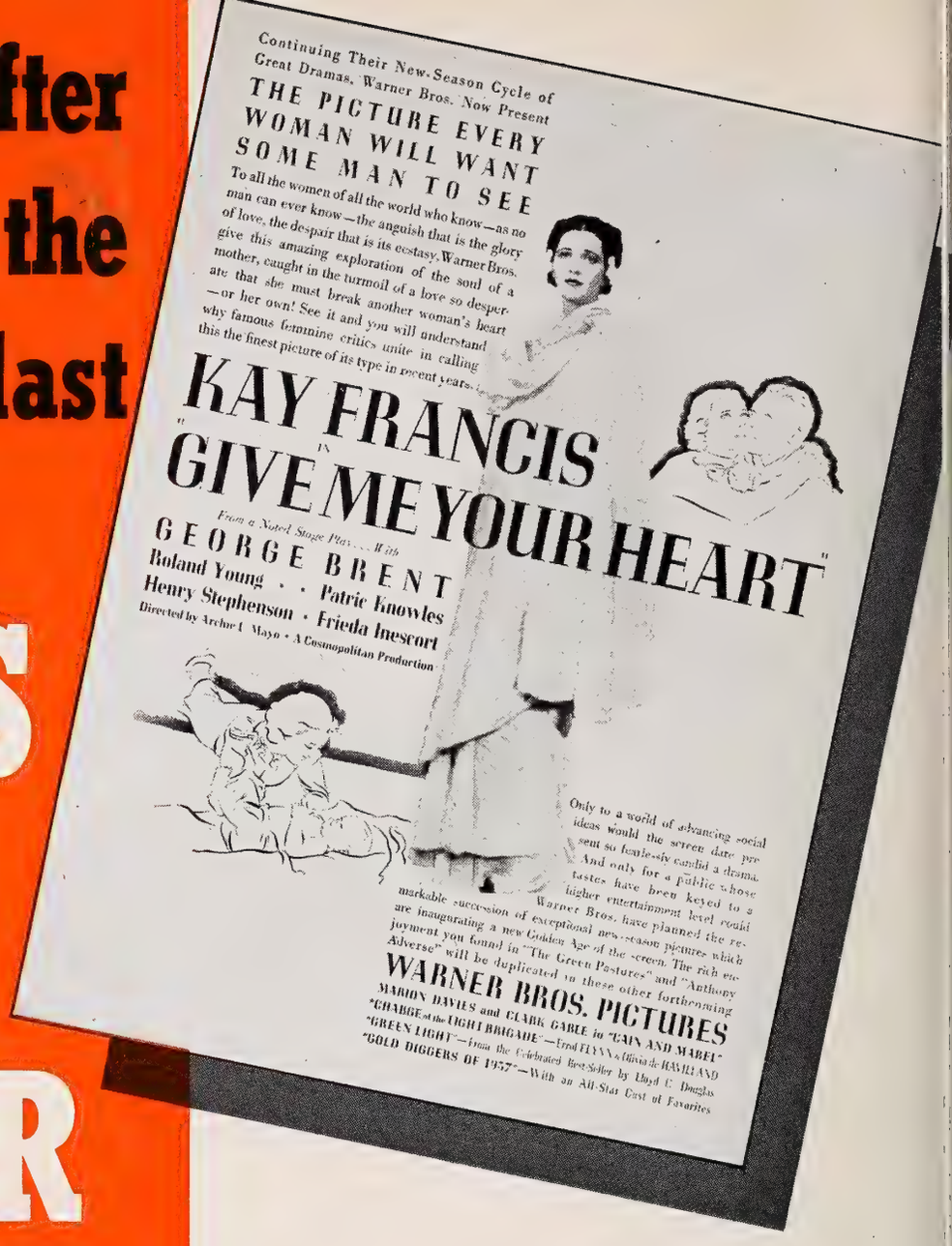


HERE'S OPENING NO. 3!

(And note that popular price!)

Every week-end in history topped at the Warner Theatre, Atlantic City, in first popular-price engagement to follow twin West Coast wonder-runs now in third roadshow weeks at Carthay Circle, Los Angeles and Geary, San Francisco!

...And Right After 'Anthony' Comes the Nation-Wide Blast for KAY FRANCIS in GIVE ME YOUR HEART"



On the Stands Starting September 1st—
On the Screen Starting September 26th—
And 50 Million Readers Will Know It!

SATURDAY EVENING POST
GOOD HOUSEKEEPING
COSMOPOLITAN
HARPER'S BAZAAR
McCALL'S
RED BOOK
WOMAN'S WORLD
Plus Your Favorite Fan Magazines

Warner Bros.—and *only* Warner Bros.—do it this way! Picture after picture pre-sold to big town, small town and all America with a comprehensive, heavy-hitting series that establishes *your* shows as the shows to see! Count on it when you set up your Fall schedule—and watch for it next with these forthcoming

WARNER BROS. PICTURES

MARION DAVIES and CLARK GABLE in "CAIN AND MABEL"
"CHARGE OF THE LIGHT BRIGADE"—Errol Flynn & Olivia de Havilland
"GREEN LIGHT"—From the Famous Best-Seller by Lloyd C. Douglas
"THREE MEN ON A HORSE"—From the Stage Smash
"GOLD DIGGERS OF 1937"—With a Celebrity in Every Role

ENDING "EXPENSIVE EXPERIMENTS" IN SHOWMANSHIP FOR OLD METHODS

Fox Midwest Theatres' Managers, at Excelsior Springs Convention, Get Cues to "Sell" Product by "Selling" Houses

by KENNETH FORCE
in Kansas City

Expensive experiments in merchandising motion pictures to the public are being abandoned by one of their strongest circuit advocates, Fox Midwest Theatres, in favor of the old fundamentals of theatre operation. The circuit, which is owned by Twentieth Century-Fox-Chase Bank interests, and is operated by Skouras Brothers through National Theatres, comprises 120 properties in the agricultural country of Kansas, Missouri, Iowa, Nebraska and Illinois—an area where crop as well as industrial fluctuations require sturdy exploitation methods at all times to fill theatre seats.

The idea is to cut loose immediately from those film exploitation methods whose actual value is a matter of debate, and to return to the tried-and-proved manner of promoting those phases of management and operation common to every theatre to the point where, Fox Midwest hopes, the service will distinguish the circuit houses in the public mind. A tangible plan with this in mind already has been adopted, and Elmer C. Rhoden, division manager in charge of the circuit, will engineer its adoption.

Feeling that pictures are good now and are continuing to improve, the Fox management believes it can safely turn to the promotion of its theatres. To sell one is to sell the other, but the effort for several years largely has been to sell the picture to the neglect of the theatre.

Urges Institutional Selling

The theme of "Super Service, a Plan to Make Fox Midwest Theatres Unique," was keynoted by Lon Cox, St. Louis district manager, for more than 100 managers and executives of Fox Midwest at the circuit's fifth annual convention, at Excelsior Springs, Mo., last week.

"Business is like friendship. It goes where it is best treated and stays where it is best served," Mr. Cox told the managers. "The shows we sell are no more entertaining in our theatres than in any other, unless people like our theatres better. Box office results depend just as much on good will and good service as they do on good shows. If your audiences are your friends, you and your theatre will continue to attract them regularly.

"Today the shows we sell week after week are no more entertaining on our screens than they are on the screens of the smallest theatre or town in the country," said Mr. Cox. "That is why we must go farther in the selling of our theatres than in the selling of our current attractions.

"The coming year will be one of service. Public utility advertisements that have appeared in your home town papers during the last year, you may have noticed, are strictly institutional ads designed to sell their effort as service for their customers. Again, the coal industry the past year has established extension bureaus to educate the public how to burn coal effectively and economically, even going so far as to make individual surveys as part of their sales promotion work.

"Screen Forecast" Manual

"Super service will take the form of such ideas as a 'Screen Forecast.' This illustrated booklet contains brief reviews of 25 outstanding attractions of the first quarter of the new season, with a check list on the back which patrons can mark and leave at the theatre or mail in. When the pictures are booked, the patron is notified in advance of the showing."

Another phase of the new service, "Newspaper Ads, Making the Most of the Space You Buy," was discussed by H. E. Jameyson, Wichita district manager. Highlights of Mr. Jameyson's "ad-vice" were these: "Good advertising is easier to produce than bad advertising because good advertising is simple advertising. Once you have learned the art of simplification, the task of preparing good advertising is not arduous, but enjoyable. Never start to prepare an ad until you have determined what you are trying to sell, then try to achieve those fundamentals in your layout: visibility, legibility and sales ability. When Bank Nights and giveaways are washed up, your ability as an advertising man is what will establish you as a successful theatre man. The time is coming when the theatre man who has trained himself in the preparation of good advertising will once again be the most sought-after individual in this business."

Saying Too Much

"If I were to make a general criticism of our advertising," said Mr. Jameyson, "I would say that too many men are trying to engrave the Lord's Prayer upon a grain of wheat. This is particularly true since we have reduced the space we are using in newspapers. Also, it is particularly true where we are using double bills, and where we have to advertise two pictures in the space we formerly used for one. Too many managers are trying to say too much in their ads."

Development of super service through "Civic Contacts" was the theme of Fred C. Souttar, manager of the Lincoln theatre, Belleville, Ill.

"Civic contacts are the diplomatic department of your theatre," Mr. Souttar said, "and are every bit as important to the successful operation of a theatre as your advertising.

"Take an active part in a leading luncheon club. Don't join the first club that offers you a chance; be sure you join one of the best ones. The sooner you are able to call the leading business men by their first names the sooner you are going to be able to accomplish something really worth while.

"The greatest way to win friends with the schools is through benefit shows.

"I should like to stress the importance of being careful in the selection of pictures for school and other organization benefits. Be sure you've got the right kind of a show for them. If you haven't, tell them so. They'll wait. Don't be afraid of losing them. And when you do tell them that a program is O. K.—then they'll believe you.

"Your libraries go hand in hand with the schools as an important civic contact. Every now and then drop in and see the chief librarian.

"One type of organization, though, that every smart theatre manager will steer clear of are political organizations. Politics and theatre operations don't mix."

Getting "Super Service"

How to get super service was the subject of two talks.

"Hire the right people, place responsibility in the right people, keep them all working together harmoniously for the common good, and discipline will take care of itself," said J. Roy Burford, manager of the Fox Hutchinson (Kansas) theatres."

"This new idea is to make every employee a showman," said Ray McLain, manager of the Granada theatre, Emporia, Kan., who discussed staff meetings. "If an employee doesn't show signs of developing into a showman, then that employee should be replaced. . . . Any manager who doesn't have a regular, well-organized and enthusiastic staff meeting is robbing his box-office of many dollars."

"If we cannot make money by spending money for any item, then it is bad management to buy that item," Theo. P. Davis, manager of the Grand and Fourth Street, Moberly, Mo., told the managers in a talk

(Continued on following page, column 2)

CONTRAST CALLED KEY TO PROGRAM BALANCE

"The make-up of a show can be planned according to definite principles that have been sure-fire stuff for ages because they are based upon an understanding of human psychology," Stanley N. Chambers, manager of the Kansas City Uptown, said in addressing the convention of Fox Midwest Theatres.

"Every artist whose work has survived him, whether he painted, composed music, or wrote literature, has depended upon one thing to give his work balance, harmony and rhythm. That thing is contrast."

Manual of Showmanship, Made Up of Addresses at Convention, Sent Out to 900 Employees of Fox Midwest Circuit

CEA Group Ends Tour, Sails Home

The Cinematic Exhibitors Association delegation which has been touring the United States for the past month or so on a goodwill tour which extended as far west as the Hollywood studios, sailed for England and home from New York on the *Normandie* Wednesday morning convinced that British exhibitors are paying far more in film rentals than their fellow theatre operators in this country.

Admittedly having visited few theatres because of the tightness of their crowded itinerary, important members of the delegation nevertheless asserted before sailing that they had discovered average film costs here run about 25 per cent as compared with 40 or slightly above in their country.

Among their disturbances, already reflected in stories from London, is the manner in which the cost of film is rising in England. In this country, all distributors, whether or not American or British, were described as of "the same breed." The inference was that a way will be sought to curb the practice.

Arthur Taylor, secretary of the London and Home Counties Branch, who acted as sort of general manager for the party, declared a third concern had to do with the lack of product of direct appeal to juvenile audiences. "In the silent days, serials and fast-moving action pictures were a constant delight to children, and British exhibitors generally, therefore, ran special kiddies' matinees. With the advent of dialogue which tended to slow down action and the certificate system to designate pictures for adults and otherwise in vogue in England, we have found out future audiences are not being developed because those audiences, as children, have fallen out of the habit of going to theatres. I mentioned this to Will Hays when he greeted us in Hollywood, but the matter was not pursued," he said.

Philadelphia Unit Merger Held Near

Members of the Independent Theatre Owners and the Motion Picture Theatre Owners of Philadelphia moved nearer a merger this week. The two groups will meet to ratify or reject the recommendations of the joint committee on merging and if the ratification goes through, as predicted, representatives of both organizations will meet next week to arrange final plans for the merging.

Meanwhile, convention activities will hum in Denver next week when three different gatherings are scheduled. Rick Ricketson, manager of Fox Rocky Mountain, will hold his annual gathering with managers August 26-27. Theatre Owners' Association of the Rocky Mountain Region will hold their first convention August 27 and the annual gathering sponsored by the exchanges will be held at the Cherry Hills Country Club.

At White Sulphur Springs, W. Va., the annual convention of the Exhibitors and Managers Association of West Virginia was featured by discussions of various trade topics at the Greenbrier Hotel this week.

Return to Old Showmanship

(*Continued from preceding page*)

leak is tomorrow's big hole. Have the little leak fixed today. Before a manager can teach employees the economical way to do things, he must learn himself. If you waste $100 in controllable expense, you must take in $200 more at the box office to compensate for the waste."

In discussing "Booking a Show," Ed J. Shanberg, district manager, pointed out that "the deals a film buyer makes are only as good as the booking and playing of the film make them."

Balancing a Show

"Balancing a show is easy to say, but hard to do," Stanley N. Chambers, Uptown manager, Kansas City, brought out.

He suggested that the manager first know his show. "Screen the entire program in advance, or read up on it in the trade papers. Second, arrange the units to contrast with each other. Third, spot your trailers at the points of greatest interest; break them up; make sure each date strip is crystal clear. Fourth, sit through your entire first performance; study your reaction and that of your audience. Fifth, cut and reassemble until the show goes exactly as you want it. It's worth the effort."

"If my booking sheet showed a news, a scenic, a cartoon, a dramatic feature and four trailers, for instance, I would suggest, offhand, without exact knowledge of what my subjects contained, an arrangement like this: scenic, trailer, cartoon, trailer, news, trailer, feature."

Copies of the talks were printed as a manual on the fundamentals of theatre operation, and sent to each employee of Fox Midwest theatres, more than 900 of them in the 97 theatres operated by the circuit in Missouri, Kansas, Nebraska, Iowa and Illinois.

Philippines Adopt Production Code

The board of censors of the Philippine Islands has adopted the Production Code as used in this country, as the official standard for judging and censoring films in the islands, it was learned this week.

The board acted on the recommendation of a special committee composed of Father William A. Fletcher, private secretary to Archbishop Michael O'Doherty; Dr. Jorge Bocobo, president of the University of the Philippines, and Dr. David S. Hibbard, ex-president of Silliman Institute. The committee chose the code after studying various systems of regulations in other countries.

RKO Canadian Deal Delayed

Although contracts have been drawn for the leasing of the RKO theatres in Ottawa, Winnipeg, Vancouver, St. Johns and Montreal to Famous Players Canadian for 15 years, signatures are being held up until M. Bolstad, attorney for the Canadian circuit, returns to Montreal.

RKO Retiring Final $850,000 Of Gold Notes

RKO will retire the last of its $6,000,000 issue of secured gold notes amounting to $850,000 under a proposed plan which, if approved by the federal court in New York, will result in the surrender by the trustee for the notes of virtually all of the RKO assets. These assets were pledged as collateral when the gold notes were issued in 1931. Federal Judge John W. Clancy Tuesday signed an order setting a hearing on the proposed payment for September 2.

Chemical Bank & Trust Co. is trustee for the notes and holds the collateral securing them. The Bank of America National Ass'n recently acquired the balance of the notes outstanding from Consolidated Film Industries, which acquired them several years earlier. Under the plan for which court approval is sought, RKO Radio Pictures would pay $850,000 to Chemical, which, in turn, would retire the notes held by the Giannini bank and surrender the collateral to the Irving Trust Co., trustee in reorganization for RKO.

The collateral securing the notes includes practically all of the stock held by RKO in its going subsidiaries and the obligations of those subsidiaries to the parent company.

The original 1931 issue of $6,000,000 had been reduced to $1,825,000 outstanding at the time of the RKO receivership in January, 1933. The obligation was further reduced to its present $850,000 outstanding since that time. It comprises one of the principal secured debts of the company, except for the RKO debentures, and its retirement at this time is viewed as indicative of the improved financial status of RKO and subsidiary companies.

Blumenstock Succeeds Shuford at Warner's

Stanley Shuford resigned this week as advertising manager of Warner Brothers Pictures, Inc., and on September 1 is to start new duties as executive vice-president of the Biow Agency and general assistant to Milton Biow, president.

Mort Blumenstock, formerly assistant to Joseph Bernhard, in charge of the Warner theatre circuit, has been named to succeed Mr. Shuford.

Harry Goldberg of the Warner Philadelphia theatres will take Mr. Blumenstock's place in the theatre organization and Jules Seltzer will have Mr. Goldberg's post in Philadelphia under the new arrangement announced.

Theatre Premium Company Charges Contract Breach

A suit for $350,000 damages was filed in the federal court of New York Tuesday by the Price Theatre Premium Corporation against the Fifth Avenue Sales Corporation alleging breach of contract and conspiracy. Harry A. Abrams and William L. Sincere are named as co-defendants.

SHAKESPEARE BACK ON BROADWAY UNDER GLARE OF HOLLYWOOD ARCS

Fourteen Two-a-Day Engagements of "Romeo and Juliet" Prefaced by Premiere This Week at Astor on Broadway

Paced by an advertising and exploitation campaign of record size and characterized by many outstanding innovations, Irving Thalberg's MGM roadshow production of "Romeo and Juliet" is now definitely set for its first 14 two-a-day engagements.

At the Astor theatre, New York, the Shakespearean love story, starring Norma Shearer and Leslie Howard under direction of George Cukor, was to have its world premiere this Thursday evening. The other bookings making up the picture's first 14 roadshow engagements are as follows: Chestnut Opera House, Philadelphia, August 30; Erlanger Theatre, Chicago, August 30; Colonial Theatre, Boston, August 30; National Theatre, Washington, September 6; Nixon Theatre, Pittsburgh, September 6; Hanna Theatre, Cleveland, September 6; Geary Theatre, San Francisco, September 6; Cass Theatre, Detroit, September 6; His Majesty's Theatre, Montreal, September 13; Maryland Theatre, Baltimore, September 20; American Theatre, St. Louis, September 27; Erlanger Theatre, Buffalo, October 4; and Royal Alexander Theatre, Toronto, October 5.

For the first time William R. Ferguson of the MGM exploitation department, working under supervision of Howard Dietz, has arranged to place three exploitation experts at each of the key city spots. Experienced men will be brought in from other territories to co-operate with district exploiteers, and thus will gain the advantage of taking back with them immediate practical training from the merchandising of "Ziegfeld."

The exploitation staff in Philadelphia will consist of Norman Pyle, C. Duffus and Mark Wilson; in Chicago, F. Bartow, M. Abrams and C. Morris; in Boston, B. Mackenzie, J. Depesa and J. Saxe; in Washington, Norman Pyle and two assistants; in Cleveland, C. C. Deardourff and two assistants; in Detroit, W. G. Bishop and two assistants; in Pittsburgh, J. E. Watson, Jack Gilmore and one other exploiteer; in Montreal, H. Moss and W. Colman; in Toronto, E. Rawley, W. Coleman and one other. Further assignments are being made.

Lecturer and Contact

Not only will each roadshow engagement thus be flanked by the coordinate support of a trio of experienced promotion workers, but there will also be a special lecturer and a woman contacting societies and educational institutions in every first-run spot.

A special 20-page "study guide" has been prepared by the MGM home office and 25,000 of these are being sent to schools in every part of the country, also some abroad, tying up the film with the reading of Shakespearean plays.

In addition, five thousand sets of large-size stills, showing actual Veronese backgrounds of "Romeo" and research undertaken at the Metro studios, have been distributed to libraries and schools, and they have given unanimous consent to put on display the complete record of the filming of the photoplay. Much of the ground for this educational campaign was plowed last winter and spring during the countrywide tour of Barrett Kiesling, who worked in close cooperation with the Motion Picture Producers and Distributors of America and with the various local groups and women's clubs allied to it.

A special Metro representative was sent to a national meeting of collegiate public relations counsels in Boston, and this group promised support, in every way, to local screenings of "Romeo and Juliet."

Tieup with French Line

One of the biggest contests will be the MGM tieup with the French Line, through which two trips to Stratford-on-Avon and one to Hollywood, plus more than a thousand special prizes, will be given the public. This illustrated essay contest is being conducted on the basis of three groups: (1) high schools, (2) colleges, and (3) women's clubs, with individual prizes being awarded in each category. A special "contest guide," copiously illustrated with scenes from the picture, has been prepared by the MGM home office for distribution on a wholesale scale.

PLANS BIBLE CLASS TIEUPS FOR THEATRES

Louis Rosenbluh, head of National Studios, is formulating plans for Sunday all-creed Bible classes to be held in connection with showings of slides made from Matthew Merian's "Story of the Bible Told in Pictures". National Studios has been granted the exclusive rights to reproduce the slides and they will be made available to exhibitors for "spiritual entertainment".

It is planned either to have lecturers give running descriptions of the Merian story direct from the stage or else arrange for the narrative to be picked up from disc recordings. Mr. Rosenbluh, announcing the tentative plans for the Bible classes, said: "With productions like 'The Green Pastures' having made their impression on the general public, avenues are opened to the theatre owner to do something toward helping his patrons of all sects to appreciate the inspiring background of the Bible." The theatre owner is also placed in the position of helping to serve his community."

Pete Woodhull Is Dead; Former Exhibitor Leader

Raymond Frank (Pete) Woodhull, known to motion pictures for two decades, principally in exhibition, died unexpectedly Wednesday morning at his home in the town of Dover, New Jersey, where he was born 56 years ago. He had been on Broadway the day before. A heart attack caused his death.

Funeral services will be conducted Saturday, at his home, on North Sussex street, Dover, and interment will be in Locust Hills Cemetery, Dover.

After sixteen years in industrials and banking, with United States Express Company, National Broadway Bank, Dover Trust Company, Metropolitan Life Insurance and Swift meat packers, all in the vicinity of his native northern New Jersey, Mr. Woodhull went into exhibition, managing the old Baker theatre, in 1918, at Dover. The death of William H. Baker resulted in Mr. Woodhull's appointment as executor of the Baker estate, and in 1926, as the owner, he sold the house to Stanley-Fabian, part of the nucleus of the growing Warner-Stanley Circuit.

Three terms as president of the Motion Picture Theatre Owners of New Jersey brought Mr. Woodhull to the attention of national exhibitor organization politics, and in 1924, at Milwaukee, he was elected president of the parent Motion Picture Theatre Owners of America. He served for two years, and late in 1926 he was recalled to fill the unexpired term of Eli Whitney Collins, winning re-election at the Columbus convention, in 1927, and again at Toronto, in 1928.

Mr. Woodhull, near the end of his official service in the cause of organized exhibition, became personally interested in theatre operation, with Joseph W. Walsh and Ralph Griffing, at Danbury, Conn. An avocation was participation in local politics.

He was almost always on hand at important exhibitor gatherings, where he admittedly held the record for the longest speeches. Few important national committees of the MPTOA were named without Mr. Woodhull's strenuous participation.

Last year Mr. Woodhull engaged in the publication of *Picture Business*, a weekly paper of exhibitor comment. He suspended publication in the spring.

Mr. Woodhull was a 32nd Degree Mason, a member and former officer of the Dover Rotary Club, past exalted ruler and honorary life member of the Elks, an honorary life member of the Associated Motion Picture Advertisers, and a Shriner.

Surviving are his wife, Mrs. Evelyn Woodhull; a son, Robert; his mother, Mrs. Mary Estelle Woodhull; a sister, Miss Nina Woodhull, and a brother, Horace, of Honolulu.

EXHIBITORS READY FOR FIGHT FILM THIS TIME

Theatres Book Louis - Sharkey Pictures After Deluge of Patrons on Schmeling Bout

Several weeks ago Max Schmeling, former heavyweight boxing champion of the world, exploded with a right hand punch the myth that was Joe Louis at the Yankee Stadium in New York before a large audience. The thousands who composed the audience that evening were but a handful compared to the hundreds of thousands who immediately swept down on the few box-offices scattered throughout the country which had booked the film record of what was termed the greatest "sport upset of the past decade."

Caught in the avalanche of customers were the exhibitors, especially those who had refused to gamble by booking the picture before the fight came off. These exhibitors had been offered the film by Jack Dietz of New York at a flat rental for a week, and for some time before the battle his salesmen went begging. But, 24 hours after the German had left the Negro on his knees, draped across the lower strands of the ring ropes in the middle of the 12th round, it was the exhibitor who was begging—this time to be allowed to show the film. Most of them got their wish, but it cost them at least three times more than it would have if they had taken the picture before the fight just a day earlier.

No Regrets

There were no regrets, however, on the part of the exhibitors, and certainly not by Mr. Dietz. He had bought the film rights from Michael Strauss Jacobs, ticket-broker, fight promoter and custodian of Jacobs' Beach, that pugilistic stretch of New York's 49th Street where the great, near-great and has-beens of the prize ring now assemble. Mr. Jacobs received $25,000 from Mr. Dietz, who set up four regular cameras, one slow motion camera and in addition had to make out pay checks for technicians, electricians and meet the costs of prints and distribution. It is estimated that 800 prints were made in the three laboratories which were utilized, at a cost of about $40 a print, or $32,000 for that item. All told, Mr. Dietz spent in the neighborhood of $90,000 to get the pictures and prepare them for the market.

From that point on he sat back and filled orders, and they are still coming in, as witness the re-booking of the picture this week by the United Detroit Theatres for one week.

The average fight picture grosses between $150,000 and $200,000. But the Schmeling-Louis film was not an average one, and it is reported to have grossed more than the fight itself. The Yankee Stadium total was in the neighborhood of $700,000.

Mr. Dietz again is receiving exhibitors this week in his office at 723 Seventh Avenue, New York, because he closed another deal with Mr. Jacobs, this time to film the fight between Joe Louis and Jack Sharkey, another ex-heavyweight champion of the world. The RKO theatres were the first to sign for the picture, as they were for those of Mr. Louis' last fight, and again they hope to be among the first to reap the harvest that is now being sown by motion picture versions of prize fights.

The exhibitor learned his lesson last month and is profiting by it, reports indicate. Mr. Dietz' salesmen were having no difficulty selling their wares this time, although it was not expected that the gross of the Louis-Sharkey picture would approximate that of the Schmeling-Louis film.

Despite Federal Law

All of this traffic in fight pictures was being carried on in the face of the Sims federal law against fight films, enacted July 31, 1912, and the history of which was discussed by Terry Ramsaye on the HERALD'S editorial page in the issue of July 25, 1936. Joe Louis is credited with being the real attraction of today's pictures, even in defeat, and it was a member of his race, one Jack Johnson, who so aroused public indignation by his public and private life in and about Chicago following his defeat of Jim Jeffries that the Sims Bill resulted.

Mr. Dietz, as distributor of the fight films, is having his share of legal actions, but these are of a local nature. Actions have been brought by Oliver Film Corporation, a stockholder in Madison Square Garden, and former distributor of motion picture versions of New York's biggest fights. The court cases have their origin in the fact that Mr. Jacobs is promoting the coming battle between Max Schmeling and Champion James J. Braddock in conjunction with Madison Square Garden. The Garden has sold film rights to past events to Oliver Corporation, but Mr. Jacobs already has sold Mr. Dietz the privilege of filming the Schmeling-Braddock battle. Oliver Corporation claims it is entitled to film the fight, when and if it takes place, now that Champion Braddock has asked for a postponement because of a broken finger.

The courts have the entire matter under consideration at present, and a decision as to who will distribute the fight picture is expected late this week.

Film Law Revision Sought in Mexico

The Mexican Government is discussing a new film law under which Mexican pictures would get preferential playing time and theatres playing Mexican pictures would pay a lower tax. First run theatres in Mexico City pay a daily tax to the Government ranging from 642 pesos to 100 pesos. The peso's exchange value is 28 cents but in Mexico City it will purchase the equivalent of a dollar in United States money.

Mrs. Fox Loses Her Fight Over Company's Books

All-Continent Corporation charges concealed motives and bad faith in its answer to the petition of Hiram Steelman, trustee in the William Fox bankruptcy now being heard in Atlantic City, who asked that the All-Continent books be turned over to him for examination and audit.

Former Circuit Judge Clarence L. Cole, counsel for Mrs. Eva Fox, head of All-Continent and wife of the bankrupt, filed the answer brief late last week with Federal Referee Robert E. Steedle, who, nevertheless, on Tuesday, ordered that all books and records of All-Continent be turned over to Hiram Steelman, trustee in the bankruptcy. Mr. Steedle concluded that transfers of property in the family, where such a transfer subsequently seeks the benefit of the bankruptcy, "should be subjected to the utmost scrutiny and investigation." A further notice of appeal by Mrs. Fox is expected.

In 1930, William Fox had more than $18,000,000. Late that year he turned over securities to the All-Continent Corporation for $6,000,000 which had cost him $14,000,000 and, in the following year, deeded the new corporation over to his wife and daughters as a trust.

Creditors insisted, however, that this action was in effect a sham and that the All-Continent Corporation is in fact a Fox asset which should be available for distribution to his creditors.

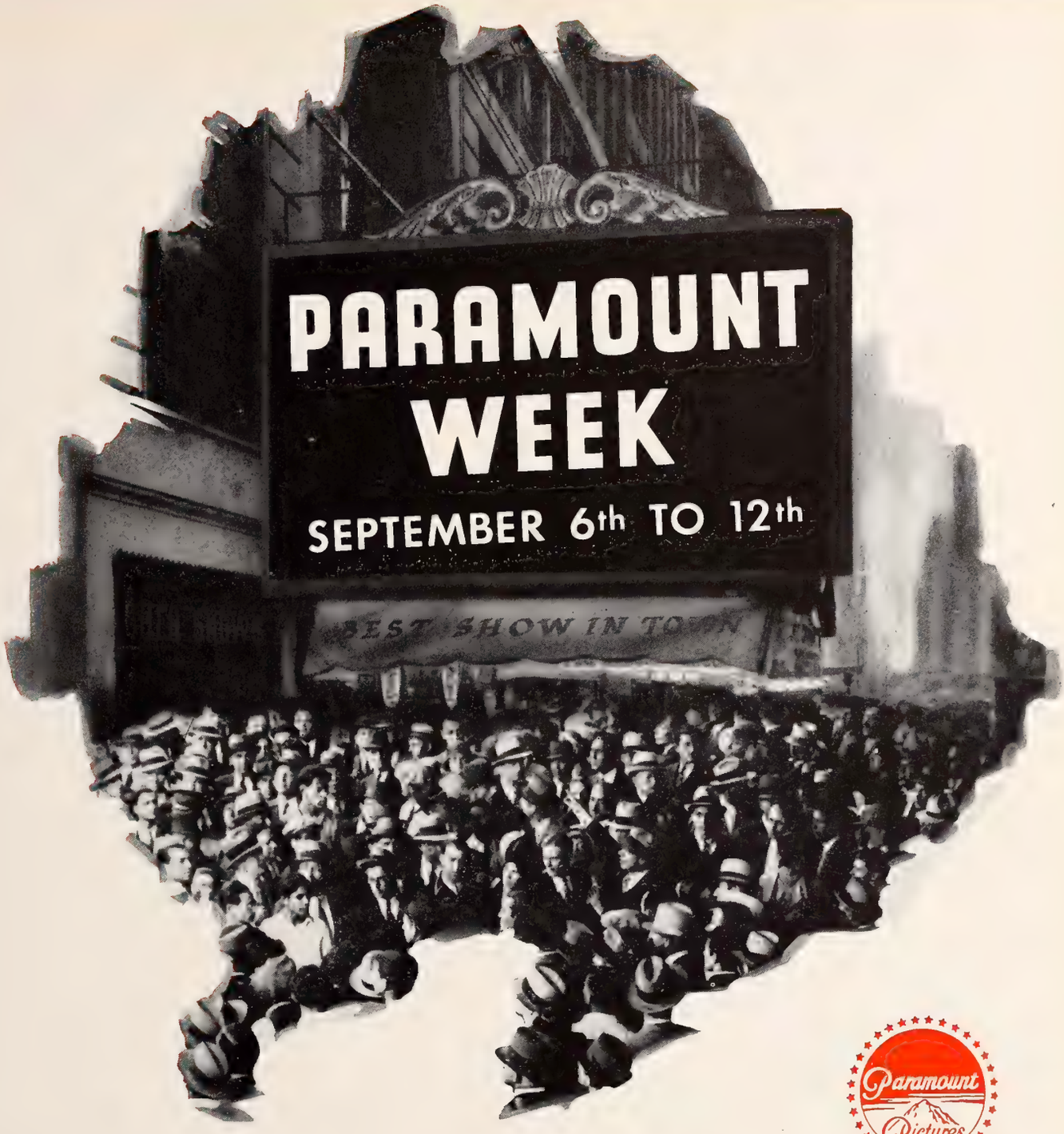
Mr. Cole declared that neither Mr. Steelman nor the creditors have any legal right to an order turning over the books. He insisted that through questioning Herbert Leitsteen, Fox family bookkeeper, the creditors have already obtained the records of "at least 85 per cent of all the transactions the company has ever had. It is fair to assume that by pursuing their present method of investigation, before long they will have obtained a record from the All-Continent books of every transaction with Mr. Fox.

"No fraud on the part of either the bankrupt or All-Continent Corp. is alleged and certainly none has been established. Fox has been under subpoena for weeks but has not yet been examined, and no opportunity has been given him to explain what counsel for the trustee has referred to as significant or suspicious.

"Everything to date definitely indicates that the legitimate purposes of the trustee and counsel for the creditors can be fully served by the present form of examination. We are forced to conclude that the application is made for an ulterior purpose."

Bobby Breen Pictures To Be Made As Class A

As a result of the success of Bobby Breen's first starring vehicle, "Let's Sing Again," Sol Lesser, president of Principal Productions, has announced that all future productions starring the child actor will be made as Class A specials. The production budget for his next, "Rainbow Over the River," has been doubled.



Paramount Pictures

Will your Theatre be

JAMMED *like this the*

Second Week in September?

these will . . . (turn please)

Just a few of the Nation's important Theatres which will celebrate Paramount Week profitably



Al Boyd Theatres

Butterfield Theatres

Central States Theatres

Fourth Ave. Amusement Co.

Fox West Coast Theatres

Loew's Theatres

McNeil and Naify Theatres

Monarch Theatres

Mort Shea Theatres

R. K. O. Theatres

Schine Circuit

Shanberger Theatres

Warner Brothers Theatres

Wilmer & Vincent Theatres

Paramount Pictures

• For here Paramount presents the biggest selection of top gross pictures ever available for PARAMOUNT WEEK!

"Rhythm on the Range"

with BING CROSBY, FRANCES FARMER
BOB BURNS and MARTHA RAYE
Directed by Norman Taurog



Running at least 40% above average grosses wherever played, setting a new high in smash openings and in hold-overs, ***this big-time musical picture*** is being acclaimed by press and public alike as Bing Crosby's finest to date. Frances Farmer, Bob Burns and Martha Raye are receiving rave notices as big-time box office stars. The hit tunes rate among the top in radio popularity with "Empty Saddles" considered even better than "The Last Round-up". If you haven't packed 'em in already with "Rhythm on the Range", you'd better grab it.

"The Texas Rangers"

with FRED MacMURRAY, JACK OAKIE
JEAN PARKER, Lloyd Nolan, Bennie Bartlett
Produced and Directed by King Vidor



An even bigger Paramount production than "Rhythm on the Range", this spectacular action picture . . . the official picture of the $25,000,000 Texas Centennial, has those who have seen it shouting its praises as one of the ***sure-fire top grossers*** of the new season. Fred MacMurray reaches new heights as the Ranger hero. Jean Parker gives the right feminine appeal. Jack Oakie does what the critics insist is the best job of his career. And the supporting cast led by Lloyd Nolan is tops. ***A true King Vidor epic*** with some of the finest battle scenes ever filmed, this picture, is backed by a huge exploitation tie-up with the state of Texas, not to mention Paramount's own coast to coast national and newspaper campaign reaching 75,000,000 people.

FRANCIS LEDERER and ANN SOTHERN in

"My American Wife"

with Fred Stone, Billie Burke, Ernest Cossart, Grant Mitchell. Directed by Harold Young



Praised by the trade press as an outstanding romantic comedy and booked by Radio City Music Hall as one of the best pictures of the new season, "My American Wife" gives three stars, Francis Lederer, Ann Sothern and Fred Stone, the best opportunity in their screen careers to really go to town.

Motion Picture Herald . . . "A show ear-marked for popular success."

Film Daily says "Enjoyable . . . splendid cast and direction."

Box Office . . . "Smartly paced film that should prove highly amusing."

Hollywood Reporter . . . "It is sure to provide an hour of laughter and honest entertainment wherever it is shown."

"My American Wife" will pack 'em in . . . in Paramount Week.

GEORGE RAFT and Dolores Costello BARRYMORE in

"Yours for the Asking"

with Ida Lupino, Reginald Owen, James Gleason, Lynne Overman, Richard "Skeets" Gallagher, Edgar Kennedy. Directed by Alexander Hall



The kind of picture you have to screen twice . . . (You can't hear the dialogue the first time for the laughs from the audience.) Presenting a new box office combination—George Raft, Dolores Costello Barrymore and Ida Lupino.

Motion Picture Herald . . . "A lively, fast-moving comedy romance, it possesses all the qualities that please audiences."

Showmen's Trade Rev. . . . "Raft swell. Destined to please audiences."

This Picture is sure-fire for Paramount Week.

"Lady Be Careful"

with LEW AYRES, MARY CARLISLE, Larry Crabbe, Benny Baker, Grant Withers. Based on a play by Kenyon Nicholson and Charles Robinson. Directed by J. T. Reed



We'll save words on this one and quote the trade press:

Hollywood Reporter . . . "A superb piece of work! One of the year's surprise packages of sheer entertainment, likely to be a clean-up everywhere."

Daily Variety "Capital direction by Ted Reed, bright business by Dorothy Parker plus sparkling performances make this one of the sprightliest comedies of the season. Should be welcomed with open arms by any exhibitor."

How does that sound for Paramount Week?

"Straight from the Shoulder"

with Ralph Bellamy, Katherine Locke, David Holt, Andy Clyde. Directed by Stuart Heisler



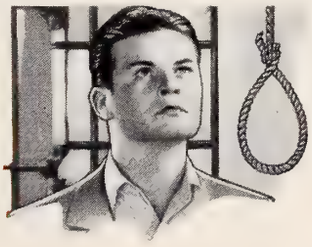
Do your fans go for a hard-hitting, thrill-a-minute drama with one of the favorite kid stars going to town in a part that'd send shivers down the spine of a wooden Indian? ***Then, this is their picture!*** Taken from a Saturday Evening Post yarn of a brave little lad who showed a whole band of thugs they couldn't threaten his father. "Straight From The Shoulder" has what it takes, in any community where the fans have hearts . . .

This picture will do plenty of business Paramount Week.

"I'd Give My Life"

with SIR GUY STANDING, FRANCES DRAKE, TOM BROWN, Janet Beecher, Robert Gleckler.

Directed by Edwin L. Marin. Based on the play "THE NOOSE" by H. H. Van Loan and Willard Mack. Richard A. Rowland's Production



If you want a rip-snorting melodrama . . . a thriller with plenty of punch . . . here's your ticket . . . as the trade press says . . ."Brilliant Convincing Acting" plus "Adroitly Devised Melodrama" make this **a Box-Office Sock and a Top Grosser** in the melodrama division.

It's a safe bet for Paramount Week.

"A Son Comes Home"

with MARY BOLAND, Julie Haydon, Donald Woods, Wallace Ford, Roger Imhof. Directed by E. A. Dupont



The top kicks of Loew's Theatres are handing out raves on "A Son Comes Home." And here's why . . . Mary Boland . . . one of the ace comediennes in pictures has stepped into her first serious, dramatic role and walked away with it . . . ***"She's another Marie Dressler"*** say the Loew executives . . . and the tradepaper press is talking the same language.

This melodrama has what it takes for a Paramount Week Hit.

"Hollywood Boulevard"

with John Halliday, Marsha Hunt, Robert Cummings, C. Henry Gordon, Esther Ralston, Esther Dale. Directed by Robert Florey



"An exploitation natural", says ***Motion Picture Daily.*** A new idea and box-office . . . that's what the trade press labels "Hollywood Boulevard". You know the reason . . . this is the picture which gives the inside story of a Hollywood actor's past . . . with shots of the big time stars of today merging with shots of at least twenty-five of the big time favorites of yesterday.

A Paramount Week Exploitation Special!

Released Paramount Week, The Biggest of Them All

GARY COOPER and MADELEINE CARROLL

in "The General Died at Dawn"

with William Frawley, Dudley Digges, Akim Tamiroff, Porter Hall, J. M. Kerrigan. Screen Play by Clifford Odets. Based on a story by Charles G. Booth. Directed by Lewis Milestone

GARY COOPER'S best picture—a smashing, driving drama of a bold man and a beautiful woman caught in the havoc of war-torn China. A picture with twice the punch and pace of "Shanghai Express". The first screen play of America's most brilliant young playwright, Clifford Odets. From Charles G. Booth's grand story. This picture gives Madeleine Carroll her greatest chance to date. Top performances from every one of the cast. A brilliant musical score by Werner Janssen, America's foremost young musician.



Backed by a national Coast to Coast poster campaign of 5,000 billboards plus national advertising in magazines and newspapers.

A PARAMOUNT WEEK SMASH!

Paramount Pictures

AMERICANS IN FRANCE FACE NEW THREATS AGAINST FILM BUSINESS

Two Plans to Protect French Industry—Both Call for Reduction of Imports and Increased Costs to Foreigners

by PIERRE AUTRE
in Paris

In one month the American cinema industry in France has seen more dangerous menaces to its future than in years. To protect the French industry various official organizations are trying to make the Government adopt drastic measures against foreign films.

The trades-unions of the Motion Picture, (Syndicat General du Cinema), a part of the "Confédération Générale du Travail," in their plan for reorganization of the French business, ask for "limitation of all foreign pictures and a national monopoly for the distribution in France of foreign pictures." Their plan was published in the daily newspaper *Le Peuple*, official organ of the CGT. Arrival of the Popular Front Government, in which the CGT has a big influence, has put into light the plan established by the Cinema Trade-Unions.

Meeting with the Minister of National Economy, M. Spinasse, presiding, the Conseil National Economic has adopted unanimously a report presented by a financial inspector, M. de Carmoy, calling for measures against foreign pictures.

In official circles one is given to understand that measures against foreign films are considered the first logical act with which to help the French Cinema Industry.

The Trades Unions Plan

Following are details of the Trades Unions plan:

The Syndicat General Du Cinema, including various workers, from directors to projectionists, extras and ushers, considers that the French industry is no longer an organ of artistic and educational propaganda and loses by this fact its social aims.

The Syndicate holds that the French industry is entirely in the service of the money power and mainly in the hands of speculators. Directors, technicians and players see their working conditions made worse and patrons find the quality of productions weakened. They ask for an urgent and comprehensive examination of the situation.

They want a full reorganization of the industry made by the State under control of the workers in the industry and patrons of the theatres.

They offer the following program:

(A) Immediate measures which would give to the cinema industry the minimum of vitality necessary to the safety of employees.

(B) Other measures aiming to make the cinema industry a national institution under the control of the State and devoted to the interests of the people as a whole.

Several concrete proposals are offered to apply at once while a general reorganization is being made. These include:

(a) Collection of Theatre Receipts

A percentage of theatre receipts, to go to producers and eventually to the directors, technicians and authors, would be collected daily at the box offices. This would secure to the producers and to those financing production controllable return of money. This, it is felt by the proponents, would bring back the necessary confidence for production financing.

(b) Limitation of "Dubbed" Pictures

The present system of quotas would be supplanted by a plan fixing the number of pictures allowed for dubbing. A decree would establish a "dubbing license" (*licence de doublage*) with a footage fee equalizing the cost of any average French picture (about 100 francs a meter, or $2.00 a foot).

The definition of a French film given in the report is: "A film produced in French studios by technicians working under the conditions which rule the Cinema industry in France."

A dubbed picture gives work to 15 persons during two weeks. Dubbing of a picture costs about 200,000 francs while an average French picture costs one million francs at least.

The trades unionists say the prices of the dubbed pictures warp the exhibition market and stop all serious possibility of development of French production.

(c) Reduction of Entertainment Taxes

A decree would grant an important reduction, or possibly complete elimination, of entertainment taxes to all exhibitors who allot half of their program time to pictures produced in France, or who show pictures made in France for at least 25 weeks of the year.

(d) Organization of the Industry

1. Rates paid by producers to distributors would be limited, also the number of intermediaries between producers and exhibitors.

It would be forbidden to rent parts of programs, as this would remove control of the receipts in the theatres. Pictures for a program would have to be booked from the same distributor. At the same time, block-booking and blind-booking would be forbidden.

There would be a single organization for dis-

(Continued on next page)

How Taxes on Theatre Receipts In France Are Distributed

How the taxes upon theatre receipts in France are distributed is shown in the following table from the report of M. de Carmoy to the Conseil National Economique. Comparisons are made for three years. The figures are in millions of francs.

	1932	1933	1934
Gross receipts of French theatres	933	878	832
Entertainments taxes (21 per cent) to be deducted	196	184	175
Balance	737	694	657
Percentage of the net receipts going to the exhibitors (about 60 per cent)	442	417	395
Balance	295	277	263
Percentage of this balance going to the distributors (30 per cent)	88	83	79
Balance	207	194	184
Part of the balance for foreign production and going to foreign producers (45 per cent on the total number of films shown)	93	87	84
Balance	114	107	100
To be added: receipts coming from exports of French films (approximated)	30	30	30
Receipts going to French producers	144	137	130
Expenses of the French producers	235	233	189
Money lost in production of French films	91	96	59

FRENCH TRADE UNIONS' FILM PLAN

(*Continued from preceding page*)

tributing French pictures in France and foreign countries.

2. Establishment of special taxes on "excessive" salaries. These taxes would go in part to the unemployed workers' funds and in part to the professional teaching funds.

Taxes on the salaries of stars would be 50 per cent on salaries exceeding 100,000 francs (6,666) for one film.

Taxes on excessive wages paid to film directors.

Taxes on benefices made by some producing companies (when these benefices are over 30 per cent of the investment).

3. Establishment of an employment office for workers and artists.

Creation of "an official professional card."

Creation of a "producer's license."

4. Establishment and application of official "contrats-types" (standard contracts) for all kinds of workers.

5. Publication of a decree which would oblige all film producers to guarantee payment of wages to the staff working on a film production. Producers could not start a picture before depositing with a bank a sum of money representing in whole or in part the wages of those engaged in the production. (The minimum would be the money corresponding to the legal notices granted in each kind of work.)

6. More effective application of the "8-hour day" law.

(a) To reduce unemployment, all overtime would be prohibited. Rising wages would be investigated.

(b) When the directors, technicians and artists (not paid by hour) are working more than 8 hours a day, extra payment would be made.

7. Safety and hygiene.

The studios and laboratories would have the same rules of safety and hygiene as the theatres.

8. Establishment and publication of a General Statute of the Cinema Industry. The following measures may be adopted to that end:

1. Foundation of a credit organization to permit the functioning of co-operative producing concerns, including groups of technicians, artists and workers.

2. Creation of a committee which would select stories of "public interest," calculated to meet the general needs of film entertainment and education. Censorship would be suppressed. The committee would include representatives of the various professions.

3. Establishment of a control organization of scripts by the patrons themselves. They would be elected by region and could refuse financial backing for productions from scripts considered in opposition to the general interests of the nation.

4. Formation of production teams which would propose stories to the committees and would put them into production after acceptance by these committees.

5. Creation of national studios and raw stock factories.

6. Monopoly for distribution of foreign pictures in France.

7. Partial or complete nationalization of exhibition.

Such, then, is the plan formulated by the trade unions, first formulated a year ago. One may note that some parts of this plan have not yet been applied in establishment of the collective contract following the strike which paralyzed the industry for two weeks.

Overtime has been abolished and wages have been increased.

The unions want the industry nationalized, and the Government of the Popular Front (with Socialists in the majority) agrees entirely, at least theoretically. This plan never has been published in any French trade publication. It is certain that the unions aim to put all the provisions into effect, one by one.

Less work, more money, is the general idea.

Other provisions are more difficult to effect without breaking down all existing organization. Collection of money in the theatres, drastic litigation of dubbed pictures and foreign imports, taxations on benefices, and so on, are not yet established.

The Government, and even the trade unions, seem to prefer the recommendations in the report of Mr. de Carmoy as financial investigator for the *Conseil National Economique*.

This report, covering 100 typewritten pages, was written after consulting the leading men of the French film industry, as follows:

M. Petsche, Deputy, secretary of the cinema sub-commission of the finance commission of the Chamber of Deputies.

M. Gandera, president, Syndical Union of Film Producers.

M. Lourau, president, Syndical Union of Film Distributors.

M. Lussiez, president, French Syndicate of Cinema Exhibitors.

M. Delac, president, Syndical Chamber of the French Cinema.

M. Vandal, president, Syndicate of Producers of French Films.

M. Ambiehl, president, Syndicate of Distributors of French Films.

M. Roger Weil, president, Syndicate of French Motion Picture Theatres.

M. Charles Méré, president, Society of *Auteurs et Compositeurs Dramatiques*.

M. Moignard, secretary, Inter-Professional Committee of the Motion Picture.

M. Charles Burguet, president, Syndical Chamber of Film Authors.

M. André Berthomieux, president, National Federation of French Film Workers.

M. Harry James, president, French syndicate of players and employees working on "dubbing."

M. Cebron, secretary, *Federation du Spectacle* (trades unions representative).

M. Martinnelli, president, Artists' union.

M. Daniel Norman, president, *Alliance Artistique*.

M. Latapie, president, Photographers and Cameramen Reporters Association.

Report in Three Divisions

M. de Carmoy's report is divided into three main parts. The first part concerns the present situation of the French industry. The second reviews the various foreign cinema organizations, especially in the United States, United Kingdom, Germany and Italy. The third concerns proposals for reorganization of the French industry. The conclusions follow:

The French film industry for several years has not been getting back the amount of money spent for production. This loss is borne almost entirely by the industry itself, with the exception of such branches as developing and printing factories, and makers of materials.

The production branch is hardest hit. This situation arises not only from the decrease of receipts in the theatres, but also from excessive costs of production through lack of responsible capital and expensive systems for getting money for production.

The average cost of a French feature, says M. de Carmoy, is one million and a half francs ($100,000). Expenses of production in 1932, with 159 pictures made, were 235,000,000 francs; in 1933 with 143 pictures, 233,000,000 francs; in 1934 with 126 films, 189,000,000 francs.

Plan for Reorganization

The *Conseil National Economique* is asking for drastic measures for recovery of the industry, with the state intervening in cases where the industry is unable to make the changes itself. These proposed measures concern organization, custom protection, taxation and organization of credit.

(1) Reorganization

Creation of a single organization of Syndical Chambers. There would be only one Trade Federation, with sub-federations of producers, distributors, exhibitors, studio owners, developing and printing factories, owners, and others. This organization, whose decisions would be controlled and recognized by the State, would have many important occupations: limitation of pictures for general release, limitation of new theatres, control of theatre receipts, judgment of the quality of foreign films imported.

If this organization cannot be established soon, a state decree would institute a *Comite Central du Cinema*, which would have the same duties.

A special license would be required for exports.

Interdicton of moral safety of employees.

Organization for safety of workers, improvement of conditions of work, better wages.

Censorship visas for French films, to be predicated upon the depositing by the producer of an amount of money representing the wages of the production staff.

(2) Customs Protection

Reduction of the quota of dubbed pictures from foreign countries by at least 25 per cent.

Obligation to show publicly a foreign dubbed

(*Continued on following page*)

INDIAN DANCER TO STAR IN FILM

by K. G. GIDWANEY

in Karachi, India

Uday Shanker, Indian dancer of note, will be featured by Metro-Goldwyn-Mayer in a picture to be titled "Lives of a Dancer". Mrs. Enakshi Bhavnani is to be co-starred in the same picture. Patronized by Indian royalty from childhood because of his artistic precocity, Uday Shanker has been called "Culture Ambassador of the East".

Mrs. Bhavnani, the first Indian society girl to break the barriers of orthodoxy by acting in pictures, was graduated from Queen Mary's College, Madras, taking her M.A. degree after special courses in Indian and western music. She interrupted a successful career as a stage dancer to play the heroine, Mumtaz, in "Shiraz", European produced picture. She later played in "Vasentena" and "Entrapped".

CARMOY PLAN FOR FRENCH FILMS

(Continued from preceding page)

picture in a definite time after the censorship visa.

Retention of the existing customs rate, which is 20 per cent *ad valorem* on printed films but an increase by four times of the admitted value of these films.

Fixing of about the same import tax on printed negatives and positives, as an incentive to foreign distributors to bring negatives into France, which would give work to the printing laboratories.

Free importation of sequences made in other countries for films being produced in France.

A special tax on dubbed pictures. This would be 25,000 francs ($1,666) for each foreign feature dubbed in French. The revenue would go into a national fund for French production.

The quota idea, as in Great Britain, was rejected by M. de Carmoy because it required a constant control of the theatres and the pictures shown, as well as production of "quota pictures" or "quickies."

National production would be reduced in case curtailment of imported pictures alone would not solve the problem.

(3) Reduction or Elimination of the Special Entertainments Taxes

(4) Credit Organization

Establishment of a financial organization called *Caisse Centrale de L'Industrie Cinematographique,* a central credit bank, which would control the various branches of the industry from studio to exhibition. This would protect the banks granting credit to the producers.

Constitution of a fund which would allow a team of directors and workers to make pictures themselves without producing companies.

(5) Temporary Solutions

These propositions made by the *Conseil National Economique* are not in agreement with the recent Franco-American trade treaty. For instance, this treaty does not permit increased tariffs and taxation. It does not permit reduction of the quota of foreign pictures imported. It does not allow establishment of a quota system and a special French taxation on dubbed pictures. However, the *Conseil National Economique* hopes that, when the Franco-American agreement is to be renewed, clauses concerning the cinema industry will be revived.

For a year, said M. de Carmoy, the French film industry and the French market have been under the power of the foreign producers. In the Franco-American Treaty advantages were obtained for some branches of the French industries at the expense of the French film industry, he said. Solutions given by the *Conseil National Economique,* he claimed, would improve the quality of French pictures, increase receipts, and would help French production. But all such recovery depends on limitation of imports.

On July 18 the *Conseil National Economique,* at a meeting presided over by M. Spinasse, minister of National Economy, adopted M. de Carmoy's report, unanimously.

It is likely that this report will be considered by the Government.

The *Conseil National Economique* has 47 members representing various groups—the public, employers and capital. It is certain that its activities will become more important under the Government of M. Léon Blum.

The plan of M. de Carmoy is general, that of the trades unions is essentially socialistic, with nationalizaton its goal. At present the unions plan is being kept under cover, as it seems easier to obtain the approval of employers and employees for M. de Carmoy's report.

HITLER'S RIEFENSTAHL WATCHING U. S. REELS

Publication two weeks ago in Motion Picture Herald *of an account of how Adolph Hitler, through Leni Riefenstahl, his actress friend, is controlling the coverage of Olympic Games in Berlin by American newsreels was followed this week by a wireless dispatch to the New York* Times *from that paper's Berlin's correspondent, Frederick T. Birchall, describing further how Herr Hitler and Miss Riefenstahl are keeping a first-hand check on the newsreels to make certain that the Hitler decree, which virtually makes U. S. reels advertise Germany, is adhered to. Mr. Birchall's wireless report follows:*

This is a sacrilege and should only be whispered. A woman has been in the Olympic Village! She is Leni Riefenstahl, director of the organization which produces the Nazi party's propaganda films. She is now directing the making of an Olympic film and her word is law in the matter of all picture-taking anywhere at the games. Any camera man who puts himself anywhere that Miss Riefenstahl thinks he should not be is swiftly approached by an attendant who hands him a pink slip. It says in effect:

"Remove yourself immediately from where you are now—Riefenstahl."

Receipt of two such slips in one day means permanent removal of the offender, forcibly if necessary.

Rules, however, are not for Miss Riefenstahl. At Los Angeles the Olympic Village was a male preserve which no female person might enter. In the days of the original games a female would have been quietly taken outside the sacred precincts of Olympia and invited to drink a bowl of hemlock. This must be a gentler age.

Furthermore, this Olympic film is to be propaganda for Germany. That word is open sesame to all doors in the Reich.

France Names Theatre Head

Premier Leon Blum's Leftist government this week injected modernist blood into the management of the staid old national theatres with the appointment of Edouard Bourdet, whose play "The Captive" was withdrawn from the Broadway stage, as manager of the Comedie-Francaise. He is expected to bring a livelier boulevard touch to the theatre's playbills.

James Rouche, manager of the opera, was given control over the Opera-Comique, which recently was the scene of an occupational strike of singers and stagehands.

But more significant was the appointment of an advisory committee of 12 modernist musicians, including Arthur Honeger and Darius Milhaud, who are leaders of the Musical Federation of the People's Front.

ASCAP Trust Trial to Resume If Parley Fails

If the American Soceity of Composers, Authors and Publishers and the United States attorney general's office are unable to agree on stipulations of fact to be entered as evidence in the Government's monopoly action for dissolution of the society, the case will be returned to trial before federal Judge Henry W. Goddard early next winter, attorneys identified with the case said this week. At the same time the position of the society on its threatened withdrawal from Canada was altered when representative music publishing sources in New York pointed out that Canadian exhibitors may benefit if the withdrawal is carried out, to the extent of having to pay no music tax thereafter.

Work on the stipulations of fact for the trial, interrupted in the spring, is scheduled to be resumed August 27th in the offices of Schwartz and Frohlich, attorneys for ASCAP. If an agreement is reached at that time the evidence will be prepared for submission to Judge Goddard during October without a resumption of the trial or taking of further testimony. Records and exhibits in the case are so voluminous that there is little or no likelihood of a decision being handed down this year, it is believed.

Warner Return Not Factor

ASCAP does not regard the recent return of the Warner Brothers music companies to the society's membership as contributing anything vital to the Government's case, inasmuch as that development merely re-establishes the same situation which existed at the time the suit was filed.

The publishers' attitude on the threatened withdrawal from Canada is expected to place a different complexion on the society's plans in that direction. ASCAP officials have held that Canadian exhibitors would find it almost impossible to obtain licenses to perform copyrighted music in pictures and that, as a result, American distributors would be faced with the problem of trying to sell pictures in Canada which exhibitors there could not use without subjecting themselves to expensive copyright litigation.

Music publishers in the United States who own the copyrights of a great part of the music used or likely to be used in pictures, and from whom Canadian exhibitors would be obliged to obtain performing licenses if ASCAP withdraws, dismiss the idea of either setting up their own licensing organizations in Canada or of prosecuting exhibitors for unlicensed performances. They state frankly that to set up their own organizations would be impractical and to prosecute Canadian exhibitors would be against the business interests of the film companies with which they are affiliated.

CHANCE GAME DISPUTE ERUPTS IN NINE CITIES

Boston Limits Use of Beano to Charity; Exhibitor in Virginia Drops Appeal from Fine

After a comparatively quiet period, court and legislative action along the chance game front flared up this week in some nine territories, with some decisions favorable to the operators of the practice, others unfavorable.

In Boston, a city investigation on Beano brought a determination to permit the game to continue only under charity auspices.

Besides Boston, there were developments in Cleveland, Denver, Des Moines, Gastonia, N. C., McKeesport, Pa., New York, Oklahoma City and Richmond, Va. At Virginia's capital, Charles Somma dropped a plan to appeal a fine and this ended the possibility of a test case in that state on the legality of Bank Night. Mr. Somma had been fined $25 for "conducting a lottery" in operating a chance game, and had appealed to the higher courts. He dropped his case, however, when the court granted him permission to do so.

Beano establishments in greater Boston called out their last numbers last Saturday night, for beginning this week Beano is subject to drastic rules put into effect by Mayor Mansfield as a result of the investigation conducted last week by the council committee on licenses. These new regulations will take the game completely out of the hands of professional operators and place them in the hands of charity.

"Taking Toll of Millions"

The committee on licenses conducted a thorough investigation of Beano following complaints of the Boston Better Business Bureau which had charged the game was taking a "toll of millions" from the public. At police headquarters it also was said that four specific complaints had been received against operators of the game and that these complaints had been turned over to the mayor's office. Up to this week, there were approximately 75 Beano games in operation, 50 on one night a week, and 25 six nights weekly. The daily patronage in Boston alone was estimated at 20,000, with a daily revenue exceeding $50,000, while the fee amounted to $2 for a license.

In Cleveland, with the approval of audiences, Bank Night operators are donating a share of each pot to a young mother of three children. The mother suffered amputation of a leg in an automobile accident, and her husband died of the shock.

The Denver Mix

With the addition of a Thursday night cash give-away by the seven Harry Huffman theatres in Denver, the situation there is beginning to look like a local fight. Since the awarding of the Huffman Cinderella $25,000 home in June, Mr. Huffman had offered nothing to offset the Lucky Seven Bank Night. Now he has a Triple Cash Night offering three cash awards of $500, $300, and $100. The idea is to call one ticket each for the two top amounts, and give the $100 away every week. If the winners are not present the amounts will be boosted to $700 and $500.

Lucky Seven has two Bank Nights, one the same night as Mr. Huffman's cash awards and the other as competition to the Huffman Ford give-aways. Recently knocked down for $2,400, the one Bank Night is starting again at $500, while the other is up to $1,600.

All-Expense Trips Given

As an added inducement with his Ford give-away, Mr. Huffman has added two all-expense trips to Glenwood Springs, Col., to each of two winners. How long this vacation special will be continued is not known.

The Huffman group has seven houses, with four first run, the Lucky Seven has one first run house, and the third group to carry on give-aways is the Civic Theatres, including eight houses, with no first runs. The Civic houses have Bank Night.

More than $200,000 in money and merchandise has been given by Denver theatres to their patrons in the past two years, and it looks like that much more will be given away in less time if give-aways keep up as they are going.

In Des Moines, solicitors, with or without megaphones, who stand in front of theatres advertising Bank Nights, are violating the law and will be dealt with accordingly, the city legal department has announced. In studying the city's code of laws, a hawker and barker ordinance was found, according to assistant city solicitors Vernon Hanger and Homer Lyon, and this ordinance prohibits such solicitation as is used in Des Moines for Bank Nights.

The City Council of Gastonia, N. C., has ordered that local establishments operating Bank Night must cease next week. Mayor E. B. Denny said an ordinance will be adopted August 25th outlawing Bank Night, and he warned theatre operators that the law will be rigidly enforced.

In Wilmington, a short distance away in the same state, however, Bank Nights were upheld this week by a New Hanover county grand jury. Making its report for the term, the jury reported, "We find no violation of the statutes in this matter." The inquiry into Bank Nights was prompted by the charge of Judge M. V. Barnhill of Rocky Mount, who told the inquisitorial body that Bank Nights are a "form of gambling that has as vicious an effect as any other kind of gambling."

Appeal Filed at Kansas City

William J. Gilwee, deputy county prosecutor at Kansas City, has filed an appeal in the case of the State vs. R. W. McEwan, Bank Night distributor in western Missouri. Judge Marion D. Waltner of the Jackson County circuit court, who on June 23 held Bank Night not to be a lottery in violation of Missouri laws, has allowed the appeal.

The attorney general will take over the state's case, and the state Supreme court probably will hear the appeal in the September term, though it may be the January one, depending on the condition of the docket. Prosecutor Gilwee filed the original information against McEwan on May 29, this year. McEwan was arrested and released on bond. The information was in connection with the sale of Bank Night to the Ashland here.

Judge Waltner held Bank Night legal because the third essential in a lottery, consideration, is not involved. He termed the promotion simply a unique advertising plan.

Agree to Drop Give-aways

At McKeesport, Pa., Warner Brothers and Joseph Weiss, operators of all the leading theatres there, reached an agreement this week not to use any give-aways or reduced rates at any of the theatres under their control.

Approximately 5,000 theatres throughout the country are now featuring Bank Night, Claude Ezell, general sales manager, stated this week on his arrival in New York from California, where he spent three weeks. Five theatres in the Argentine also are playing the game, he said.

In Manhattan in connection with a talking clock for advertising purposes, Ezell said he would return to Dallas, his headquarters, immediately. He was accompanied by C. U. Yaeger, president of Affiliated Enterprises, national distributors of the game. Mr. Yaeger is here to attend the races at Saratoga and confer with Rick Ricketson, his partner, who is due from Denver in a day or so.

With reports current that Bank night agents will distribute films in the near future, Mr. Ezell explained that in a few territories like Boston the men handling the game are considering taking on pictures, the plan having nothing to do with Bank Night.

Company Seeks Injunction

Claiming it has exclusive rights to Bank Night, Affiliated Enterprises, Inc., has applied in the federal court of Oklahoma City for an injunction against operators of the Jewel, independent house, to prevent its using the plan.

Prospects of a test of the application of the Virginia lottery laws on Bank Night and other chance games or give-aways seem remote, it is agreed in Richmond, as a result of the dropping of a case against Charles A. Somma. Judge John L. Ingram of Hustings court accepted the recommendation of Commonwealth Attorney T. Gray Haddon that the case be dropped. Mr. Somma agreed to pay the costs. The case was up on appeal from the district court where Mr. Somma had been fined $25.

At Salem, Ore., Bank Night and other forms of chance games have been ordered eliminated by the assistant attorney general and it is expected that similar orders will go out to other Oregon cities.

MAGISTRATE SEES SUNDAY LAW DYING

That Sunday "blue laws" will go the way of other unenforced legislation written long ago into legal codes and never repealed is the belief of Magistrate Michael A. Ford of New York City. The magistrate made the prediction after a colloquy with the Rev. Dr. Harry L. Bowlby, general secretary of the Lord's Day Alliance, who appeared in Essex Market Court as complainant against two clothiers and a carpenter accused of working on Sunday.

"So long as we have legalized motion pictures, baseball games and all sorts of recreational games on Sunday, and even legalized liquor," he said, "I don't see why any member of the community should become unduly excited over the sale of a suit of clothes."

Albert Promoted by Warner

Arnold Albert, in charge of press books in the Warner home office, has been appointed exploitation director for the western zone working under Jack Brower, western district manager, S. Charles Einfeld, executive in charge of advertising and publicity, announces. Mr. Albert was to leave Thursday for Los Angeles, where he will make his headquarters.

"SING, BABY, SING" ROCKS THE ROCKIES

DENVER SHAKEN WITH LAUGHTER AND SONG!
SENSATIONAL "COUNTRY DOCTOR" GROSS TOPPED!

NOW "SING, BABY, SING" JOINS 20th's BIG-MONEY SUMMER PARADE ... IN A GRAND-SLAM, PRE-RELEASE RUN AT DENVER'S DENVER THEATRE. SOON THE WHOLE COUNTRY WILL BE QUAKING WITH ITS MERRIMENT!

SING, BABY, SING

with

ALICE FAYE · ADOLPHE MENJOU

TED HEALY · GREGORY RATOFF

PATSY KELLY · MICHAEL WHALEN

RITZ BROTHERS · TONY MARTIN

Directed by Sidney Lanfield. Associate Producer B. G. De Sylva.
Screen play by Milton Sperling, Jack Yellen and Harry Tugend.
Original story by Milton Sperling and Jack Yellen
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

EVERYBODY'S SAYING THE NEW SEASON HAS STARTED WITH A BANG

—and the reason is 20th Century-Fox!

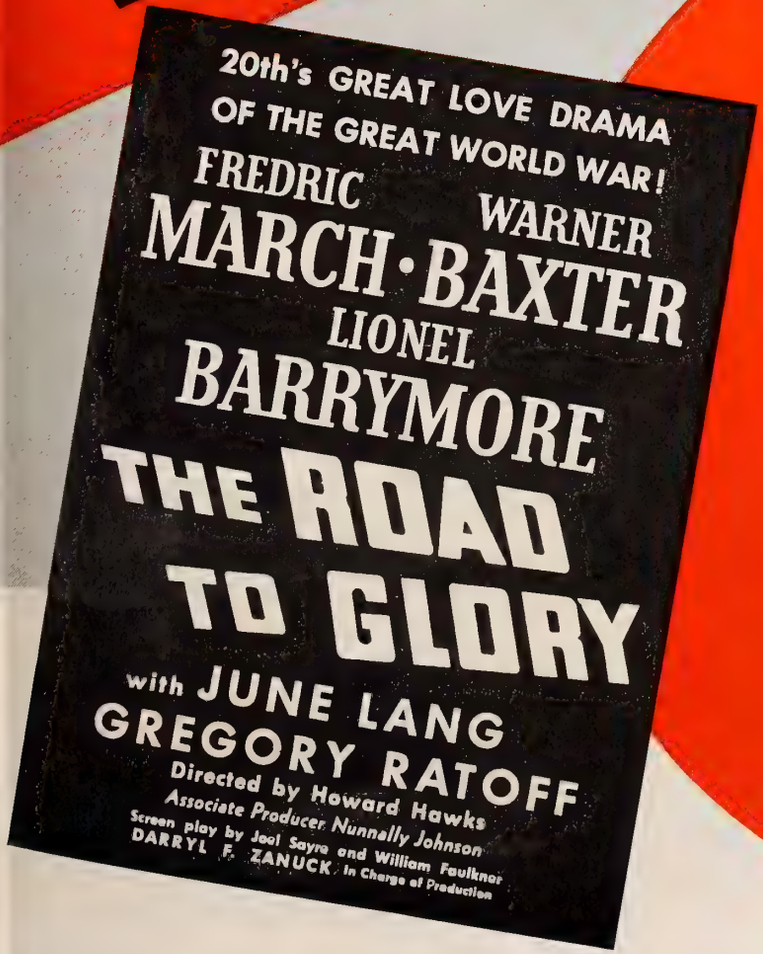
"ROAD TO GLORY"
HELD 3rd WEEK
RIVOLI, N. Y.!



20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

TO GLORY



BEST BUSINESS SINCE 1930 AT ROOSEVELT, CHICAGO!

Simone Simon

AS "GIRLS' DORMITORY"

'GIRLS' DORM' A SOCK $9,700 IN INDIANAPOLIS

Indianapolis, Aug. 11.

Exploitation honors copped by the Lyric with its concentration in special publicity releases far in advance on the debut of Simone Simon in 'Girl's Dormitory'

Clipped from "Variety"

Local Raves in Cincy For Simone Simon, So 'Girls' Dorm' Gets 13G

Cincinnati, Aug. 11.

Dog days no scare for cinema biz. ace houses in the main chalking up sweet counts currently. Best draw is 'Girls' Dormitory' at $13,000 for Albee.

Cleve. Expo Tourists Great Help to B.O.'s, 'Girls' Dorm' $18,500

Cleveland, Aug. 12.

'Girls' Dormitory' at Hipp is getting advantage of a carload of Simone Simon publicity via newspapers, helping gross to go far over average. P[illegible]gs to Co[illegible]

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

draws raves

BLASTS HEAT WAVE JINX!

Held over, Cincinnati! Smash, Indianapolis! Knockout Rochester! Beat "Steamboat 'Round the Bend" in Toronto! And everywhere Simone Simon evokes the critics' praise and the crowds' cheers as The Star Discovery of 1936!



At Grand National's Convention



More than twenty exchange managers from the eastern midwestern, and southern divisions were represented at the first convention of Grand National Films, Inc., at the Warwick hotel in New York City. Carl Leserman, vice-president in charge of distribution, presided at the two-day gathering. Seen above are Cleve Adams, New Orleans; Al Mertz, Dallas; I. Levine, New Haven; Jack Kaplan, Buffalo; C. E. Peppiatt, Atlanta; Harry Segal, Houston; Meritt W. Davis, Charlotte; William Shartin, Cleveland; Morris Epstein, New York; Jules Lapidus, Pittsburgh; Ralph Kinsler, Cincinnati; Harry Brown, Washington; Homer Hisey, New Orleans; Carl Leserman, vice-president; Edward Finney, producer and director of advertising and publicity; James Winn, eastern division sales manager; and Stanley Hatch, supervisor of branch operations.

GRAND NATIONAL READY FOR START SEPTEMBER 1

28 Exchanges to Begin Functioning with "Devil on Horseback" as First Picture

A two-day convention this week at the Hotel Warwick, New York, for the branch managers and sales forces from the east, New England and south, and a similar session for western divisions scheduled for Friday and Saturday, are forging the final links in the setting up of Grand National Films, Inc. With 28 exchanges now ready the company officially will begin functioning in the distribution field on September 1st.

Details of policies, structure, individual producers' plan and contemplated achievements of the company were outlined at the New York convention by Carl M. Leserman, vice-president in charge of distribution. Edward M. Alperson, president, who is now in England, announced from London that the company will definitely establish its own distributing organization there.

At the session in the Warwick on Monday Mr. Leserman emphasized the merits of the unit system as adopted by Grand National and explained that the production policy has been set up along those lines. He expressed the belief that eventually all motion picture companies will turn to this method. Producers already signed to make pictures for Grand National include Douglas MacLean, Bennie F. Zeidman, George Hirliman, Edward Finney, Frank Gay, Boris Petroff, Ray Friedgen, L. Del Riccio, W. B. Frank and Al Rosen.

The distribution system and the financial position of the company also were discussed informally by Mr. Leserman. All branch offices now are complete and ready for action, he announced; all but four of them have been active since May 1st.

"There will be no raiding to obtain men for the various exchanges," he said. "Grand National intends to hire young men and teach them the business."

First Release Set

Production budgets, the number of pictures, stars and producers and selling policies were subjects at the concluding session on Tuesday. The first picture of the 52 scheduled for the year will be "Devil on Horseback," of which a rough print was exhibited to the delegates on Monday. The list will be broken down into three divisions, one to include 36 "Grand National Winners"; the second, eight westerns; and the third, eight outdoor pictures.

Other releases scheduled are "White Legion" with Tala Birell and Ian Keith, produced by Bennie F. Zeidman, September 29; "Yellow Cargo" with Conrad Nagel, produced by George A. Hirliman, October 6; "Captain Calamity" George A. Hirliman color picture, October 13; "In His Steps" with Cecelia Parker and Eric Linden, produced by Bennie Zeidman, October 20; "Call Me Arizona," starring Tex Ritter, October 27; "We're in the Legion Now," George Hirliman color picture, November 4; "Five Little Peppers," Bennie F. Zeidman, November 10; James Cagney in "Great Guy," November 17; "Hats Off," produced by Boris Petroff, November 24; Douglas MacLean's "Twenty-three and a Half Hours' Leave," December 3; "Naval Spy" starring Conrad Nagel, produced by George A. Hirliman, December 7; "Sing, Cowboy, Sing," starring Tex Ritter, produced by Edward Finney, December 10; "Snow Covered Wagons," produced by Lorenzo Del Riccio, December 17; "China" produced by Douglas MacLean, December 24; "Grand Canyon," a George A. Hirliman color picture, January 1; and "Murder with Music" produced by Boris Petroff, January 8.

James Cagney's "Great Guy" will cost $400,000, it was announced, and "Snow Covered Wagon" is budgeted at $750,000.

The sales policy of Grand National was discussed at the Tuesday session by Mr. Leserman and James Winn, eastern division sales manager.

At the luncheon recess on Monday, Sam Fox of Sam Fox Music Publishing Company pledged cooperation for tieups in all localities on music in "Devil on Horseback" and "Captain Calamity," which his company is publishing. He also asked support of the men present in exploiting the films.

Tex Ritter, who will be starred in "The Boots and Saddles" western series to be produced by Edward Finney, appeared during the luncheon and sang three numbers.

British Films for America

In connection with Mr. Alperson's announcement from London of the proposed establishment of a distributing organization there, it was said that British pictures will be produced with assistance from the United States offices both in financing and supervision and with American distribution in view. Mr. Alperson has visited the Pinewood studios of the British and Dominions company and has held conversations with Captain Richard Norton, executive of that company.

Before the convention opened it was announced from Los Angeles that Grand National had taken over the Far West Exchanges in a merger involving exchanges in Los Angeles, Seattle and San Francisco.

Delegates at the convention included C. E. Poppiatt, Atlanta; Harry Segal, Boston; I. Levine, New Haven; Jack Kaplan, Buffalo; Merritt W. Davis, Charlotte; William Shartin, Cleveland; Cleve Adams, Albany; Morris Epstein, New York; John Bachman, Philadelphia; Jules Lapidus, Pittsburgh; Ralph Kinsler, Cincinnati; Harry Brown, Washington; Homer Hisey, New Orleans; Al Hertz, Dallas, and James Davidson, assistant to Mr. Alperson.

The company, formed last April with Mr. Alperson in charge, is an outgrowth of First Division Pictures and is being sponsored by Pathe.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Paderewski Film

Britain's most important film import this week was Ignace Jan Paderewski, creator and past president of the new Poland, part creator of the League of Nations and, more important, world's greatest living pianist. Paderewski, 76, with all the wealth and fame he needs, is going to make a film for Lothar Mendes. Mendes, planning his first production for Pall Mall Productions, told the maestro he would not have to make up, offered him a script founded on an episode of own life, and let him suggest his own musical program. Paderewski, who has refused to play at a concert to be broadcast, will be on the floor at Denham next week in first scenes of "The Moonlight Sonata."

Shakespeare Film

Delivery of the completed and cut positive of "As You Like It," to the Twentieth Century-Fox offices in London by Inter-Allied productions, was an event of the week. Planned is an early West End premiere of this Bergner version of the Shakespeare comedy, generally regarded as one of the greatest film experiments ever undertaken in England.

Denham Who's Who

Just to let you know that England really is doing a little film producing these days, here is a list of stars currently playing in one studio, the London Films plant at Denham:

Marlene Dietrich
Ed. G. Robinson
Conrad Veidt
Vivien Leigh
Gertrude Lawrence
Marie Tempest
Paderewski
Irene Vanbrugh
Neil Hamilton
Charles Laughton
Elisabeth Bergner
Ann Harding
Leslie Banks
Henry Fonda
Laurence Olivier
Schnozzle Durante
Eugene Pallette
Robert Donat
Miriam Hopkins
Richard Tauber
Raymond Massey
Annabella
Flora Robson
Diana Napier
John McCormack

This list does not include artists with a solely British reputation.

Tidying Up

When the Gaumont-British studio at Lime Grove began its annual two weeks' close-down for overhauling, the situation was this:

Alfred Hitchock's "Sabotage," and the Sonnie Hale "Head Over Heels" (Jessie Matthews), were, so far as interiors are concerned, as good as completed.

"The Nelson Touch," with Arliss directed by Herbert Mason, held up by the star's sickness, was expected to finish any day.

Interiors for "O. H. S." (which is mostly exteriors), were in progress right up to the lay-off.

"The Great Barrier" unit, headed by director Milton Rosmer, was on location in Canada, safely out of the way of painters and decorators.

British weather ("The worst summer we have had for thirteen years," they said to Red Kann) had rather upset the schedule of "Sabotage" on the Northolt exterior lot. It rained for three days, which is more than even realist Hitchcock wanted.



SABU was brought over to London from India by Robert Flaherty to appear in studio sequences at Denham in the role of Little Toomai in "Elephant Boy", which Flaherty is directing for London Films.

England Was Dry

Which brings up another weather story. Harry Perry, shooting exteriors for the Goldwyn Hollywood productions "Dodsworth," and "Come and Get It," lost three weeks in Venice and two in Paris, watching the rain. Perry came to London to shoot the Changing of the Guard at Buckingham Palace and got it first try, in glorious sunshine. (This was after Kann had left London).

Perry left hurriedly for Ireland to get backgrounds for Merle Oberon's "In Love and War," and it has rained in London ever since.

All of which has nothing whatever to do with British studios.

Lawton Cast

Frank Lawton is coming back from Hollywood for the lead in "The Mill on the Floss." Famous in a day for his stage performance in "Young Woodly," which he repeated in a BIP film, with Madeleine Carroll, still remembered as one of the best Thomas Bentley and that company ever turned out, Lawton was in "Cavalcade" and "Little Lord Fauntleroy" on your side.

John Clein Productions is making "The Mill on the Floss," adapted from the George Eliot classic, at Sound City, and Time Whelan is directing. He has a bigger reputation than ever since he made "Two's Company" for Paul Soskin.

A third celebrity associated with the film is John Drinkwater, biographer of Abraham Lincoln and Carl Laemmle, Sr. He is writing the dialogue for Garnett Weston's screen story.

Staged in the lovely West Country, which sets all you Americans raving (and not only you Americans), "The Mill on the Floss" is giving its executives a pleasant location hunt, currently, but it won't be all background. There are fifty-eight speaking parts.

First Color Film

Harold Schuster and the Technicolor crew on the Robert T. Kane "Wings of the Morning" expect to leave for Hollywood, with the last of the negative, in three weeks or so. The color-processing and cutting of the film will be done at Technicolor headquarters.

The John McCormack sequences were about the last of the important studio shots for "Wings of the Morning."

Kane starts preparations right away for his second for New World "Under the Red Robe," Conrad Veidt starring, script by Lajos Biro and historian Philip Lindsay.

Much hangs on technical quality and box-office appeal of "Wings of the Morning," first British all-color feature. Alexander Korda definitely is holding up any color plans of his own until he sees how this picture, made in his own studio, has shaped.

Korda's Army

Wanting an army of 1,000 men for scenes in "Fire Over England," picturing Queen Elizabeth's review of her forces gathered to repel a Spanish invasion, London Films staged an "audition" at a West End theatre, interviewing over 2,000 applicants from British Legion headquarters, agencies and labor exchanges.

This scene will be the first big exterior staged at Denham and about the most ambitious crowd effect put into a British film to date. It will take two days to shoot in the neighborhood of the studio.

ASSOCIATED BRITISH GROSSES $4,630,210

Increased Profit Attributed Partly to Revenue from 58 Newly Acquired Theatres

by BRUCE ALLAN
in London

A large increase in the profits of Associated British Pictures Corporation, of which Mr. John Maxwell is chairman and managing director, is shown in the annual report of the company, which announces a final dividend of 7½ per cent, making 12½ per cent for the year.

Gross profits in the 12 months to March 31st were £926,042 ($4,630,210), against £656,725. Net profit, after payment of income tax and interest on loans and debenture stock, was £639,850, against £373,573.

The total of the reserve fund, to which £200,000 is appropriated, is now £1,200,000. The whole of the expenses, £40,000, of the debenture issue of September last have been written off. A balance of £91,998 is carried forward, against £86,481 brought in.

Attributing the satisfactory balance sheet partly to the revenue obtained from newly acquired cinemas, which numbered 58 and bring the circuit total to 283, the directors forecast a gross profit in the current year of £1,000,000.

Capital of ABP is £3,500,000 in ordinary and 6 per cent preference shares and £3,500,000 in debenture stock. It controls British International Pictures, Wardour Films, Pathe Pictures and the ABC circuit.

Soskin-Columbia Deal

Columbia, expected for some time past to announce an extended policy of British production, released this week further details of an agreement with Soskin Productions, Ltd., whereby Soskin will make eight features for Columbia. Three of these will have a minimum cost of £80,000 ($400,000) each and the remaining five will average £40,000. World distribution is aimed at with all eight pictures, according to a statement from Joe Friedman, managing director of Columbia in England.

Also stipulated is cooperation by Columbia in the loaning of directors, stars and technicians.

Paul Soskin, managing director of the producing company, made a big hit recently with "Two's Company," a comedy which, as a United Artists release, had a successful run at the London Pavilion. With his uncle, the Russian banker S. Soskin, he is interested in the new Amalgamated Studios now nearly completed at Elstree. The Soskin productions for Columbia will be the first to be staged there.

$12,500,000 UA Budget

Murray Silverstone declared that British productions on the United Artists program for the next 12 months will cost approximately £2,500,000 ($12,500,000). The budget is worked out on 22 films as follows: London Films, six features, £1,200,000; British & Dominions, two, £80,000; Trafalgar (Max Schach), two, £250,000; British Cine Alliance, one, £80,000; Victor Saville, two, £160,000; Criterion (Fairbanks, Jr.), three £200,000; Erich Pommer, two, £300,000; Garrett-Klement, two, £150,000; Atlantic, one, £100,000; Pall Mall, one, £75,000.

Acts with Film Color Background

Operas played by famous artists, as well as stage, vaudeville and radio acts, on the stage but backgrounded and accompanied by specially produced scenes in Technicolor, make up what is described as a new form of theatre entertainment to be tried by Union Cinemas. The circuit has 150 theatres.

Paramount's theatre interests will cooperate with Union in development of the idea at an asserted yearly cost of $5,000,000. The idea will be pushed under the control of Harold Ramsay.

Paralysis Hitting Theatres in South

Theatres in northern Alabama, Mississippi and Georgia have been seriously affected and in some instances face the possibility of being closed down as a result of the appearance of a number of cases of infantile paralysis, Ed Kuykendall, president of the Motion Picture Theatre Owners Association, said on his arrival in New York from the south this week.

Mr. Kuykendall said that while the cases reported have been confined for the most part to northern Alabama, precautionary measures have been taken in the neighboring states. These comprise banning of children under 16 years of age from public assemblages and consideration of extending the ban to prohibit all large public gatherings. Mr. Kuykendall operates theatres at Columbus, Miss., near the Alabama state line.

See Signing of GB-Loew Deal

The general understanding in London this week was that a complete agreement has been reached on the Gaumont-British-Loew's-Twentieth Century-Fox deal between Joseph M. Schenck and the Ostrers.

Only legal formalities remain to be settled and final signatures are expected to be affixed next week. Heavy buying of Gaumont British securities, believed on the part of the factors in the deal, carried the 10-shilling ordinaries to 13 shillings, 10½ pence; the five-shilling "A" ordinaries to six shillings, 7½ pence and the preference shares to 19 shillings.

BOOK REVIEW

A COURSE OF STUDY IN MOTION PICTURE APPRECIATION, by Alice P. Sterner and W. Paul Bowden, published by Educational and Recreational Guides, Inc. ($.50)

In co-operation with the Finer Films Federation of New Jersey the authors, faculty members respectively of the Barringer High School of Newark and the East Orange High School of East Orange, have outlined in orderly manner and considerable detail a 12-unit plan of class work prescribed for instructors with the objective of enhancing motion picture appreciation through cultivation of general and technical knowledge of the medium. The actual text of the 64-page booklet is strictly informative and notably uptodate. Its purpose is defined a little differently by William F. Bauer, chairman of the English department of the East Orange High School, in a foreword.

"It is the conviction of the Finer Films Federation," writes Mr. Bauer, "that the photoplay habits of youth, if formed under sensible direction, are the best assurance that the photoplay of the future will be critically examined rather than blindly accepted. In time, it is hoped, even the evil of double billing, today the crassest stupidity of the motion picture world, may be successfully overcome."—W. R. W.

THE PHOTOPLAY AS LITERARY ART, by Walter Barnes, Ph.D., Educational and Recreational Guides, Inc. ($.50)

Dr. Barnes, Professor of the Teaching of English at New York University, has compressed within forty finely printed pages and under four chapter headings his views, observations and opinions on the past, present and probable future of the motion picture. His work is one of several prescribed as reference reading for classes following the Sterner-Bowden "Course of Study in Motion Picture Appreciation," sponsored by the same publishers.

Dr. Barnes' monograph is ably written, highly contemporary and reflects the author's stoutly taken views on many phases of his subject. His chapter headings are: "The Nature of the Photoplay," "Factors Conditioning the Photoplay as Art," "Esthetic Principles of the Photoplay" and "Toward Better Photoplays." His four conclusions are: "The motion picture is here to stay; it is potentially an admirable medium of literary art; it is not at present as good a medium as it can be made; and all who care for literature should exert their influence to improve the art of the photoplay." Possibly none of these classify as news, but Dr. Barnes' substantiative text should prove interestingly informative to the students for whom it is intended.—W. R. W.

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RKO RADIO PICTURE

SPANISH FILM INDUSTRY, CAUGHT IN "PRIVATE WAR", NOW SHUT TIGHT.

One American Company's Branch Finds Itself Taking Orders from Anarchist; Consul General's Instructions Ignored

[EDITOR'S NOTE: *Correspondent Plummer's observations this week on the continued effect of the Spanish revolution on the motion picture business in that country were placed in transit at Barcelona for New York before the rebels, on Tuesday, started to shell San Sebastian by land, sea and air, causing reprisals by the Red Loyalists in the form of mass executions of prisoners held as hostages, and before cables reported imminent danger to Madrid.*]

by HARRY C. PLUMMER
in Barcelona

Coming events as they concern the motion picture in Spain are not casting any shadows. What may be written today concerning the future of the film business here is hopelessly out of date by tomorrow, so rapid is the succession of events and change of the tides of battle.

For the first week following the outbreak there was nothing to do but to salute with raised fists, a la Trotzky, Lenin, Stalin, et al. Each of hundreds of motor cars then racing through the streets carried occupants with leveled rifles and revolvers and each car bore the official "initials" of the hour.

The second week's events succeeded each other with startling rapidity, but the third week—last week—was quiet, the quiet that precedes a storm. Summed up, the situation up to the end of last week was as follfollows: the National Labor Federation and the Spanish Anarchists Federation were banded in deadly warfare against the General Union of Workers and Socialist and Marxist groups, including the "P. O. U. M." (Partido Obrero de Unificacion Marxista, meaning the Unified Marxist Labor Party).

To complicate the situation, the motion picture interests now are caught between: (1) the National Labor Federation divisional group; (2) the "S. U. E. P." (Sindicato Unico de Espectaculos Publicos, the Only Official Syndicate of Public Show Business); and (3) a newly-formed group known as the "F. R. E. P." (Federacion Regional de Espectaculos Publicos, the Regional Federation of Public Show Business). This new group is allied with the Socialists' General Union of Workers.

Until this "private war" is settled, the motion picture distributing houses, including the Spanish branches of American companies, will not open again, nor will the theatres reopen until that time.

In a nut shell, the film industry in Spain is *not* working. Those managing directors who have remained include William B. Morgan, for United Artists; Enrique Aguilar, for Universal, and Rene J. Huet, for Warner Brothers-First National. Each has one or two immediate assistants and secretaries.

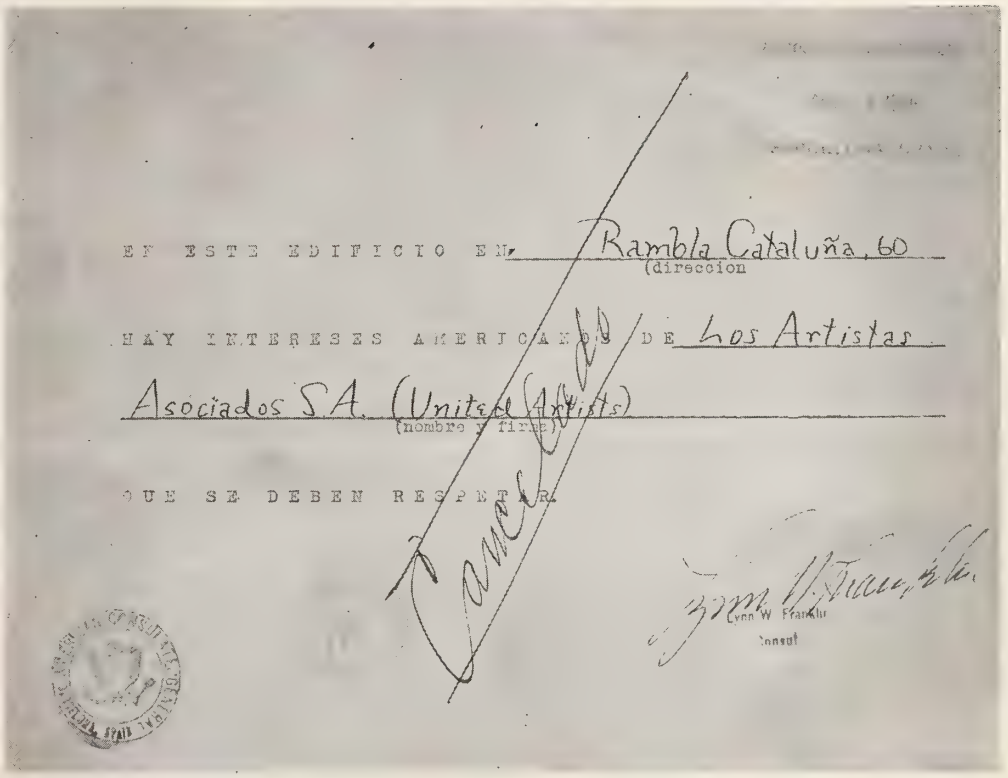
Metro has Ferdinand Bruckner, a secretary, on hand, also Luis Echevarria. Metro's Managing Director Edelstein was nigh involuntarily conveyed by a British gunboat from Palma de Mallorca, where he had been marooned, to Marseilles, from where, it seems, he proceeded to Paris.

Fox has Enrique Pages holding forth at the Spanish branch, Managing Director Horen having gone to Marseilles, and then to Paris. Radio has Blanco "pinch-hitting" for Trillo, who is now at Marseilles, en route from Rome to Barcelona.

Paramount has Vidal Batet, in lieu of Mr. Messeri, who likewise fled to Marseilles and to Paris, but last week the conserje (porter) in Paramount's office seemed to be the "Largo-al-factotum" and to be making up the collective minds of the puzzled and distraught Paramount employees.

Columbia is faced with an interesting situation in that the man now in charge of that company's branch, who had assumed charge, one Armando Manez, went over to the Spanish Anarchists forces, and the assistant manager, under Managing Director Gottlieb (likewise in Paris) appears to have no other choice, in view of the prevailing political situation, but to follow Manez' orders. A third member of the Columbia sales family, Harold Walker, a British subject, is one of three permitted by the National Labor Federation and the Spanish Anarchists Federation to work on the premises, according to a sign on the door, which Columbia has placed instead of the display certificate provided.

Certificate Issued by U. S. Consul To Protect Companies in Barcelona



When distributors at Barcelona in war-torn Spain were advised that under the law their subsidiaries there were Spanish corporate entities and therefore that their properties could not be placed under the protection of the United States Government, the certificate reproduced herewith was drawn up for posting on the front of the door of each of the companies and signed by Lynn W. Franklin, consul, to protect the film stocks at least temporarily against looting and burning by the quasi-guerrillas racing through the city streets.

The certificate reads: "In this building, located at Ramba Cataluna, 60, there is American property belonging to United Artists which should be respected." (Signed) Lynn W. Franklin, Consul.



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Based on the novel by Eric Hatch

Directed by GREGORY LaCAVA

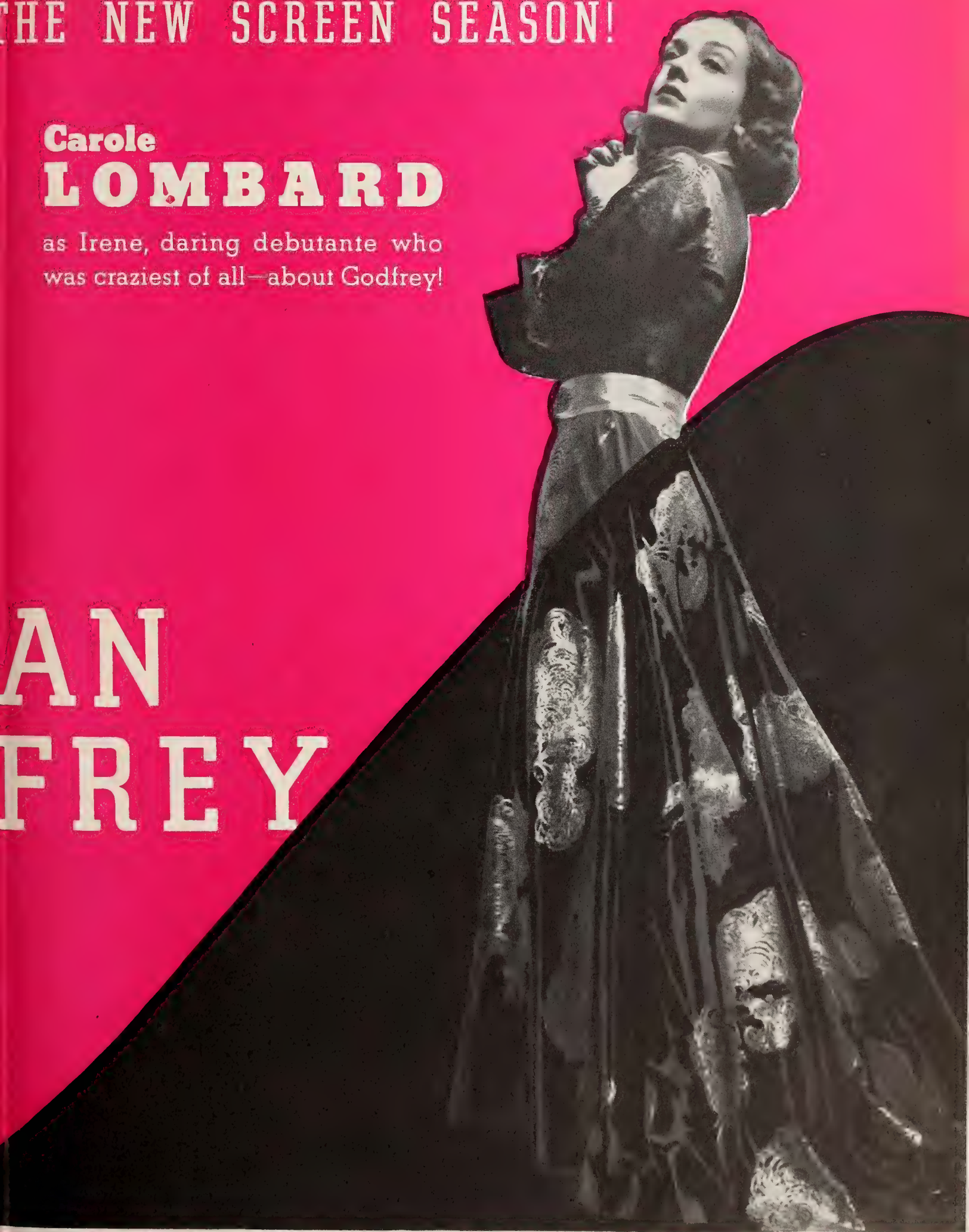
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TECHNOLOGICAL

The Bluebook School

Conducted by F. H. RICHARDSON

ANSWER TO QUESTION NO. 32

Bluebook School Question No. 32 was: (A) Name two types of "ground" and cite examples of each. (B) What action in the cell causes a storage battery to lose voltage in course of discharging?

The following made acceptable replies: C. Rau and S. Evans; D. Danielson; B. DeVietti; C. Hawkins; G. E. Doe; A. F. Sprafke; W. Limmroth; P. and L. Felt; C. Champney; J. R. Prater; W. H. Edmonds; T. F. Bochert; Chas. Oldham; A. L. Cooper; C. L. Loft; R. A. Hooker; C. A. Ellison; D. E. Birdsong; C. Lonie; S. O. Sears; C. G. Jones; H. B. Smith; L. Cimikoski; P. S. Stallings, Jr.; G. Johnson and L. R. Spooner; C. and S. E. Gay; D. Emmerson; R. Tomkins; W. D. Samuels; D. L. Barrett; H. and F. C. Winkle; M. Hicks and J. L. Durante; S. T. Roth, M. L. Lawrence, D. J. Green, J. W. Ruther and P. Daniels; T. H. Morton, F. H. and L. Klar; S. Myers and O. L. Harris; D. W. Williams; I. C. Croft; W. L. McDaniels; B. L. Shaw; C. L. Edwards; W. D. Wagner and E. C. Moore; R. Galley, R. T. Digby, J. F. Seidman and G. L. Snow; H. V. Nathan; J. Jacobs; C. L. Hauber; R. B. McCullough; H. D. Lally; J. Lansing and R. D. Oberleigh; J. S. Knight and F. T. Hamilton; J. J. Smith; L. Evans; N. Nathan, S. D. Singer, E. N. Quinn and H. T. Bell; O. E. Parker and L. L. Lewis; T. L. Jones; H. H. Lantry; N. R. Tomlinson; G. W. Scott; E. B. Hibbard; M. Wentworth; J. E. Smith; R. L. Jones; C. C. Lowery; B. L. Knox and H. E. Lytle; O. R. Johnson; T. N. Powell and N. T. Brown; R. Morris; H. T. Todd and F. H. Dodson; W. Hobart, L. A. Keller and S. Ball; P. Redman and N. G. Kilgen; R. Mills and J. R. Perkins; M. J. O'Brien; A. Garlock and J. B. Roth; W. Smith; H. S. Joy; F. K. Monroe; R. L. Norton; M. R. Ray; R. E. Hartmann; B. L. Stacy and W. S. Poulson.

The following answers to Section A have been selected for publication: D. Danielson says: "'Ground' is a term that in modern practice has a rather flexible meaning. Strictly speaking, a ground exists where one or both sides or polarities are connected with the earth, with or without current flow resulting. A concrete example would be an electrical connection due possibly to ruptured insulation between a wire and its conduit. The conduit itself is grounded, therefore the connection from polarity to earth is complete. In a broader sense an electrical connection between a polarity and a part of a machine not intended to be charged, is not a true ground. Nevertheless the polarity is said to be 'grounded' to the frame. This type of ground may be intentional for the purpose of electrical conduction, but in such case both polarities must have connection, usually through some piece of electrical equipment, with the unintentional path."

G. E. Doe replies: "In its true sense a 'ground' indicates connection of one or both sides of a circuit, or rather of polarity, connected with the earth, either through deliberate action or from some unintended cause. The Edison three-wire system employs a true ground for its neutral wire in order to prevent, so far as is possible, charging apparatus connected thereto (conduit, for example) at the voltage of the outer, high-voltage wires. Accidental current carrying connection of a live wire with its conduit would constitute a true ground.

"Another sense in which the term 'ground' is applied is contact of one or both polarities with some piece of the equipment that is not supposed to be charged. A lamp frame, motor generator frame, etc., are examples. This is one type of 'ground' as the term is now used. Still a third is where, for example, current is carried to one side of a piece of electrical apparatus by an insulated wire, whereas the other side of the power source and equipment to be served is 'grounded' to the frame, which is made to serve as an electrical conductor. This now is the almost universal practice in automobiles, the frame acting as one side of one or more circuits."

B. DeVietti says: "Two types of ground are: (1) The permanent ground, employed as a means of limiting voltage charge in case of accidental ground. (2) Accidental ground, caused by insulation fault, or by some other path, permitting electrification of something not pertaining to the circuit. As an example, an accidental connection of polarity, one or both, to the projector lamp frame, lamphouse or some other part of the projector metallic structure."

C. Champney set the matter forth concisely, as follows: "There are two types of ground. One is where either or both positive or negative come into contact with earth, with or without evidence of current leakage. The other is where negative and positive come into contact (High resistance contact, else it would be a short.—F. H. R.) with each other through some unintended path."

W. Limmroth says: "There are two types of ground. In one either or both polarities may be connected to earth, with or without evidence of current flow. In the other, both polarities may have connection through some conductor other than earth, resulting in charging the conductor (a lamp frame, for example) resulting usually in unintended loss of power.

"As examples, one wire of a standard two-wire circuit makes electrical contact with its conduit, which is grounded, resulting in current leakage if it be a three-wire system, since the neutral is grounded. (Maybe so—maybe no, friend Limmroth. Maybe too much resistance between accidental ground and neutral ground.—F. H. R.) However, the neutral wire of the same circuit may be grounded to the conduit, but in that case there will be no current flow.

"There also are many cases where polarities are accidentally connected by mediums other than earth. Carbon dust on lamp insulation may supply a path for slight current leakage and that is called a 'ground.' If the leak was in one insulation the only result would be to charge the lamp frame with

(*Continued on page 92*)

BLUEBOOK SCHOOL QUESTION NO. 37

(A) What is one of the most important things in sound projection—in fact what is *the* one most important thing?

(B) What is the relation between the speed of intermittent movement and width of the rotating shutter?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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TECHNOLOGICAL

(Continued from page 90)

E. M. F. If there be a leak at both positive and negative insulations, then current leakage would occur. In any ground the current loss depends upon the amount of resistance offered by the connection."

J. R. Prater answers: "Two types of ground are: (a) A connection to earth of either or both polarities, whether current flows through the earth between the contacts or not. (b) An unintentional current-carrying connection between polarities through material other than earth.

"Conduit and other exposed parts of electrical apparatus, such as motor-generator frames, projector frames and mechanisms, lamp houses, et cetera, are purposely connected (grounded) to earth as a protection from shocks to those coming into accidental contact with them. Grounding the neutral of an Edison three-wire system reduces the voltage between ground and either ungrounded wire to half the maximum voltage of the system.

"Unintentional grounds may result from innumerable causes. Dust may settle across the insulation between polarities, providing voltage charge to the lamp frame, plus limited current leakage. Conducting material may fall across exposed parts or otherwise come into contact with both polarities of a circuit. A worn spot or break in insulation may supply a path between polarities. Weakened insulation inside conduit may permit leakage of 'juice' to conduit, and thence to ground, where a path is offered to opposite polarity if it be an Edison three-wire, or if there be a 'ground' in opposite polarity in a straight two-wire circuit."

Which, I think you will all agree, is the best answer of the series, which is not meant as a criticism of the others, but as a statement of fact tending to incite men to dig in and send the very best possible answers. Unless I am in error, the diplomas received later by those who successfully complete the course will have real value, therefore they are worth working for. Don't delay answers too long. For example, A. F. Sprafke sent an excellent answer to No. 31, but it came too late for consideration, as did 11 other replies.

(B) J. R. Prater says: "The formation of lead sulphate on both positive and negative plates of a storage battery during the course of discharging insulates the active material of the plates from the sulphuric, which latter is the active element of the battery, thus gradually slowing up the chemical action and in consequence reducing the voltage of the cell. With prolonged discharging sufficient lead sulphate will be deposited to so thoroughly insulate the plates that no appreciable chemical action will take place, whereupon the battery is said to be 'dead.'"

Messrs. Rau and Evans reply: "In course of discharging, a storage battery cell will lose voltage because lead sulphate is formed on the plates, and since that element is in the nature of an insulator, the voltage of the cell will necessarily gradually drop."

I think I will here add excerpts of matter from the fifth edition of Bluebook Volume 3, which was passed upon as correct by the makers of Exide Batteries.

"Further investigation disclosed the fact that after two lead plates were immersed in a bath of sulphuric acid and water of certain strength and these plates were connected, one to positive, the other to negative of an electric generator, after a time these plates themselves became a source of electric power. . . . It was further found that the energy of the plates gradually diminished as power was taken from them until they became 'dead.' . . . That they could be again recharged and their restored power used. That this process could be repeated many times. It was found that in 'charging' the plates a compound known as lead peroxide was formed on the positive plate, whereas the negative plate surface was changed into spongy, or porous lead. . . . It was found that in discharging the peroxide on positive and spongy lead on negative reacted chemically with the sulphuric acid bath (electrolite) so that both plates were covered completely with lead sulphate. . . . This chemical reaction went on until and when it finally stopped, due to all the lead peroxide of the positive plate and pure lead of the negative being converted into lead sulphate, the electric power was exhausted."

You will observe that this differs in fact somewhat from the replies of friends Prater and Rau and Evans, but the effect would be precisely the same either way. In one it is attributed to insulation; in the other exhaustion of the chemical action. After considerable search I have been unable to ascertain definitely just which is correct, but, as said, either way the effect would be identical; at least, so far as I can see.

Sidney-Fonda Co-starring

Sylvia Sidney and Henry Fonda will have the leading roles in Walter Wanger's first film under the United Artists banner, "Three Time Loser," and in the picture to be produced by him in the Cinema City now being built by the Italian Government just outside Rome.

Vitagraph Promotes Cohen

Wolfe Cohen, who has been manager of Vitagraph, Ltd., in Winnipeg, Canada, has been made Vitagraph general manager for the entire dominion with offices in Toronto. Harry Paynter, formerly general manager for the dominion as well as branch manager in Toronto, remains as branch manager.

Toy Contract Renewed

Scrappy will continue as star of the Durable Toy & Novelty Company's line of toy films for another year under a renewal contract signed by that company and Columbia Pictures Corporation, owner of the animated cartoon character.

Wanger To Use U.A. Studio

After lengthy negotiations, Walter Wanger has closed a deal with United Artists and will shoot next year's films at the company's studio in Hollywood.

Color Shorts Scheduled

Arrangements for color equipment are being made by Paul Hoefler, who is planning a series of short subjects.

Companies Resume Cuban Shipments

Major distributors in New York have resumed the shipments of motion pictures to Cuba, following the abandonment last week by the Cuban Government of the Manhattan office of the censor board. Pictures now will be censored in Havana, without charge, as was the practice before the institution of the New York office.

Although distributors in New York do not expect to receive official copies of the Cabinet decree dissolving the New York branch until next week, the decree has been officially published in Havana and activity has been resumed.

Four Contracts Settled At Paramount Studios

Announcements were made during the week of the settlement of four contracts by the Paramount studios in Hollywood. Glendon Allvine has left the company following the succession of Jeff Lazarus to the post of story chief; E. Loyd Sheldon, associate producer, will leave the studio on completion of "Girl of the Jungle," and Gabe Yorke, formerly Paramount director of publicity, announced that he had reached an agreement with the company. Discussions are under way for settlement of the contract of Henry Henigson, also an associate producer.

RCA Post Goes to E. C. Dent

Appointment of Ellsworth C. Dent, former chief of the Motion Picture Division, United States Department of Interior, as Director of the RCA Victor Educational Division, was announced by Thomas F. Joyce, Advertising and Sales Promotion manager, under whose supervision the educational activities will be carried on.

Warner Promotes Bilson

Jack L. Warner, prior to his departure from Hollywood for New York, signed George Bilson, former trailer chief, to a writer-director-supervisor contract. Sanford Abrams succeeds Mr. Bilson in charge of trailers.

Paramount Holds Raft

George Raft has signed a new two-year contract with Paramount to take effect following his current pact, which has six months to run. The company has also closed with William Wellman, director, and Roscoe Karns, on new contracts.

ITOA Sets Contract

Arrangements have been completed between the Independent Theatre Owners Association and the Film Delivery Association of New York whereby the film transportation companies will continue to handle shipments to and from New York and New Jersey exchanges for the next 10 years.

Union Offices Moved

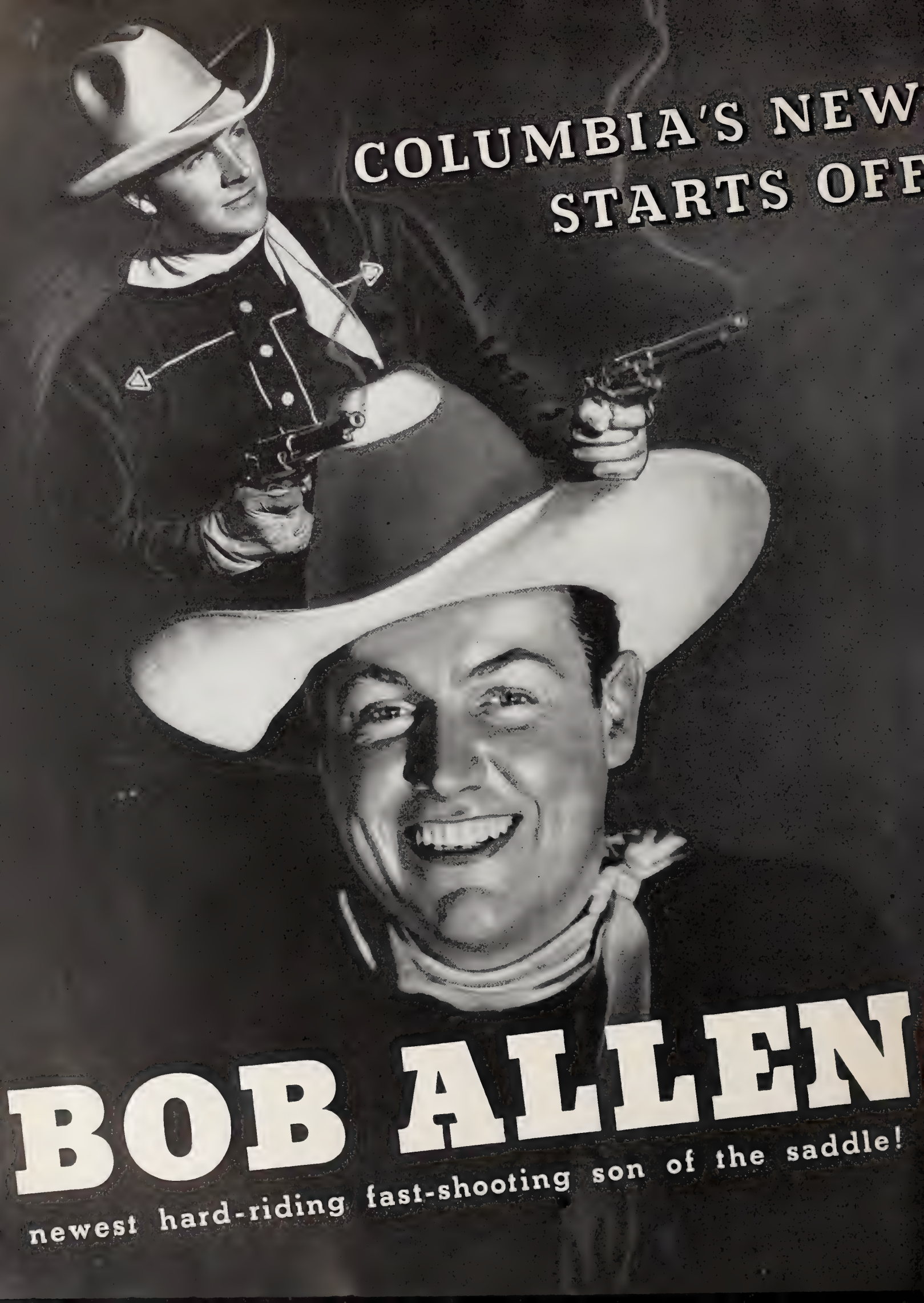
The executive staff and all west coast studio locals of International Alliance of Theatrical Stage Employees in Hollywood have transferred their offices to the Taft Building.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 15, 1936, from 102 theatres in 17 major cities of the country was $1,074,420, a decrease of $9,541 from the total for the preceding week ended August 8, 1936, when 107 theatres in 18 large cities aggregated $1,083,961.

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Theatres			Current Week		Previous Week		High and Low Gross	
Boston			**Picture**	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)**	
Boston	3,246	35c-65c	"And So They Were Married" (Col.) and "Grand Jury" (Radio) (6 days) (25c-65c)	9,500	"Crash Donovan" (Univ.) and "Moonlight Murder" (MGM)	10,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere")	35,000
							Low 6-13-36 "The Harvester" and "Abdul the Damned"	4,000
Fenway	1,382	30c-50c	"The Green Pastures" (W. B.) and "Spendthrift" (Para.)	4,000	"Earthworm Tractors" (F.N.) and "Educating Father" (20th Cent.-Fox)	4,000	High 3-14-36 "The story of Louis Pasteur" and "The Voice of Bugle Ann"	8,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	2,500
Keith's Memorial	2,907	25c-65c	"Mary of Scotland" (Radio)	14,000	"Meet Nero Wolfe" (Col.)	12,000	High 2-29-36 "Follow the Fleet"	37,000
Loew's Orpheum	2,970	25c-55c	"Suzy" (MGM) and "Counterfeit" (Col.)	13,000	"The Devil Doll" (MGM) and "We Went to College" (MGM)	12,000	Low 8-17 "Jalna"	5,500
							High 11-16 "Mutiny on the Bounty"	25,000
Loew's State	3,537	25c-55c	"Suzy" (MGM) and "Counterfeit" (Col.)	11,500	"The Devil Doll" (MGM) and "We Went to College" (MGM)	11,000	Low 6-27-36 "Sins of Man" and "Half Angel"	9,000
							High 11-16 "Mutiny on the Bounty"	24,500
Metropolitan	4,332	35c-65c	"To Mary—with Love" (20th Cent.-Fox) (plus stage show)	23,000	"Rhythm on the Range" (Para.) (on stage: Benny Davis and revue)	23,000	Low 7-6 "Sanders of the River" and "Unknown Woman"	7,500
							High 4-6 "Private Worlds" (plus stage show)	56,000
Paramount	1,793	25c-50c	"The Green Pastures" (W. B.) and "Spendthrift" (Para.)	6,000	"Earthworm Tractors" (F.N.) and "Educating Father" (20th Cent.-Fox)	6,000	Low 7-20 "Men Without Names"	14,000
							High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann"	15,000
							Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	4,000
Buffalo								
Buffalo	3,489	30c-50c	"Rhythm on the Range" (Para.)	13,200	"Suzy" (MGM)	17,100	High 4-27 "Mississippi"	23,800
Century	3,000	25c	"Spendthrift" (Para.) and "Forgotten Faces" (Para.)	6,000	"White Fang" (20th Cent.-Fox) and "Human Cargo" (20th Cent.-Fox)	5,200	Low 7-27 "Broadway Gondolier"	6,600
							High 1-11-36 "King of Burlesque"	9,500
Great Lakes	3,000	25c-40c	"The Green Pastures" (W.B.) (4 days—2nd week)	3,800	"The Green Pastures" (W.B.) (1st week)	10,500	Low 8-3 "Mad Love" and "Dog of Flanders"	3,800
							High 11-16 "Mutiny on the Bounty"	22,000
Hippodrome	2,500	30c-50c	"Suzy" (MGM)	7,500	"The Devil Doll" (MGM) and "We Went to College" (MGM)	7,500	Low 4-11-36 "Three Godfathers" and "Her Master's Voice"	4,900
							High 2-9 "David Copperfield"	17,200
Lafayette	3,300	25c	"Counterfeit" (Col.) and "Abdul the Damned" (Col.)	6,500	"Secret Agent" (GB) and "One Way Ticket" (Col.)	6,800	Low 4-11-36 "Timothy's Quest" and "My Marriage"	3,800
							High 1-12 "Broadway Bill"	17,100
							Low 7-27 "A Notorious Gentleman" and "Strange Wives"	4,100
Chicago								
Apollo	1,400	30c-60c	"San Francisco" (MGM) (2nd week)	5,600	"San Francisco" (MGM) (1st week)	6,000	High 3-21-36 "The Story of Louis Pasteur"	11,800
Chicago	4,000	35c-68c	"To Mary-with Love" (20th Cent.-Fox) (plus stage show)	47,200	"Rhythm on the Range" (Para.) (on stage: Major Bowes' Dance Band and Amateurs)	39,000	Low 5-25 "The Devil is a Woman"	1,000
							High 1-18-36 "The Bride Comes Home"	56,600
							Low 4-27 "Living on Velvet"	24,000
Garrick	900	30c-60c	"Suzy" (MGM)	6,900	"Poor Little Rich Girl" (20th Cent.-Fox)	6,800	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo"	9,700
							Low 5-4 "One New York Night"	3,000
Oriental	3,490	25c-40c	"Devil's Squadron" (Col.) (plus stage show)	16,500	"Palm Springs" (Para.) (on stage: Fur Show and Vaudeville)	15,000	High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs)	25,500
							Low 9-21 "Man on the Flying Trapeze"	13,400
Palace	2,509	25c-60c	"Mary of Scotland" (Radio) (plus stage show)	26,500	"Secret Agent" (GB) (on stage: Bill Robinson)	22,000	High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show)	35,200
							Low 4-11-36 "Love Before Breakfast"	6,000
Roosevelt	1,591	30c-60c	"Rhythm on the Range" (Para.)	11,300	"Suzy" (MGM) (2nd week)	11,000	High 1-5 "Forsaking All Others"	27,000
State-Lake	2,776	20c-35c	"Parole" (Univ.) (plus stage show)	14,200	"M'Liss" (Radio) (on stage: Verne Buck and revue)	14,400	Low 11-23 "O'Shaughnessy's Boy"	7,000
							High 3-23 "The Little Minister"	17,000
United Artists	1,700	30c-60c	"The Green Pastures" (W.B.) (2nd week)	13,000	"The Green Pastures" (W.B.) (1st week)	17,600	Low 7-20 "Alias Mary Dow"	8,000
							High 2-29-36 "Modern Times"	35,500
							Low 4-13 "Vanessa: Her Love Story"	10,000
Cleveland								
Allen	3,300	30c-42c	"To Mary—with Love" (20th Cent.-Fox)	7,000	"The Green Pastures" (W.B.)	6,000	High 1-12 "Bright Eyes"	9,000
Hippodrome	3,800	30c-42c	"Girls' Dormitory" (20th-Cent.-Fox)	12,750	"To Mary—With Love" (20th Cent.-Fox)	15,500	Low 6-22 "The Daring Young Man"	1,300
							High 9-21 "Top Hat"	27,500
RKO Palace	3,100	30c-60c	"Satan Met a Lady" (W. B.) (on stage: Three Stooges)	21,000	"Public Enemy's Wife" (W.B.) (on stage: Duke Ellington and Band)	18,500	Low 8-24 "Dante's Inferno"	5,250
							High 4-6 "Transient Lady"	39,000
State	3,400	30c-42c	"Rhythm on the Range" (Para.)	12,000	"The Devil Doll" (MGM) (on stage: Marx Brothers) (30c-60c)	26,000	Low 6-8 "Break of Hearts"	5,500
							High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston)	40,500
Stillman	1,900	30c-42c	"Things to Come" (U.A.) (25c-35c)	3,000	"Suzy (MGM)	6,000	Low 3-16 "Folies Bergere"	6,000
							High 7-25-36 "San Francisco"	11,000
							Low 5-9-36 "Too Many Parents"	2,000
Denver								
Aladdin	1,500	25c-50c	"The Green Pastures" (W.B.)	4,500	"White Fang" (20th Cent.-Fox)	3,000	High 3-28-36 "Little Lord Fauntleroy"	5,000
							Low 6-22 "Nell Gwyn" and "My Heart Is Calling"	600
Broadway	1,500	25c-40c	"White Fang" (20th Cent.-Fox)	1,500	"Suzy" (MGM)	3,000	High 5-16-36 "The Great Ziegfeld" (50c-$1.36)	8,000
							Low 12-28 "Unfinished Symphony"	300
Center	1,500	15c-35c	"Navy Born" (Republic) (plus stage show)	4,000	"Jack Ahoy" (GB) (plus vaudeville)	2,500		
Denham	1,500	25c-40c	"Rhythm on the Range" (Para.) (4 days—2nd week)	3,500	"Rhythm on the Range" (Para.) (1st week)	6,500	High 2-29-36 "Klondike Annie"	13,000
			"I'd Give My Life" (Para.) (3 days)	1,500			Low 8-24 "Without Regret"	1,750
Denver	2,500	25c-50c	"To Mary-with Love" (20th Cent-Fox) (plus stage band)	9,500	"The Green Pastures" (W.B.) (plus stage band)	11,500	High 11-16 "Mutiny on the Bounty"	15,000
							Low 12-28 "Here Comes the Band"	1,500
Orpheum	2,600	25c-40c	"The Devil Doll" (MGM) and "Grand Jury" (Radio)	5,000	"The Big House" (MGM) and "Dancing Lady" (MGM) (re-issue)	8,000	High 5-18 "Romance in Manhattan"	16,000
							Low 12-28 "The Perfect Gentleman"	2,000
Paramount	2,000	25c-40c	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "The Big Noise" (W.B.)	3,500	"Border Patrolman" (20th Cent.-Fox) and "I Stand Condemned" (U.A.)	2,500	High 5-11 "Bride of Frankenstein"	7,000
							Low 11-30 "Bad Boy"	800


COLUMBIA'S NEW
STARTS OFF
BOB ALLEN
newest hard-riding fast-shooting son of the saddle!

WESTERN STAR WITH A BANG! . . .

THE Hollywood REPORTER

'UNKNOWN RANGER' SWELL START FOR ALLEN SERIES

Pic Best Of Kind For Many Months

"THE UNKNOWN RANGER"
(Darmour-Columbia)

This first Bob Allen western produced by Larry Darmour for Columbia release sets a new altitude record for freshness of story and originality of treatment. It is the most entertaining broncho play seen hereabouts for many moons and audiences will heartily agree wherever westerns are box-office currency.

It presents Bob Allen in his first cowboy lead and will at once establish him among the favorites. He has presence, a good voice and an ingratiating smile, and rides, ropes and shoots with the best.

The support is first rate. Martha Tibbett is the rancher's friendly daughter who knows a handsome he-man the minute her eyes light on him and makes a believable and gracious heroine. Six-year-old Buzzy Henry, who can ride and do rope tricks, is her smart comedy stooge. Harry Wood is a heartily hissable villain who never misses a chance for a dirty crack or a dirty trick. Hal Taliaferro as a boastful cowhand lends several good touches of comedy, and Edward Hearne is excellent as the honest rancher who gives Bob his chance.

There is some sprightly cowboy music by Lee Zahler, especially a comic song, "The Flaming Fandango," sung and acted out for several laughs by Wally Wales and the cowboy assembly.

The direction of Spencer G. Bennet gets well off the beaten western track and sustains the interest resourcefully without a breakneck pace. The screenplay of Nate Gatzer does not need it, for it is meaty with colorful lines and plot twists. The photography of James S. Brown Jr., with superb desert locations, is eye-filling.

Producer Larry Darmour will have plenty of work to keep the pace he has set with this one.

MOTION PICTURE DAILY

"The Unknown Ranger"

(Darmour-Columbia)

HOLLYWOOD, Aug. 17.—Every western needs a little something different and this one makes two bids for distinction. Besides a full measure of hard riding, there is a fight between two stallions and some very fair roping and riding by a tiny boy, Buzzy Henry.

The engaging Robert Allen rescues Buzzy from a runaway team and gains the smiles of his sister, Martha Tibbetts, who persuades her ranch-owning papa to put him to work. Harry Woods is the subtle villain who has trained a stallion to lead mares from their home ranges. His nefarious scheme is discovered when a wild stallion joins the herd, but he is not delivered to the sheriff by brave Bob Allen until there has been a very energetic fist fight, a cattle stampede and the man-killing wild stallion has been broken on five minutes' notice. Hal Taliaferro sings a good cowboy ballad, "Frankie's Flaming Fandango," with words and music by Lee Zahler. Nate Gatzert wrote the original and screenplay and Spencer Gordon Bennet directed.

DAILY VARIETY DAILY

The Unknown Ranger

Presenting a new western star in the person of Robert Allen, Producer Larry Darmour reveals in 'The Unknown Ranger' that he has an attraction capable of lining up with the others which are bringing big cash returns to those houses which play the horse operas.

Story, direction, production and action in 'The Unknown Ranger' are all of the standard western variety and the picture should stack up well in those houses which feature such films.

Little 'Buzzy' Henry does a right smart piece of acting for a mite. He rides and ropes like a veteran and is a good feature for any film. Hal Taliaferro's performance as Allen's pal is a very good one and Harry Woods makes an excellent heavy. Martha Tibbetts is a good type for the ridin' sweetheart of a cowboy.

Well-timed introduction of cowboy songs and entertainment lightens up the picture considerably, and the photography by James S. Brown, Jr., and sound by Tom Lambert are up to standard. The picture has been nicely put together by Dwight Caldwell. The direction of Spencer Gordon Bennet keeps the action on a smooth plane throughout.

COLUMBIA PICTURES

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
			Picture	Gross	Picture	Gross	
Hollywood							
Chinese	2,500	30c-55c	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (2nd week)	14,000	"To Mary—With Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (5 days-1st week)	13,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Postal Inspector" (Univ.) and "Shakedown" (Col.) (5 days)	4,750	"The Devil Doll" (MGM) and "Grand Jury" (Radio)	5,900	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Bengal Tiger" (W.B.) and "Down the Stretch" (F. N.)	5,400	"Satan Met a Lady" (W.B.) and "Love Begins at Twenty" (F.N.)	9,000	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"To Mary-with Love" (20th Cent.-Fox)	5,500	"Poor Little Rich Girl" (20th Cent.-Fox) (2nd week)	5,100	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Rhythm on the Range" (Para.) and "Bunker Bean" (Radio) (2nd week)	3,500	"Rhythm on the Range" (Para.) and "Bunker Bean" (Radio) (1st week)	7,000	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum' n' Abner for Saturday and Sunday)
Loew's	2,800	25c-40c	"His Brother's Wife" (MGM)	10,000	"Meet Nero Wolfe" (Col.) and "Three Wise Guys" (MGM)	5,200	Low 3-16 "Transient Lady" 2,000 High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band) Low 4-6 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Girls' Dormitory" (20th Cent.-Fox) (plus vaudeville)	8,200	"Two Against the World" (F.N.) (plus stage show)	7,500	High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Rhythm on the Range" (Para.)	15,400	"To Mary—with Love"	12,000	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"His Brother's Wife" (MGM)	18,400	"Dancing Lady" (MGM) (re-issue)	10,800	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Secret Agent" (GB) and "Girl of the Ozarks" (Para.) (8 days)	5,500	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "Three Cheers for Love" (Para.) (6 days)	5,000	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"We Went to College" (MGM) (plus stage show)	7,200	"Meet Nero Wolfe" (Col.) (plus stage show)	7,400	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"State Fair" (20th Cent.-Fox) (5 days)	2,600	"Poor Little Rich Girl" (20th Cent.-Fox) (2nd week)	4,200	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Anthony Adverse" (W.B.) (2nd week)	16,000	"Anthony Adverse" (W.B.) (1st week)	18,700	
Four Star	900	30c-55c	"Nine Days a Queen" (GB)	6,000	"Secret Agent" (GB) (2nd week)	1,800	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l	750	35c-40c	"Ectasy" (Eureka) (4th week)	3,100	"Ecstasy" (Eureka) (3rd week)	3,500	High 7-25-36 "Ecstacy" 5,000 (6 days-2nd week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Postal Inspector" (Univ.) and "Shakedown" (Col.) (5 days)	5,000	"The Devil Doll" (MGM) and "Grand Jury" (Radio)	5,500	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (2nd week)	18,000	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (1st week)	17,500	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Rhythm on the Range" (Para.) (plus stage show) (2nd week)	16,500	"Rhythm on the Range" (Para.) (plus stage show) (1st week)	21,576	High 8-10 "Paris in Spring" 32,000 Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days)
W. B. Downtown	3,400	25c-40c	"The Bengal Tiger" (W.B.) and "Down the Stretch" (F.N.)	6,000	"Satan Met a Lady" (W.B.) and "Love Begins at Twenty" (F.N.)	9,800	High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"The Return of Sophie Lang" (Para.)	1,400	"The Crime of Dr. Forbes" (20th Cent.-Fox) (4 days) and "Sins of man" (20th Cent.-Fox) (3 days)	1,300	High 7-25-36 "Sons O' Guns" 2,100 Low 8-1-36 "Human Cargo" 1,200
Minnesota	4,000	25c-55c	"Rhythm on the Range" (Para.)	12,500	"Suzy" (MGM)	10,000	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Earthworm Tractors" (F.N.)	7,000	"Let's Sing Again" (Radio)	5,600	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"His Brother's Wife" (MGM)	8,000	"White Fang" (20th Cent.-Fox)	5,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 8-8-36 "White Fang" 5,000
World	400	25c-40c	"Show Boat" (Univ.) (8th week)	2,500	"Show Boat" (Univ.) (7th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (18th week)	15,600	"The Great Ziegfeld" (MGM) (17th week)	14,400	
Capitol	4,700	25c-85c	"The Devil Doll" (MGM)	20,000	"Suzy" (MGM) (2nd week)	21,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"Public Enemy's Wife" (W.B.) and "Ticket to Paradise" (Republic) (5 days)	4,500	"The Bride Walks Out" (Radio) and "Grand Jury" (Radio)	8,000	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	35c-99c	"Rhythm on the Range" (Para.) (on stage: Phil Spitalny and (Orch.) (2nd week)	29,000	"Rhythm on the Range" (Para.) (on stage: Phil Spitalny and Orch.) (1st week)	35,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"Down to the Sea" (Republic)	6,200	"The Final Hour" (Col.)	6,000	
Rivoli	2,200	40c-99c	"The Road to Glory" (20th Cent.-Fox)	39,000	"The Return of Sophie Lang" (Para.) (2nd week)	5,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Mary of Scotland" (Radio) (plus stage show) (2nd week)	88,000	"Mary of Scotland" (Radio) (plus stage show), (1st week)	100,500	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"M'Liss" (Radio) (plus stage show)	25,000	"Three Cheers for Love" (Para.) (plus stage show)	25,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"Jailbreak" (W.B.)	9,000	"The Bengal Tiger" (W.B.)	11,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

MOHICANS TOMAHAWKS RECORDS IN FIRST FOUR OPENINGS . . . . . !



Loew's, Rochester THE LAST OF THE MOHICANS OPENED TO GREAT BUSINESS STOP LIKED BY OLD AND YOUNG APPLAUDED AT END OF EACH SHOWING ALMOST TEARING DOWN HOUSE STOP AUDIENCE REACTION MARVELOUS BUSINESS GREAT CRITICS OVERWHELMED BY PICTURE STOP LOOKS LIKE YOU HAVE ANOTHER HIT.

Palace, Saratoga WORLD PREMIERE LAST OF MOHICANS OPENED HERE TODAY STOP RECEPTION TREMENDOUS STOP BECAUSE OF PUBLIC DEMAND WE HAVE PUT IN TWO EXTRA SHOWS DAILY STOP LONG LINES IN FRONT OF BOX OFFICE THIS MORNING STOP LOOKS LIKE BIGGEST WEEK OF YEAR.

Loew's State, Syracuse LAST OF MOHICANS CAUSES NEAR RIOT HOUSE SOLD OUT IN LESS THAN AN HOUR AFTER OPENING CRITICS RAVED THEN GAVE MOHICANS FULL PAGE PUBLICITY THIRD DAY EVEN EXCEEDED FIRST DAYS TAKE.

Vendome, Nashville MOHICANS OPENED TO LINE ALMOST TWO BLOCKS LONG STANDING ROOM BEFORE FIRST PERFORMANCE OVER COMMENTS VERY FAVORABLE AUDIENCE APPLAUDED ALMOST CONTINUOUSLY DURING PICTURE.

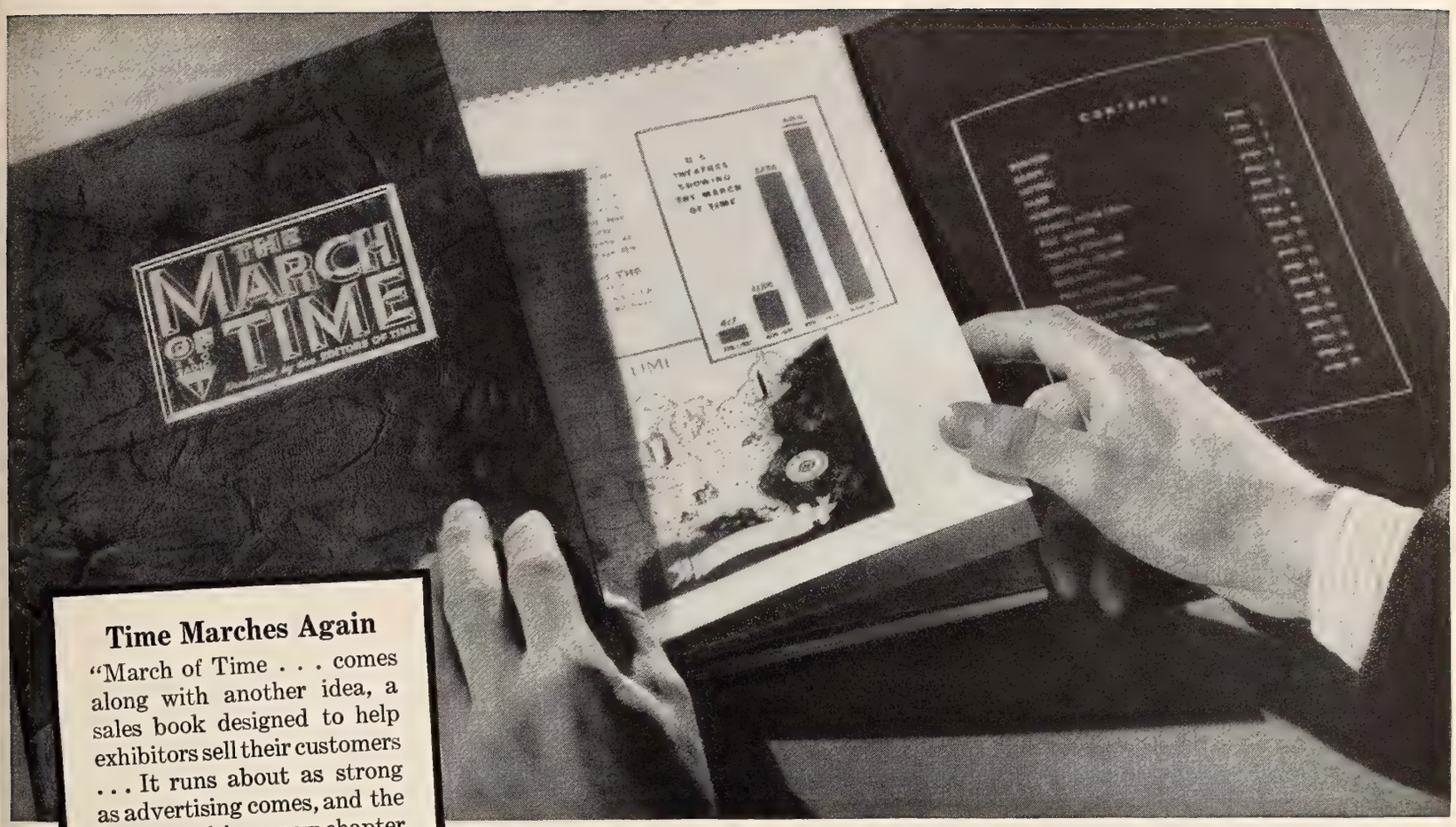
James Fenimore Cooper's

THE LAST OF THE MOHICANS

RELEASED THRU UNITED ARTISTS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)	
			Picture	Gross	Picture	Gross		
Oklahoma City								
Capitol	1,200	10c-41c	"Satan Met a Lady" (W.B.) (8 days)	3,100	"Let's Sing Again" (Radio)	1,800	High 3-9 " Wings in the Dark"	3,700
							Low 5-9-36 "Big Brown Eyes"	1,300
Criterion	1,700	10c-55c	"Earthworm Tractors" (F.N.)	4,200	"Rhythm on the Range" (Para.)	8,600	High 9-14 "Steamboat Round the Bend"	10,000
							Low 11-2 "The Case of the Lucky Legs"	2,500
Liberty	1,500	10c-36c	"The Border Patrolman" (20th Cent.-Fox) (4 days)	1,400	"The Last Outlaw" (Radio) (4 days)	700	High 1-19 "Gentlemen Are Born" and "Crime Doctor"	4,200
			"The First Baby" (20th Cent.-Fox) (3 days)	400	"The Country Beyond" (20th Cent.-Fox) (3 days)	1,300	Low 10-26 "Little Big Shot" and "I Live for Love"	1,500
Midwest	1,500	10c-55c	"His Brother's Wife" (MGM)	6,500	"To Mary—with Love" (20th Cent.-Fox)	5,000	High 11-16 "Mutiny on the Bounty"	8,800
							Low 8-24 "The Farmer Takes a Wife"	1,800
Omaha								
Brandeis	1,200	25c-40c	"Two Against the World" (F.N.) and "Blackmailer" (Col.)	2,700	"Meet Nero Wolfe" (Col.) and "M'Liss" (Radio)	3,600	High 9-14 "Top Hat"	9,500
							Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path"	2,600
Omaha	2,200	25c-40c	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox)	10,000	"One Rainy Afternoon" (U.A.) and "Things to Come" (U. A.)	4,200	High 7-11-36 "San Francisco" and "The First Baby"	11,600
							Low 10-5 "Dante's Inferno" and "She Gets Her Man"	3,600
Orpheum	3,000	25c-40c	"The Devil Doll" (MGM) and "The Big Noise" (W.B.)	7,200	"Spendthrift" (Para.) and "Till We Meet Again" (Para.)	7,400	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis)	21,150
							Low 12-28 "Mister Hobo" and "Three Kids and a Queen"	5,800
Philadelphia								
Arcadia	600	25c-50c	"Society Doctor" (MGM) (re-issue)	3,600	"Poppy" (Para.)	2,500	High 1-25 "The Bride Comes Home"	4,800
							Low 9-21 "Bonnie Scotland"	800
Boyd	2,400	40c-55c	"To Mary-with Love" (20th Cent.-Fox)	14,500	"The Green Pastures" (W.B.) (2nd week)	12,000	High 1-4-36 "A Tale of Two Cities"	30,000
							Low 8-17 "Jalna"	6,000
Earle	2,000	25c-55c	"Easy Money" (Invincible) (plus stage show), (6 days)	12,500	"Three Cheers for Love" (Para.) (on stage: Charlie Chase)	13,500	High 1-4-36 "Miss Pacific Fleet"	22,000
							Low 10-5 "I Live for Love"	9,500
Fox	3,000	40c-65c	"Rhythm on the Range" (Para.) (plus stage show)	20,500	"Charlie Chan at the Race Track" (20th Cent.-Fox) (plus stage show)	11,000	High 5-9-36 "Under Two Flags" (plus stage show)	31,000
							Low 9-28 "Redheads on Parade"	7,500
Karlton	1,066	25c-40c	"Grand Jury" (Radio) (4 days)	800	"Satan Met a Lady" (W.B.)	2,900	High 10-5 "Top Hat"	6,300
							Low 6-1 "Dinky"	1,200
Keith's	2,000	30c-50c	"The Green Pastures" (W.B.)	2,500	"San Francisco" (MGM)	3,800	High 4-13 "Roberta"	5,800
							Low 1-2 "The Right to Live"	900
Stanley	3,700	40c-55c	"Suzy" (MGM) (2nd week)	15,000	"Suzy" (MGM) (1st week)	18,000	High 7-11-36 "San Francisco"	30,000
							Low 5-11 "Stolen Harmony"	4,000
Stanton	1,700	30c-50c	"Meet Nero Wolfe" (Col.)	5,000	"The Devil Doll" (MGM)	6,300	High 1-11-36 "Riffraff"	10,000
							Low 3-23 "Captain Hurricane"	1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (15th week)	2,500	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (14th week)	2,000	High 8-17 "Life Begins at Forty"	2,700
							Low 6-22 "My Heart Is Calling"	1,400
Broadway	1,912	30c-40c	"Private Life of Henry VIII" (U.A.) and "Society Doctor" (MGM) (re-issue)	8,000	"Suzy" (MGM) and "Navy Born" (Republic) (2nd week)	6,000	High 5-16-36 "The Singing Kid"	8,500
							Low 7-27 "Calm Yourself" and "Chinatown Squad"	4,000
Mayfair	1,700	30c-40c	"San Francisco" (MGM) (2nd week)	4,000	"San Francisco" (MGM) (1st week)	4,000	High 1-25-36 "A Midsummer Night's Dream"	12,000
							Low 1-19 "Behold My Wife" and "Defense Rests"	1,600
Orpheum	1,700	30c-40c	"Satan Met a Lady" (W.B.) and "It's Love Again" (G.B.)	7,000	"Rhythm on the Range" (Para.) and "Public Enemy's Wife" (W.B.) (2nd week)	6,000	High 9-28 "She Married Her Boss"	9,500
							Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland"	4,000
Paramount	3,008	30c-40c	"To Mary-with Love" (20th Cent.-Fox) and "Educating Father" (20th Cent.-Fox) (2nd week)	6,000	"To Mary—with Love" (20th Cent.-Fox) and "Educating Father" (20th Cent.-Fox)	7,000	High 4-20 "Private Worlds"	11,500
							Low 5-2-36 "The Witness Chair" and "Big Brown Eyes"	5,000
United Artists	945	30c-40c	"The White Angel" (F.N.) (2nd week)	5,000	"The White Angel" (F.N.) (1st week)	6,000	High 5-4 "Cardinal Richelieu"	9,000
							Low 6-8 "Age of Indiscretion"	4,000
San Francisco								
Clay	400	15c-35c	"Melody of Love" (Vienna) and "The Plow That Broke the Plains"	1,270	"Canzone Del Sole" (Europa)	1,285	High 12-28 "Peasants"	2,500
							Low 7-11-36 "Larsson's Second Marriage"	800
Embassy	1,400	15c-35c	"Dancing Lady" (MGM) and "The Big House)" (MGM) (re-issue) (9 days—3rd week)	3,500	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue) (2nd week)	4,200	High 4-11-36 "Penitente Murder Case"	6,500
							Low 12-7 "Two Sinners" and "$1,000 a Minute"	2,000
Fox	5,651	10c-35c	"Jailbreak" (W.B.) and "Secret Agent" (G.B.)	10,300	"Two Against the World" (F.N.) and "Navy Born" (Republic)	6,200	High 8-3 "Champagne for Breakfast"	14,800
							Low 11-30 "To Beat the Band" and "Freckles"	4,000
Geary	1,400	55c-$1.10	"Anthony Adverse" (W.B.) (2nd week)	11,500	"Anthony Adverse" (W.B.) (1st week)	14,000	.....	
Golden Gate	2,800	15c-40c	"The Last Outlaw" (Radio) (on stage: Eddie Cantor) (15c-55c))	34,000	"The Devil Doll" (MGM) (plus 10 acts of vaudeville)	18,900	High 2-15-36 "The Last Outlaw" (on stage: Eddie Cantor)	34,000
							Low 5-23-36 "Dancing Pirate" (plus stage band)	9,000
Orpheum	2,440	15c-40c	"Meet Nero Wolfe" (Col.) and "The Final Hour" (Col.)	10,000	"Counterfeit" (Col.) and "Border Patrolman" (20th Cent.-Fox) (2nd week)	6,700	High 7-20 "Love Me Forever"	16,780
							Low 10-26 "King Solomon of Broadway" and "Fighting Youth"	4,800
Paramount	2,670	15c-40c	"The Great Ziegfeld" (MGM) (15c-55c)	16,500	"Rhythm on the Range" (Para.) and "The Return of Sophie Lang" (Para.)	19,000	High 7-11-36 "San Francisco"	23,000
							Low 3-2 "Living on Velvet" and "All the King's Horses"	8,500
St. Francis	1,430	15c-40c	"San Francisco" (MGM) (3rd week)	10,000	"San Francisco" (MGM) (2nd week)	10,000	High 8-1-36 "San Francisco"	12,400
							Low 6-29 "No More Ladies"	5,000
Warfield	2,700	15c-40c	"His Brother's Wife" (MGM) and "Charlie Chan at the Race Track" (20th Cent.-Fox)	15,500	"The Green Pastures" (W.B.)	16,500	High 10-5 "I Live My Life" (plus stage show)	35,000
							Low 3-28-36 "Colleen" and "Too Many Parents"	13,000
Seattle								
Blue Mouse	950	25c-55c	"San Francisco" (MGM) (3rd week)	3,700	"San Francisco" (MGM) (2nd week)	3,700	High 11-30 "Mutiny on the Bounty"	6,100
							Low 2-16 "Million Dollar Baby" and "Notorious Gentleman"	2,900
Fifth Avenue	2,500	25c-55c	"Poor Little Rich Girl" (20th-Cent. Fox)	6,500	"The White Angel" (F.N.)	6,200	High 5-11 "Naughty Marietta"	10,200
							Low 4-25-36 "The Trail of the Lonesome Pine"	2,600
Liberty	1,800	20c-55c	"These Three" (U.A.) (3rd week)	3,950	"These Three" (U.A.) (2nd week)	5,450	High 9-28 "She Married Her Boss"	7,900
							Low 4-13 "White Lies" and "Happy Landing"	2,700
Music Box	950	25c-55c	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox)	3,400	"Suzy" (MGM)	3,600	High 2-16 "Roberta"	6,100
							Low 1-26 "The Man Who Reclaimed His Head"	2,850
Orpheum	2,450	25c-40c	"Mary of Scotland" (Radio) and "Three Cheers for Love" (Para.)	5,900	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox)	5,600	High 9-21 "Top Hat"	10,400
							Low 8-31 "Dante's Inferno" and "Lady Tubbs"	4,800
Palomar	1,500	15c-30c	"Bunker Bean" (Radio) (on stage: Major Bowes' Amateurs)	5,100	"Ticket to Paradise" (Republic) (plus vaudeville)	3,950	.....	
Paramount	3,050	20c-30c	"And Sudden Death" (Para.) and "Spendthrift" (Para.)	4,200	"Dancing Lady" (MGM) and "The Big House" (MGM) (re-issue) (15c-30c)	4,800	High 12-14 "Annie Oakley"	9,200
							Low 6-6-36 "Till We Meet Again" and "Times Square Playboy"	3,250



Time Marches Again

"March of Time . . . comes along with another idea, a sales book designed to help exhibitors sell their customers . . . It runs about as strong as advertising comes, and the series is writing a new chapter in sales promotion."

Says Veteran Showman Epes W. Sargent in *Variety*

NEW 20-PAGE BOOK HELPS THOUSANDS OF EXHIBITORS AT

BOX OFFICE!

THEATRES that sell THE MARCH OF TIME *know* its box-office value. And exhibitors who have put this new 20-page book to work know how it, too, can suggest practical ways of selling even more tickets. Writes Vincent R. McFaul of Buffalo Theatres, Inc., "Every theatre man should have this manual on one of the best short features being offered on theatre screens and one that actually attracts people to the box office." Comments Advertising Manager Sid Dannerberg of Warner Brothers Ohio Theatres, "Your manual is most comprehensive and an intelligent aid to a manager in selling this deserved subject to the public."

Selling THE MARCH OF TIME does not require a major campaign. Time and again, managers have shown how seemingly unimportant "trifles"—little things—can fan an uncommon amount of interest with patrons.

MARCH OF TIME'S new 20-page book is primed with dozens of these inexpensive selling tips, tagged by *Variety* as "scaled to meet *all* needs." Your copy is now available at your nearest RKO exchange. Get it today and put it to work!

ALL NEW . . . No. 8 NOW SHOWING

HIGHWAY HOMES

As the auto trailer booms a new industry, 500,000 people in the U. S. today roll across the nation wagging their homes behind them.

KING COTTON'S SLAVES

Sharecroppers' revolt in Arkansas reveals that both Planter and Sharecropper are slaves of the South's one-crop system.

ALBANIA'S KING ZOG

For Mussolini—primest piece of colonial plunder in Europe.

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF TIME

COURT ACTION EXTENDS 3 B&K CHICAGO LEASES

Marbro, Broadway Strand and Granada Reorganization Is Effected; Issue New Bonds

by WILLIAM F. CROUCH
in Chicago

After many discussions and considerable controversy between various groups of stockholders, the complete reorganization of three large Chicago motion picture theatre properties, with bond issues totaling $2,580,-300, has been announced by Dayton Keith, chairman of the American Bond and Mortgage Company bondholders' committee.

The new leases on the three theatres—the Granada, Marbro and Broadway Strand—have been made with the present lease holders, Balaban and Katz. The reorganization plans, approved by Judge Philip L. Sullivan in the United States District Court, provide for new corporations, stock of which goes to the holders of junior securities and stockholders of the old corporations.

In each of the three, new first mortgage twelve year bonds are being given to holders of present first mortgage bonds, drawing less interest than the original bonds. All of the new bonds are dated July 1, 1935, and interest to June 30, 1936, will be paid at the time of distribution of the new securities.

Under the new plan the theatre rentals are to be applied in payment of taxes, insurance, nominal administration expenses and interest. The remainder is to be used for retirement of the bonds up to a certain point. Then, if the funds available for retirement reach a satisfactory figure, dividends on the stock of the new corporation may be paid, Mr. Keith said.

The new leases, running for the same term as the new bonds, are on a graduated percentage basis with minimum guaranteed rentals. The minimum rent on the 3,937 seat Marbro theatre, 4106 West Madison Street, will be $90,000 annually, compared with a former $80,000 guarantee.

On the Granada theatre, 6427-45 Sheridan Road, with 3,442 seats, the minimum guarantee is $47,500. The 1,527 seat Broadway Strand, 1641 West Roosevelt Road, will have a reduced minimum rent of $27,000 compared with $27,500 formerly.

The Marbro bond issue outstanding is $1,431,-600 at 6½%. The Granada issue of $940,900 at 6½% will have its interest rate reduced to 3%. The Broadway Strand $207,800 issue, at 6½%, has been cut to 5%.

▽

Chicago's first "high priced" motion picture theatre, the Orpheum, will soon become history. Built in 1907, the 640 seat theatre, will be torn down this spring and a chain footwear store erected in its place. The Orpheum was the first Chicago theatre to charge more than ten cents and the first local theatre to run feature length pictures.

The house, for the past five years, has been operated by Warner Bros. Prior to that time it was under the management of Jones, Linick and Schaefer, who opened it in 1907 on a five cent admission policy, showing three short reels of film. In 1912 they raised the price to twice that amount, 10 cents.

When Warners were notified that the rental on the property would be raised they refused to accept the deal and the chain store people took over the lease. The location, which is now away from the center of theatrical activity in the loop, the smallness of the house and the high taxes and rental are factors in the Warner decision.

▽

Myrtle Friedman of the Twentieth Century-Fox exchange is the "CAPA Cruise Queen." Strong support from a legion of friends along film row gave her the chance to win the $50 award and serve as Queen of the midnight cruise which CAPA members and friends indulged in Tuesday evening.

▽

Demands of Chicago city officials that the new 2,000-foot reels have one inch space between the outer edge of the reel and the inner edge of the magazine will force the use of a 14-inch reel, distributors here say, according to Henry Herbel, president of the local Film Board. With the 14½-inch reel standard, a rewinding before the show starts would be required, he pointed out. Mr. Herbel said the home office of the Motion Picture Producers and Distributors of America had advised Chicago distributors to ignore the city ruling.

▽

Like a pair of London busmen on a holiday, Raymond Gallo and Gertrude Merriam, of the home office of Quigley Publications, made welcome visits to the Chicago office within the fortnight.

▽

A $200,000 order for motion picture film printers has been received by the local Bell & Howell plant. This figure is believed to be the largest amount ever expended for such equipment at one time. The sixteen automatic sound and picture printers are for the west coast laboratories of Paramount and Columbia.

▽

George Schaefer of United Artists was in Chicago this week seeking to close a product deal with B.&K. If the negotiations succeed, as is expected on Film Row, United Artists productions will return to the circuit's screens after an absence of several years.

▽

Members of the operator's union are conferring with local theatre executives regarding the new contract for the coming year. A 25% increase in salaries is being asked by the union but so far no grant of such has been made by the theatre men. On the contrary, the theatremen assert they will seek a wage reduction, claiming that present wages are too high and that, with the adoption of the 2,000 foot reel, the operators will have less to do.

▽

Tommy Kearns, press representative for Fanchon and Marco, with his bride, Valary Vance, stopped off in Chicago for a few hours to visit with some of the boys at B & K before proceeding to South Dakota, where the couple will spend their honeymoon.

▽

Business in Chicago's loop theatres has been on the upgrade the past few weeks. One reason is the influx of better film attractions than in many weeks past and, secondly, the rise is a normal one, figures for past years showing that August is one of the best months for business in the loop.

FROM READERS

FUNERAL SEQUENCES CALLED BIG MISTAKE

To the Editor of the Herald:

There are so many socalled "Big" things bothering all of us in the business, the New Season, the utter collapse of the Trade Practice efforts, Dual Bills, Bank Night, etc., that it seems rather useless to revert to the kind of criticism of picture methods and practices that used to be almost weekly in the pages of the old Herald and World.

We've had one thing on our mind a long, long time. Why is there such an increasing tendency in Hollywood to include the very details of death and its subsequent funeral? We all know these things happen, but very few really enjoy them. No one who has a personal contact with either ever forgets entirely, or, at least, they never care to have the memory brought back time and time again through the medium of their entertainment.

The newsreels used to have a ban on such things. Now, hardly a week goes by without some accident or fatality and its accompanying burial scene being shown, described and imprinted on some mind that came to the theatre to be amused.

A very definite case in point is that marvelous Technicolor achievement of Walter Wanger's "The Trail of the Lonesome Pine." The funeral consumed lengthy footage, the mourning "breakdown" by Fuzzy Knight was unquestionably well done, but does it belong in the theatre? I, personally, have never had direct contact with the situation I write of, but I stand in my theatre show after show; I know my patrons personally; this is a very small town, and I see what happens to this good friend or that as these needless scenes are over-emphasized. Death is an obvious part of drama, we all know about it, realize it, can see it play its part in the picture we are seeing and the story we are absorbing, but I do know very well that the present Hollywood idea on the subject does not add to their finished product.

The silent picture owed its strength to what it left to the viewer's imagination; one of the weaknesses of sound is that but little can be so left and surely the subject of this letter might well be one of the few.

"Pine" did not do well here. I know the reason. But more than that, I like to send my patrons home as happily as possible, and it might surprise a number of picture producers how little their realistic efforts are appreciated in the small towns of this country. Entertainment is what the people want, and the proportion of pictures that provide it is not so great that this element, that is the backbone of our business, can be trifled with.—Henry Reeve, Mission Theatre, Menard, Texas.

Macgowan's Contract Renewed

Kenneth Macgowan has signed a new long-term contract with Twentieth Century-Fox as a producer and his first assignments will be "King of the Khyber Rifles" and "Lloyds of London."

Della Lind Signed

Della Lind, Viennese actress and singer, has been signed by Metro-Goldwyn-Mayer to a long-term contract.

Self-Regulation Cited as Aid to Film and Ads

Self-regulation within the motion picture industry has brought (1) improved quality of production accompanied by increased public demand for finer pictures; and, (2) an improved quality of motion picture advertising. Thus does the Motion Picture Producers and Distributors of America, Will H. Hays, president, observe the results to date under the Production Code Administration, as governed in Hollywood by Joseph I. Breen, and the Advertising Advisory Council, conducted in New York by J. J. McCarthy.

The occasion for these conclusions is the issuance to the press of a dual report on the work and progress to date of both forms of self-regulation.

"There have been fewer and fewer rejections each year" in advertising copy, as voluntarily submitted to Mr. McCarthy's Advisory Council, the Hays report says, thus "indicating the improved quality of advertising." The extent to which these improvements have been made is explained in the following statistics:

Pieces of Copy Submitted in 1935-36	Number Discarded, Retouched, Rejected or Revised
103,310 Stills	1,027
12,450 Advertisements..	351
12,100 Exploitation Ideas	17
2,044 Posters	62
867 Trailers	3

Approximately 85 per cent of motion picture advertising originates with MPPDA member companies, it was said. The remaining 15 per cent has, in large measure, followed the lead of the Association.

The advertising code was adopted on June 6, 1930, and was made applicable to all forms of motion picture advertising and exploitation. The machinery as it is presently constituted was set up by the executive committee of the MPPDA on November 17, 1933, headed by Mr. McCarthy and including in the council the advertising heads of member companies. To secure a uniform interpretation of the code, it was agreed that all advertising material be voluntarily submitted in advance for inspection and a stamp of approval.

The report on the Production Code Administration reminds that, "Throughout the years Mr. Hays has maintained the open door and" and that "educational, social, religious and other groups and film councils are functioning in several thousand communities to support better pictures." In all cases the MPPDA "cooperates directly."

The production code, it is said, keeps "unimpaired the integrity and vigor of the screen," in concluding an outline of the incidents which led up to its adoption, in 1934.

Murray Joins O'Reilly

Thomas Murray, who has been with the Century circuit in an executive capacity for the past 10 years, has resigned to become general manager for Charles L. O'Reilly's various enterprises.

HONG KONG SHOWMAN REPORTS ON PICTURES

From Hong Kong, China, came last week a new contributor who has found the reports in the "What the Picture Did for Me" department "a source of invaluable information."

That Manager Goldin has been a consistent reader of "What the Picture Did for Me" is evidenced in reports, first of which appeared in last week's issue. Mr. Goldin writes:

Herewith some of my contributions for your page, which always was and will be a source of invaluable information for me.

I hope that your readers will be interested to know what the pictures are doing for me in Hong Kong, China.

The Star Theatre is a second run neighborhood house, 570 seats, and is patronized exclusively by Europeans. There is only 3 per cent of Chinese amongst our patrons.

If you will be interested I will be glad to contribute regularly.

Week Run Limit in Brazil Cuts Gross

by A. WEISSMANN
in Rio de Janeiro

The unvarying policy in the exhibition of pictures in Rio de Janeiro which makes it virtually impossible to hold a film at one theatre more than one week, is seen as seriously affecting potential grosses. The Paramount picture, "Desire," was doing exceptionally fine business in its first week at the Palacio, yet was withdrawn to make way for "Mazurka," German film released by Cine Allianz. The same was true of the pictures of the Louis-Schmeling fight, which were very well received but were taken off after one week.

Carmen Santos, president of Brazil Vita Films, which produced "Cidade Mulher," has decided to release the film directly throughout the country, following a difference with the Associacao Cinematographica de Productores Brasileiros and the Distribuidora de Films Brasileiros. By the move the company is saved 18 per cent of the 20 per cent which would have gone to the distributing organization if it had taken over distribution of the film.

Directors of Eastern Allied Meet Sept. 9

Eastern directors of Allied Association of Motion Picture Exhibitors will hold their next regional meeting at Atlantic City, N. J., on September 9th. Allied of New Jersey has scheduled its annual convention for the same city September 10th and 11th.

Hoffberg Takes "Pace"

J. H. Hoffberg has taken over from Willis Kent the foreign distribution of "The Pace That Kills."

Erpi Demonstrates Amplifying System In Hollywood Bowl

A Stereophonic Sound Reinforcing System, developed by Electrical Research Products Corporation designed to amplify without distortion the music of a personally-present orchestra was demonstrated this week at the Hollywood Bowl with an orchestra of 100 musicians under the direction of Leopold Stokowski. (*Picture in Pictorial Section.*)

The system, first principles of which were demonstrated in 1933 when a concert given by Dr. Stokowski and his Philadelphia orchestra was transmitted over telephone lines and reproduced in Constitution Hall, Washington, D. C., is designed to reproduce the "auditory perspective" or stereophonic effect by which the listener can identify the location of each instrument or choir. Depression years delayed further development of the principle until now.

To enhance the sense of reality by spreading the music from the loudspeakers throughout the audience as the orchestra itself would do if it were sufficiently powerful and to create a greatly magnified atmosphere of sound not perceptibly different from that of the unaided indoor orchestra the system employs two new principles.

The stereophonic effect is achieved by the use of three distinct amplifying circuits. Three standard Western Electric microphones of the electro-dynamic type are aligned in front of the orchestra. The two end microphones, corresponding to the left and right human ears, respond primarily to the orchestra and the central one lends depth or power to the soloist's voice or instrument. Three loudspeakers disseminate the sound picked up by the microphones in corresponding directions.

New Speaker Employed

To cover the wide range of sound waves produced by an orchestra tones extending from 35 vibrations per second to as high as 12,000 must be transmitted with equal volume. Because the single element type electrical loudspeaker is incapable of this, a new Di-phonic speaker is employed. The speaker combines two basic elements, a multi-cellular or high frequency unit which projects the high pitched vibrations and the bi-cellular or low frequency unit which radiates the powerful bass.

Special controls or filter networks were installed in the Bowl for the concert by means of which the bass or low pitched music was subjected to the conductor's will. Dr. Stokowski controlled quick volume changes by means of an accelerator pedal on the podium and in addition a master control was stationed in the audience. A total of 8 people were necessary to operate the system.

The Technicians Branch Executive Committee of the Academy of Motion Picture Arts and Sciences sponsored a demonstration and explanation of the system immediately following the concert in the Bowl. Dr. Harvey Fletcher of the Bell Telephone Laboratories, who developed the apparatus, conducted the demonstration.

MILLION

A True Reproduction of the Original

Now – Sound Has a New Box-Office Value!

For the first time, a sound system is offered that can reproduce the complete range of balanced, dramatic sound – from stark silence to soul-stirring crescendo – sound that pulsates with real life – sound that brings hitherto unheard beauty to every seat – *Every Sound Effect That Can Be Put On The Sound Track*, as true as a mirrored reflection in a true mirror – MIRROPHONIC.

Big grosses belong to the new, dramatic sound effects. Box-office receipts of test theatres on a few pictures during the past year have proven it – future pictures will have many more dramatic sound effects, now that Western Electric's new, epoch-making MIRROPHONIC sound system has contributed such money-making possibilities to picture production. It is even possible that the increased receipts from a few such pictures will pay for the cost of the change to MIRROPHONIC.

Climaxing fifty years of Bell Telephone Laboratory research and ten years of Electrical Research Products' experience, embodying in commercial form the revolutionary principles of the historic Stereophonic☆ reproduction demonstrated to science in 1933, MIRROPHONIC is a perfected new sound system retaining every basic Western Electric superiority of the past and setting a new standard of leadership for years to come.

E.R.P.I.'s world-wide service facilities assure the proper installation of MIRROPHONIC, and the ever-watchful inspections assure the maximum in performance of this new sound system that will give *true reproduction of the original.*

MIRROPHONIC brings with it to exhibitors a powerful exploitation campaign which will make every listener conscious of the superiority of the sound in your theatre. Our representative will assist in your campaign.

MIRROPHONIC may be installed in theatres already having Western Electric Sound Systems on a step-by-step modification plan adapted to your individual needs. An illustrated descriptive book is ready for you.

☆*Stereophonic Sound, or Auditory Perspective, was first successfully demonstrated by Bell Telephone Laboratories before the National Academy of Sciences on April 27, 1933, seven years after Western Electric first brought the miracle of sound to motion pictures.*

Electrical Research Products Inc.

SUBSIDIARY OF

Western Electric Company

INCORPORATED

250 WEST 57TH ST., NEW YORK

THE NEW

Western Electric

MIRROPHONIC

SOUND SYSTEM

THE STANDARD SOUND SYSTEM OF THE WORLD

Writing Teams Heavy Story Contributors

Screen writing teams commonly employed as a unit create an important number of feature productions, according to a survey completed by the Academy of Motion Picture Arts and Sciences in connection with the administration of the Writer-Producer Code of Practice.

The revised Writers' Code, now effective in the major studios, requires that a writer must have contributed more than 25 per cent of the value of a screen play to receive screen credit. This limits the division of screen play credit to not more than three writers on a production. An exception is made in the case of established writing teams, however, who are recognized and employed as such and who are considered as one writer in determining credits under the code.

Of 16 teams registered by the Academy for joint credits in the 10-month period, nine are teams of two men and seven of a man and a woman.

Toddy, Guerin Organize New Producing Company

Ted Toddy, for many years with Columbia and Universal, and James Guerin have organized a new company in Hollywood, known as Unusual Pictures. Patrick Carlyle has been signed as director. The company's first film is being edited for release by Sept. 1st and the second is to go into production Sept. 15th. The technical staff includes Ervin S. Goddard, assistant director; Diane Withers, editor; Lillian Gaffney, research; John Eilers, recording; Irving Akers, photography, and Byron Roberts, publicity.

Loew's Astor Extension

Loew's has been given a four-month extension of the lease on the Astor Theatre on Broadway by the City Investing Corporation. Under the new arrangement, the Astor will continue to be operated by the circuit until January 1. Although no definite date has been set it is probable that "Romeo and Juliet" will be dated in the first week in September following a five-months run of "The Great Ziegfeld."

Pathe News Cited by Poland

For understanding work on the dissemination of news concerning Poland, Pathe News was cited for distinguished services by the Government of Poland. The award was a life-size oil painting of "The Polish Mountaineer" by Pautsch, presented in the presence of a group of distinguished diplomatic officials and guests by Dr. Julius Scygowsky, Consul of Poland.

Ultra-violet Sound Used

Don M. Alexander, vice-president of Alexander Film Company, of Colorado Springs, has signed an RCA Photophone sound recording license under which his company can record with RCA's new ultra-violet equipment.

Golf Tournament Delayed

The annual golf tournament of the Philadelphia Variety Club, originally scheduled for September 25th, has been moved back to October 2.

SECOND QUINTUPLETS COMPANY IN CANADA

The second company of Hollywood actors has arrived in Canada to film "Reunion," Twentieth Century-Fox's second picture starring the Dionne Quintuplets. Jean Hersholt and Dorothy Peterson, doctor and nurse of the first film, head the company which includes Rochelle Hudson and Robert Kent.

Charles Fuller and Leonard Humphries, Toronto representatives of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada, were on hand to greet the company at Toronto and found all the union members in good standing. The producing company had a bit of labor trouble during the filming of the first picture but straightened it out by hiring union men from Canada, but they did nothing during the actual filming of scenes except sit by and watch the proceedings.

Lee Goldberg Acquires Big Feature Company

After operating for 21 years, Big Feature Rights Corporation has been dissolved in Louisville, Ky., and the corporation and its assets have been taken over by Lee L. Goldberg, its head. Mr. Goldberg will continue to operate his exchanges in Cincinnati, Indianapolis and Louisville.

Big Feature Rights Exchanges have already secured the franchises for the new Chesterfield and Invincible pictures, the Atlantic and Amity franchises, and the Halperin and Maurice Conn productions. It will continue with First Division.

Norton Leaves RCA

Henry K. Norton, assistant to David Sarnoff, president of Radio Corporation of America, and vice-president of the Radiomarine Corporation, has resigned both posts, it was announced this week. Mr. Norton was formerly treasurer of the National Broadcasting Company.

Varbalow Circuit Adds 4

The Varbalow circuit, headed by Samuel and Judge Joseph Varbalow, operating eight houses in New Jersey, has taken over four theatres run by David Shapiro and known as Shapiro Theatres. Two of the houses are located in Philadelphia and two in New Jersey.

Exhibitor Customs Collector

A. Miles Pratt, head of the St. Charles Amusement company, operating the St. Charles theatre in New Orleans, has been appointed collector of customs of the port of New Orleans.

Funk with Photophone

Harold L. Funk, formerly with Electrical Research Products, Inc., has joined the field engineering staff of RCA Photophone.

National Decency Legion Classifies 29 New Pictures

Of 29 pictures reviewed and classified by the National Legion of Decency the past three weeks 19 were listed as unobjectionable for general patronage and 10 as unobjectionable for adults. The new films and their classification follow.

Class A-1, "Unobjectionable for General Patronage": "The Boss Rider of Gun Creek," "Brand of the Outlaw," "China Clipper," "Ghost Patrol," "Girls Dormitory," 'Grand Jury," "I Was a Captive of Nazi Germany," "Kelly the Second," "Last of the Mohicans," "Love Begins at Twenty," "My American Wife," "My Man Godfrey," "Pepper," "Phantom Patrol," "Piccadilly Jim," "Postal Inspector," "Rhythm on the Range," "Schloss Hubertus," "The Shakedown." Class A-2, "Unobjectionable for Adults": "The Final Hour," "His Brother's Wife," "Hollywood Boulevard," "I'd Give My Life," "Lady Luck," "Second Wife," "Sing, Baby, Sing," "36 Hours to Kill," "To Mary—With Love," "Yours for the Asking."

Spencer Tracy Wins July Actors' Award

Spencer Tracy gave the best performance during the month of July in "San Francisco," according to the monthly vote of the Screen Actors' Guild membership in Hollywood. Tracy is the first player to win the vote twice as well as the first to take honors in consecutive months. He was voted the award the month before for his work in "Fury."

First honorable mention went to Carole Lombard for "The Princess Comes Across" and second mention to Francis Lederer for his performance in "One Rainy Afternoon."

Academy Research Augmented

William F. Kelley has been appointed assistant to Gordon S. Mitchell, manager of the Research Council of the Academy of Motion Picture Arts and Sciences. He will be engaged on the Council's sound recording projects and with the increased technical publication program planned for this year.

MGM Holds Bernard Sobel

Bernard Sobel, who is working on special publicity for "The Great Ziegfeld" in New York, will continue with Metro-Goldwyn-Mayer after the picture leaves the Astor. He will work in a similar capacity on "Romeo and Juliet" with Nathan Zatkin.

Theatre Leases Approved

The United States district court has approved the offer of Ashley Theatre Company of Milwaukee to lease the Orpheum, Strand and Parkway theatres in that city at a fixed rental of $45,000 and 50 per cent of the profits annually for 15 years.

Kay Francis Legalizes Name

Kay Francis has been granted the right to change her name legally to the name she uses on the screen. Her real name was Katherine Gibbs Mielsiner.

Nate Watt Becomes Director

Nate Watt, for nine years assistant director to Lewis Milestone, will direct William Boyd in the next Cassidy story, "Hopalong Cassidy Returns," for Paramount.

MAINSTAY

AS THE motion picture industry grows, so grows the importance of Eastman Super X Panchromatic Negative. This world-famous Eastman film guards the high photographic quality of the bulk of today's feature productions. It is truly a mainstay of one of the country's greatest industries. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Theodora Goes Wild"	Original story, Mary McCarthy, Director: Richard Boleslawski	Irene Dunne, Melvyn Douglas, Elizabeth Risdon, Margaret McWade, Nana Bryant, Marian Marsh, Thurston Hall, Harland Briggs, Grace Hale, Sarah Edwards	Shooting
"Killer at Large"	Story, Carl Clauson. Screen play, Harold Shumate. Director: David Selman.	Mary Brian, Russell Hardie, George McKay, Thurston Hall, Henry Brandon, Betty Compson, Harry Hayden, Boyd Irwin, Charles Moore.	Editing
"Cross Fire"	Screen play, Ford Beebe. Director: C. C. Coleman.	Charles Starrett, Mary Blake, Ralph McCullough.	Shooting
GAUMONT-BRITISH			
"The Nelson Touch"	From a play by Neil Grant. Screen play, Noel Langley. Director: Herbert Mason.	Geore Arliss, Rene Ray, John Ford, Jessie Winter, Allan Jeayes, Reginald Tate, Bernard Merefield, Romilly Runge.	Shooting
"The Great Barrier"	From a serial by Alan Sullivan. Screen play, Michael Barringer, Ian Dalrymple, Ralph Spence. Director: Milton Rosmer.	Richard Arlen, Lilli Palmer, Barry Mackay, Barbara Greene, J. Farrell, MacDonald, Antoinette Cellier, Roy Emerton, Jock Mackay.	Shooting
"Head Over Heels"	From a story by Francois de Croisset. Director: Sonnie Hale.	Jessie Matthews, Robert Flemyng, Whitney Bourne, Romney Brent, Louis Borrell.	Shooting
"The Hidden Power"	From a novel by Joseph Conrad. Director: Alfred Hitchcock.	Sylvia Sidney, John Loder, Oscar Homolka, Desmond Tester, Joyce Barbour, S. J. Warmington.	Shooting
"Land Without Music"	From the Oscar Strauss operetta. Author, R. Bernauer Director: Walter Forde.	Richard Tauber, Diana Napier, June Clyde, Derrick de Marney, Jimmy Durante.	Shooting
HAL ROACH			
"General Spanky"	Director: Fred Newmeyer.	Spanky McFarland, Phillips Holmes, Rosina Lawrence, Ralph Morgan, Louise Beavers, Buckwheat Thomas, Alfalfa Switzer, Hobart Bosworth, Irving Pichel, Robert Middlemass.	Shooting
METRO-GOLDWYN-MAYER			
"Camille"	From the play by Alexandre Dumas. Director: George Cukor.	Greta Garbo, Robert Taylor, Lionel Barrymore, Lenore Ulric, John Bryan, Russell Hardie, Barry Norton, Laura Hope Crews, Rex O'Malley, Douglas Walton, Henry Daniell, Elizabeth Allan, May Robson, Lita Chevret, Dorothy Granger, Mabel Colcord, Zeffie Tilbury, May Beatty.	Shooting
PARAMOUNT			
"The Accusing Finger"	Director: James Hogan	Paul Kelly, Marsha Hunt, Kent Taylor, Bernadine Hayes, Robert Cummings, Harry Carey, Dewitt Jennings, Ralf Harolde, Fred Kohler, Ward Bond, Priscilla Lawson, Frank O'Connor	Shooting
"Go West, Young Man"	Based on the play by Lawrence Riley. Screen play and dialogue by Mae West. Director: Henry Hathaway.	Mae West, Warren William, Randolph Scott, Lyle Talbot, Alice Brady, Isabel Jewell, Elizabeth Patterson, Margaret Perry, Etienne Girardot, Maynard Holmes, Alice Ardell, Nicodemus.	Shooting
RKO RADIO			
"Winterset"	From the play by Maxwell Anderson. Screen play, Anthony Veiller. Director: Alfred Santell.	Burgess Meredith, Margo, Eduardo Ciannelli, John Carradine, Edward Ellis, Maurice Moscovitch, Paul Guilfoyle.	Editing
"The Big Game"	From the novel by Francis Wallace. Screen play, Irwin Shaw. Director: George Nicholls, Jr.	Philip Huston, James Gleason, June Travis, Bruce Cabot, Andy Devine, Frank M. Thomas, John Arledge, C. Henry Gordon, Big Boy Williams.	Editing
"Without Orders"	From a story by Peter B. Kyne. Screen play, J. Robert Bren, Edmund Hartmann. Director: Louis Friedlander.	Sally Eilers, Robert Armstrong, Frances Sage, Charley Grapewin. Vinton Haworth, Ward Bond.	Shooting
"One Man Came Back"	From a book by David Lamson. Screen play, John Twist. Director: Christy Cabanne.	Preston Foster, Ann Dvorak, John Beal, Ray Mayer, Gordon Jones, Frank Jenks, J. Carroll Naish, Russell Hopton, Frank M. Thomas, Dewitt Jennings.	Editing
TWENTIETH CENT.-FOX			
"15 Maiden Lane"	Based on original story, Paul Burger. Screen play, David Silverstein, Paul Burger. Director: Alan Dwan.	Claire Trevor, Cesar Romero, Douglas Fowley, Lloyd Nolan, Lester Matthews, Ralf Harolde, Robert McWade, Paul Fix, Russell Hicks, Holmes Herbert, Howard Hickman.	Shooting
"Can This Be Dixie"	Based on an original by George Marshall, Lamar Trotti. Screen play, Lamar Trotti. Director: George Marshall.	Jane Withers, Slim Summerville, Sara Haden, Claude Gillingwater, Helen Wood, Thomas Beck, Donald Cook, James Burke, Claudia Coleman, Edward Keane, Hattie McDaniel, Troy Brown, Robert Warwick, William Benedict, Brenda Fowler, Ferdinand Munier, Billy Bletcher, William Worthington, Otis Harlan.	
"Pigskin Parade"	Director: David Butler.	Stuart Erwin, Johnny Downs, Arline Judge, Betty Grable, Patsy Kelly, Jack Haley, Yacht Club Boys, Dixie Dunbar, Tony Martin, Fred Kohler, Jr., Elisha Cook, Jr.	Shooting
UNITED ARTISTS			
"Love Under Fire"	Original story, John Balderston. Screen play, Rose Franken. Director: Henry C. Potter.	Merle Oberon, Brian Aherne, Jerome Cowan, David Niven, Henry Stephenson.	Shooting
UNIVERSAL			
"Luckiest Girl in the World"	From a magazine story by Ann Jordan. Screen play, Henry Myers. Director: Edward Buzzell.	Jane Wyatt, Catherine Doucet, Eugene Pallette, Philip Reed.	Shooting
"Flying Hostess"	Story, George Sayre. Screen play, Harvey Gates, Brown Holmes, Captain Robinson. Director: Murray Roth.	Judith Barrett, Astrid Allwyn, Ella Logan, William Gargan, William Hall, Michael Loring, Andy Devine	
"Man I Marry"	Original, M. Coates Webster. Screen play, Harry Clork. Director: Ralph Murphy.	Doris Nolan, Michael Whalen, Marjorie Gateson, Gerald Oliver Smith, Nigel Bruce, Ferdinand Gottschalk, Harry Barris, Chic Sale.	Shooting
"Rich and Reckless"	Original, Roy and Marjorie Chanslor. Screen play, Austin Parker. Director: Harry Beaumont.	Edmund Lowe, Gloria Stuart, Reginald Owen, Spring Byington, Maxine Reiner.	Shooting
"Four Days' Wonder"	From the novel by A. A. Milne. Screen play, Michael Uris, Harvey Thew. Director: Sidney Salkow.	Jeanne Dante, Kenneth Howell ,Alan Mowbray, Martha Sleeper, Walter Catlett, Charles Williams, Margaret Irving.	Shooting
WARNER BROTHERS—FIRST NATIONAL			
"God's Country ond the Woman"	Based on the novel by James Oliver Curwood. Screen play, Norman Reilly Raine. From the story by Peter Milne, Charles Belden. Director: William Keighley.	Geogre Brent, Beverly Roberts, Robert Barrat, Alan Hale, Barton MacLane, Joseph King, Billy Bevan, Bert Roach, Roscoe Ates, Addison Richards, Joseph Crehan, Harry Hayden, El Brendel, Herbert Rawlinson, Pat Moriarity, Una O'Connor, Susan Fleming, Mary Treen.	Shooting
"The Making of O'Malley"	Director: William Dieterle.	Pat O'Brien, Sybil Jason, Humphrey Bogart, Frieda Inescort, Ann Sheridan, Donald Crisp, Hobart Cavanaugh, Mary Gordon.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

CATTLE THIEF, THE: Ken Maynard, Geneva Mitchell—No better or worse than 90 per cent of western product. Just a weekend western. Running time, six reels. Played July 31-August 1.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

ESCAPE FROM DEVIL'S ISLAND: Victor Jory, Florence Rice, Norman Foster—Played on double bill with "Morals of Marcus," which made a pretty fair program. Title seemed to draw a little extra for us. Running time, 63 minutes. Played August 5-6.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

GRAND EXIT: Edmund Lowe, Ann Sothern—Just the type for us. Comedy and action combined pleased every one. Played July 20-30.—C E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

SUNDOWN RIDER: Buck Jones, Barbara Weeks—Another good reissue. Entire series has been good. Running time, 63 minutes. Played July 26-28.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—A gangster picture dealing with the rackets. Okay, but not outstanding. Too many of these pictures are coming through at this time, kidnaping and racketeering and gangster; the old cycle working again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Personally, I like Brown. But I find so many patrons who do not. I liked this picture, too. But the audience reaction was divided. From the reviews, I supposed it would have the audience in the aisles with laughter, but here they just sat and watched, and managed to giggle once in a while. The only time I found them in the aisles was when they were leaving the theatre. Running time, 69 minutes. Played August 2-5.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

GOLDEN ARROW, THE: Bette Davis, George Brent—Nice comedy from Bette Davis and George Brent. Fair business. Played August 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Rate this one as a miss-out for Vitagraph. Even the smartest of them fall by the wayside when they go high hat and drag in the Napoleon era. Although set in American settings, most of it, Powell looked the perfect sap in the Napoleonic uniform. Miscast and dud at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STORY OF LOUIS PASTEUR, THE: Paul Muni, Josephine Hutchinson—Played it to our weekend patrons. Too good for them, although it was a masterpiece. Every exhibitor owes it to his patrons to show it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Gaumont-British

MORALS OF MARCUS: Lupe Velez, Ian Hunter—Nice little comedy production that fitted well on double bill. Running time, eight reels. Played August 5-6.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

THIRTY-NINE STEPS, THE: Robert Donat, Madeleine Carroll—Good picture, but can't understand why it was rated so high. Played July 29-30.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Metro-Goldwyn-Mayer

EXCLUSIVE STORY: Franchot Tone, Madge Evans—A very good program picture which played to satisfied patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

FURY: Spencer Tracy, Sylvia Sidney, Walter Abel—A very expertly directed picture that is strong meat. Tracy is very good in this one, and also this actor Walter Abel does a swell job of his role as prosecutor. Not average business on it, although we sold it high as the picture deserves. But something was wrong and I don't know what. It was not supported, whether they pulled away from it on account of the title or the fact that there have been so many of not exactly this type, but of gangster complex that the title indicated, although our copy refuted this. It did not hit at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MOONLIGHT MURDER: Chester Morris, Madge Evans—Not up to the MGM standard by a long shot. Maybe we get to looking for too much from this company. Anyway, this really was a dud. Running time, 68 minutes. Played July 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PETTICOAT FEVER: Robert Montgomery, Myrna Loy—A story which taxes the credulity of the patrons, but which will get by and please most people. We did well with it, but it happened to hit a two-day holiday during which any picture would have grossed well. Running time, 80 minutes. Played July 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ROBIN HOOD OF EL DORADO, THE: Warner Baxter, Ann Loring—An old-time border story. It will go where you can use a western, and should be a knockout in Mexico. Running time, 85 minutes. Played July 31-August 1.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

SAN FRANCISCO: Clark Gable, Jennette MacDonald, Spencer Tracy, Jack Holt—Seldom do we play a return engagement of a picture, and even less seldom do we play a return engagement so soon after the first-run. In this case, "San Francisco" deserved it. On the second engagement, business was right on par, or a little better, than on the original run. The picture is a natural for business, and how it pleased! The earthquake scenes, of course, have never been equaled. Running time, 115 minutes. Played June 28-30 and July 24-25.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—Certainly a swell picture. A little heavier than we anticipated and we played one of the "Crime Doesn't Pay" subjects, which we should not have done. Nevertheless, this is a fine picture, excellent story and grand cast. Running time, 88 minutes. Played August 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

BIG BROWN EYES: Joan Bennett, Cary Grant—Gangsters and manicurists and reporters. Okay enough, but little that is new. Played July 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GLASS KEY, THE: George Raft, Claire Dodd—A real fine picture that I nearly missed playing. Don't pass this one up. It's a real action mystery picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE AMERICA: Rear Admiral Richard E. Byrd—Excellent story of Admiral Byrd's last trip to the South Pole. It drew exceptionally well, even though a little old. Running time, 52 minutes. Played July 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

POPPY: W. C. Fields, Rochelle Hudson—A very fine picture with an appealing love story plus Fields' inimitable comedy. Did nicely at box office. Played July 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKY PARADE: Jimmy Allen, Katherine DeMille—Fair picture that will suit the not too discriminating fans. Allen seemed ill at ease before the cameras. Played August 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VIRGINIA JUDGE, THE: Walter C. Kelly, Marsha Hunt, Stepin Fetchit—Very, very ordinary program picture with no drawing power whatsoever. Running time, 60 minutes. Played July 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Republic

LEAVENWORTH CASE, THE: Norman Foster, Jean Rouverel—Just another detective yarn. Played August 7.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

SAGEBRUSH TROUBADOUR: Gene Autry, Barbara Pepper—Either the novelty has worn off or this was under par. At any rate, it did not go as well for us as previous Autry pictures. Running time, six reels. Played August 7-8.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

DANCING PIRATE. Charles Collins, Steffi Duna—It is the writer's opinion that when producers try to make an outstanding picture, they should give more attention to the cast. Here was a fairly good story that absolutely flopped at the box office. Played to the lowest two-day gross in history. Story and color good. Played August 5-6.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

FARMER IN THE DELL, THE: Fred Stone, Jean Parker—Good programmer. Played July 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IN PERSON: Ginger Rogers, George Brent—This is no special. Ginger needs Astaire. Did below average business. RKO missed on this one, although I liked it myself.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SEVEN KEYS TO BALDPATE: Gene Raymond, Margaret Callahan—Just fair. Kept our patrons guessing. No extra business. Did below average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO IN REVOLT: Louise Latimer, John Arledge—An above average animal story with extraordinary acting honors going to the clever dog "Lightning" and horse "Warrior." Play it when the kids can see and enjoy it. Played August 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WITNESS CHAIR, THE: Ann Harding, Walter Abel—Okay courtroom melodrama. Played August 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YELLOW DUST: Richard Dix, Leila Hyams—Excellent western with plenty of romance. Leila Hyams is still okay. Why not more roles? Played July 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—Shirley is still the grand little trouper with no rivals in her particular line, although we do believe there are a couple others who will be pushing her

hard before long. They will have to go some, though, to beat Shirley's natural dancing ability, her singing, her exquisite little form and that grand smile. Running time, 77 minutes. Played August 2-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

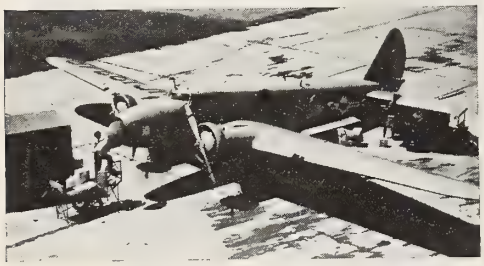
O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Above average western with a good story and very pretty scenery. Running time, 59 minutes. Played July 31-August 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

O'MALLEY OF THE MOUNTED: George O'Brien, Irene Ware—Drew above average weekend business. Our farm trade liked it. Seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SINS OF MAN: Jean Hersholt, Don Ameche—I take my hat off to the exhibitor that can sell this picture to the public and get any business. On a religious theme, not any too well directed, and altogether a washout as far as business is concerned, and most of the audience expressed dissatisfaction with the picture; in other words, they did not like it. Another error for Fox. Hersholt was done wrong in this one and the trailer traded on his work in "The Country Doctor," also, the press sheet. It is a far cry from that picture. Fox ought to feel their face burn in even mentioning it to compare with the "Doctor." Where they get these cock-eyed titles is beyond me. That handicapped it from the start.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—A disappointment. After an impressive beginning, the picture falls completely flat, the audience loses interest and fidgets around in the seats. Added to its slow pace, the picture's other notable drawback is the unconvincing acting of Myrna Loy and Warner Baxter. At all times, they give the impression that they are doing just what the director told them to do, and wondering whether or not it is correct. The back-kissing scene, with Myrna's dying calf expression, brought roars of laughter from the audience. Properly enacted, it would not have caused this mirth. Ian Hunter is the only redeeming part of the whole picture, because he handles his role with sympathy and understanding, and he is natural. The picture should have ended with Myrna marrying him, but as she says, "I think everyday life should be more like the movies." Don't promise your patrons too much.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

YOUR UNCLE DUDLEY: Edward Everett Horton—Played it on a double bill. Nice clean comedy with the ever popular Horton doing his stuff. Worth playing. Did us business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



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United Artists

BREWSTER'S MILLIONS: Jack Buchanan, Lili Damita—They booed this and walked out. I hid in the office and went home early. Shelve it and be thankful for an honest tip. It smells.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—If you are in need of a photoplay with the screwiest possible plot, don't overlook this one. I'll put it against the field. The motif seems to be for the British to show the world that American business men are a bunch of half-baked saps. Running time, 85 minutes. Played July 28-29.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore—Excellent production that did badly at our box office. Just not the type for our spot. Played July 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—A rather "hokumesque" comedy. Light and harmless. It will probably satisfy 80 per cent of the average movie audience. Running time, nine reels. Played August 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

Universal

COWBOY AND THE KID, THE: Buck Jones, Dorothy Revier—If Robert Taylor took to boots and saddles, his popularity would drop like the temperature last winter. He's wise. On the other hand, Buck Jones can ride and shoot and save the ranch, but when it comes to acting emotionally, he's a dud. As a result, this picture stacks up as poor entertainment. Stick to your "shoot 'em up," Buck, but leave the acting to those who are qualified for it. Running time, 58 minutes. Played July 31-August 1.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

HIS NIGHT OUT: Edward Everett Horton, Irene Hervey—A laughable comedy. Average business. Played July 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHOW BOAT: Irene Dunne, Allen Jones—Superb photoplay. A-1 entertainment and nice business. Played August 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes, Lee Tracy—Wouldbe epic manages to entertain satisfactorily. Fine performances by Arnold and Tracy. Small draw. Played July 31-August 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Bros.

HOT MONEY: Ross Alexander, Beverly Roberts—When I saw Ross Alexander in "Shipmates Forever," I predicted to myself a brilliant future for him. The chap is good, but his fast talking is getting on the public's nerves. The picture is fair entertainment; no box-office draw, however. But Ross is talking himself speedily out of the public's favor. Beverly is a honey. Running time, 67 minutes. Played July 22-23.—Ralph Cokain, Indiana Theatre, Marion, Inc. General patronage.

TIMES SQUARE PLAYBOY: Warren William, June Travis—Very, very light and frothy. Filled with dialogue and not too much action. Seemed to please our patrons, however. Running time, 62 minutes. Played August 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TIMES SQUARE PLAYBOY: Warren William, June Travis—Some liked this; others didn't. No extra business. Played July 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

SKULL AND CROWN (Realistic): Rin Tin Tin, Jr.—Fair action drama that drew extra business. Pleased the kids, but drew no comment from adults. Running time, 60 minutes. Played August 2-4.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Short Features

Columbia

DO YOUR STUFF: Radio Rogues—Clever subject on the usual order of this series. Running time, 17 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

SCRAPPY'S BOY SCOUTS: Scrappy Cartoons—Good cartoon. Excellent for special bookings on children's matinees, etc. Running time, seven minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Educational

ALADDIN'S LAMP: Paul Terry-Toons—Average from this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ANIMAL CUNNING: Treasure Chest Series—Excellent subject showing closeups of several queer animals in natural surroundings.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MANHATTAN TAPESTRY: Treasure Chest—Bad recording spoils this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEACEFUL RELATIONS: Tim and Irene—Screwy comedy. Gets by.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SAILOR'S HOME, THE: Paul Terry-Toons—Fairly funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SLEEPLESS HOLLOW: Harry Gribbon—Bad comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

ALL-AMERICAN TOOTHACHE: Todd-Kelly—A dandy comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BOTTLES: Harman-Ising—Clever cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOLLIES OF 1936: Our Gang—Swell subject. A little different from the usual gang comedies. Running time, 18 minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

GYMNASTICS: MGM Sports Parade—Because of Olympic games drew a little interest. Running time, nine minutes.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

HOW TO BEHAVE: MGM Miniatures—Not nearly as good as "How to Sleep," but interesting, nevertheless. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MODERN TOKYO: FitzPatrick Travel Talks—Excellent color travel reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PINCH SINGER: Our Gang—Funny Gang comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIRATE PARTY ON CATALINA ISLE: Musical Revue—Ace attraction for any house. Stars, color, music, dancing; plenty okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TABLE TENNIS: MGM Sports Parade—Certainly is remarkable how these players develop the skill they showed in this short. Very interesting. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Paramount

I-SKI LOVE-SKI YOU-SKI: Popeye the Sailor—Highly amusing cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

TOONERVILLE TROLLEY: Rainbow Parade Cartoons—Nice cartoon in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TURNED OUT: Ruth Etting—Pretty good Etting short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

MUSIC LAND: Silly Symphonies—Same old story. Swell color, swell music, swell cartoon.—C. E. Fismer, Lyric Theatre, Hamilton, Ohio. Family patronage.

Vitaphone

OFF THE RECORD: B. A. Rolfe and Orchestra—Okay Melody Masters series short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARIS IN NEW YORK: Irene Bordoni—Okay mixture of Miss Bordoni's songs and apache dances.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TIMBER GIANTS: Pepper Pot—Interesting story of lumber.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"ARE *YOU* READY FOR FALL?"

This is about the time when businessmen sit down to plan sale and advertising policies for the forthcoming months. What to do in the pursuit of prosperity, how much to spend and when are all discussed, arranged. A general course is set and the machinery put into motion toward a determined goal. Smart merchandisers usually know where they're headed, and its a practice that all managers might well adopt for their own benefit.

There are, of course, the annual conventions of representative circuits where the managerial personnel is gathered, and all operation problems given a thorough going over. But although these gatherings are a part only of extended operations, there is no reason why a manager attached to a single situation or to the smallest of circuits cannot go into convention with himself and endeavor to chart a course similarly for the new season. After all, many of the final decisions made in a circuit meeting result from reactions of individual managers in attendance.

Thus the italic line "Are you ready for Fall" spotted frequently in the following pages is intended to act as a quick reminder for those who take the seasons as they come and make no special preparation for the digging up of additional business.

There are few exhibitors indeed who will look without favor upon a soundly conceived plan that affords an opportunity for more profitable boxoffice in the coming months.

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THE PRESS BOOK AGAIN

Having the opportunity to look over press books from the various home offices your Chairman finds less occasion these days to become choleric over the failings of this industry stepchild. The state of mind may arise from a great weariness over the subject in general or then again it might be due to the manifest improvement in the quality and utility of the material offered.

Examination of recent press books deposited on our desk finds much of value. Paramount's "American Wife" and "Texas Ranger"; United Artist's "Last of the Mohicans"; Warner's "China Clipper" and "Anthony Adverse," Universal's "My Man Godfrey" and 20th Century-Fox's "Road to Glory," for instance, may be given a well-earned nod of approbation.

Putting out one or more press books a week to keep up with individual release schedules is far from being the world's duckiest job. The home office admen report themselves as wide open for any ideas from the field to improve this service.

FOR 52 WEEKS A YEAR

On the subject of conventions, the dates of August 26 to 28 are given added importance in spotlighting the first 1936 gathering, in Toronto, of the Famous Players-Canadian theatremen from the eastern sector of the Dominion. As at other such meetings, the schedule calls for talks, discussions, previews, picnics. But, in addition, the schedule also sets forth a very pleasant ceremony not included in every "other such meeting"—the presentation by N. L. Nathanson, President, of percentage checks to all managers present.

Not bonus money, gentlemen, and not prizes offered for short term drives. The checks are the fruits of the plan inaugurated by the far-seeing Nathanson and General Manager J. J. Fitzgibbons, whereby every manager in the circuit is able to earn a fat commission above salary for extra grosses his efforts bring in during every one of the 52 weeks in the year.

▽ ▽ ▽

AH, THERE, FIDO

Lots of excitement up in the Rochester sector where was held the recent trial of Idaho, hound dog, accused of causing the death of a fourteen-year-old boy. Story of national interest hit the wires and to cash in on the general madness, Les Pollock at Loew's ran the Pete Smith short "Killer Dog," put a bannered purp on the street led by an armed guard, had the short privately previewed for the presiding judge with much publicity forthcoming.

Pollock's success opens up a lot of exploitation possibilities for showmen in New York where a new ordinance makes liable to arrest any dog caught soiling the sides of buildings.

▽ ▽ ▽

In a recent issue of *Postage and The Mailbag*, direct mail trade paper, was noted an advertisement on effective "selling" letters, the copy among other things calling attention to our boyhood days when the butcher always threw in a slice of balogna to show his appreciation.

We are strongly tempted to offer that the custom popularized by the butcher is being kept alive today by many advertisers.

A. Mike Pogge

SHOWMEN'S LOBBY LAFFS!



"After you faint don't get up until a crowd gathers; then tell them that the picture at the Bijou got you."

Style Slants Stressed For Mexico City Date

What the women are wearing today and costumes imagined in "Things to Come" were utilized effectively by Manager Mauricio de la Serna in his campaign on the date at the Cine Alemeda, Mexico City. Top tieup was made with fashionable women's shop by having shapely masked senorita in costume of 2036 posing in window (see photo) amid models draped in today's new styles.

Stunt was called a traffic-stopper and was followed by a street bally of boy and girl, masked and in costumes of the picture with the usual back theatre placards. Couple paraded through the city stopping at the busier sections.



Mexico City "Things" Style Window Stunt

Promotes Sock Display For "Pastures" Opening

Fine stand-in of the Ohio Warnerites with the local press is much in evidence with a three-column by thirteen deep display promoted through the circulation department in the Akron *Times-Press* for the date at "Green Pastures" at the Strand, in that spot.

There was nothing at all in the ad to indicate a tiein, reports Dick Wright, all copy referring to the picture, with the strongest plug given for the date. That Akron was selected for one of the early showings was made much of, ad leading off with stock reverse circle reading "What Happens Thursday Night?" referring to the first showing.

"Are you ready for Fall?"

New In New Haven

Reported a first-time in New Haven, was an open trolley car, bannered, used by Manager H. H. Maloney, at the Poli, to bring in an orphanage girls' band from the suburbs to the theatre to see "Poor Little Rich Girl." The band played on the way downtown and also in the lobby.

"Are you ready for Fall?"

Weinberg Changes Posts

Herman G. Weinberg moves over from his post of publicity chief, French Pictures to operate for Jean Lenauer, the 58th Street Theatre, New York, where new policy is to be foreign films.

Plug San Antonio With Trailer at Texas Exposition

Constructed by the Interstate Theatres and dubbed the Alamo City's Good Will Pathfinder, an elaborate trailer to represent San Antonio at the Dallas and Fort Worth expositions was recently brought to the state Centennial celebration. Bannered with panoramas of typical local scenes, the trailer was escorted by state highway motor patrolmen and acting as hostesses were attractive girls in native Mexican costume.

Theatremen in the party included Raymond Willie, Interstate San Antonio city manager, who is credited with the idea, Manager William O'Donnell, Aztec Theatre, Jack Chalman, Interstate advertising manager, Damon Harvey, electrician and Jack Marquis, sound technician.

Outfit is said to cost in the neighborhood of ten thousand dollars, finished in white with ornate chormium trimmings. Job is also reported to be one of the most pretentious mobile neon lighting arrangements yet conceived. High powered sound system and p.a. system is carried as is well known announcer to handle microphones.

In assuming sponsorship of the visit to Dallas, Karl Hoblitzelle, Interstate president and Bob O'Donnell, general manager, have expressed the belief that the campaign will stir up a lot of interest in San Antonio.

"Are you ready for Fall?"

Patrons "Wet" Hands In Reeth's Waterfall

Illustrated in accompanying photo is the attractive "cool" setpiece created by Manager Fred Reeths, Jr., with the aid of his house artist at the Sheboygan Theatre, Sheboygan, Wis., which Fred says fooled a lot of the folks.

Feature of the flash is a waterfall made of tubular glass suspended on a slow-moving motor to give the effect of running water. Concealed green light illuminates the glass and behind the "running water" a sign reading: "It's Comfortably Cool Inside." Ice effect is obtained with papier mache.

Tip-off on effectiveness of the piece, according to Reeths, is that the folks step up and place their hands under the waterfall, evidently to feel the wetness of the water.



Reeth's Waterfall Lobby "Cool" Setpiece

Owens' Family Guests of Lykes To See News Reel

Few weeks back, Manager Jack Lykes, Loew's Stillman Theatre, Cleveland, obtained his first shots of Paramount's news reel on the Olympic Games with special emphasis given the prominent part played by Jesse Owens. The reel showing Owens winning the three events was received in the morning after being transported to the United States by the Von Hindenburg and flown by special plane to Cleveland.

Reason for all the haste was that the athlete is a Cleveland boy, his family also resident locally and Lykes immediately arranged for Owens' wife and parents to attend the evening performance of the same day as guests of the management. Special car was used to transport the guests from their home and what made the event more interesting was that it was the first time that Owens' father had attended a motion picture. Posters showing the sprinter in action and announcement of the news reel shots were of course immediately planted out front and for publicity purposes, Jack posed the guests studying the display.

Lykes had a reporter on hand from the Cleveland *Plain Dealer* to cover the story and reports he obtained a fairly decent break what with the papers going to town on the local Great Lakes Exposition.

"Are you ready for Fall?"

Strand Goes Circus On "Bengal Tiger"

Plenty of big-top stuff in Dinty Moore's advance on "Bengal Tiger" at the New York Strand with front painted in tent stripes and decorated with action stills. Crowd-stopper was animation in the arch showing two mechanical tigers (see photo) facing animated cutout of Barton MacLane wielding a whip and chair. P. A. system was hooked up with record of jungle roars to synchronize with action of the animals. On both sides of marquee, facing uptown and downtown, were placed 12-foot tiger enlargements with eyes in transparent green and mouth in red.

Street stuff included boys in circus uniforms distributing imprinted bags of peanuts and a first time, reports publicist Irv Windisch, was a hookin with Kresge's five-and-ten which allowed theatre to imprint store bags.



The New York Strand Front on "Bengal Tiger"



"RHYTHM" STAGE SET. To sell those good ole outdoors as background for his date on "Rhythm on the Range", Manager Frank Heller, Fox, Bakersfield, Cal., arranged this realistic stage setting in conjunction with appearance of Miss Bertha Hall, state's champion Outdoor Girl, and the Kern County Rangers in uniform. Papers and Chamber of Commerce cooperated.

Personal Column Used By Rotsky for "Number"

Contacting local tobacco company, George Rotsky, Palace, Montreal, Canada, promoted photos of Robert Taylor in "Private Number," reverse side carrying tobacconist's ad. Girl costumed appropriately distributed these on street.

Daily ad was placed in personal column of Montreal *Herald* giving telephone number of pay station on mezzanine floor with instructions to ask for Ellen. Checkroom girl had to be stationed there, Rotsky reporting several hundred calls a day.

GEORGE ASKS DAD FOR MORE BLANKETS

Spending the entire summer in the woods and being paid for it is the sad lot of George Baker, who operates the Rustic Theatre, in West Yellowstone, Mont. Formerly manager of the Newman, in Kansas City, and now associated with his father, A. F. "Peck" Baker, in the operation of the Electric, Kansas City, Kan., George says he shows twice a night, except Saturdays, when the seats are stacked up and a dance held for the sheepherders, bus drivers and tourists.

Writing home recently, Baker informs the folks that though the fishing is very good (they ought to shoot that guy) he could use more blankets, for the nights are rather chilly.

Hardwick's Street Ballys Aid Him on "Mr. Deeds"

Gag street ballys highlighted Russ Hardwick's "Deeds" campaign at the Lyceum, Clovis, New Mexico, one of which was boy with small tree limb fishing in barrel on busy corner (see photo). At intervals he pulled three-sided sign out of blue-colored water with picture plugs. Barrel was lettered with "If you're fishing for a good time," etc., etc.

Another gag was colored boy walking through streets with sandwich sign copy reading "I laughed 'til I was black in the face," and still another was lad parading about town blowing large bass horn with card carrying copy "You'll be pixilated with laughter when Mr. Deeds Goes to Town."

Two weeks ahead Russ placed a 22-inch by 28-inch hand-lettered art panel in lobby carrying rave notices from papers all over the country, including the HERALD's review. A pixilated contest was also held, winners receiving guest tickets for best nut poems.



Russ Hardwick's "Mr. Deeds" Fishing Bally Gag

TIES "DEATH" DRIVE TO LOCAL CAMPAIGN

Nelson Sponsors Safety Week With City and County Heads For Advance Buildup on Date

If there are fewer auto accidents in Findlay, Ohio, these days, quite a bit of the credit should go to Quigley July Bronze Plaque winner Manager Glenn H. Nelson, of the Warner-Harris Theatre, for his extensive campaign on "And Sudden Death." Nelson missed few angles indeed, promoting his own safety campaign with the cooperation of the only newspaper, police officials and leading citizens.

Starting nine days ahead, Nelson planted the press book wrong-driving contest tied into a careful driving campaign sponsored with city and county police with the county sheriff's office. Paper also ran proclamation from the Mayor and follow-up endorsements from city Safety Director, Safety Council, auto club and police heads. Papers also carried daily box with license numbers of two most careful drivers selected by traffic cops for theatre tickets. These were supplied by leading insurance agency.

The agency was much concerned with the entire campaign, bearing the expense of a lot of it and taking about 100 inches of co-op display advertising in advance and on opening day. Agency then purchased hundreds of tickets given to employees of large oil company together with letters containing safe driving pledges which employees were asked to sign. Letter also contained plug for picture and date. Agency further supplied printed tack cards and one sheets. Other leading companies cooperated similarly.

Featured, too, was a tiein wherein police on stopping drivers guilty of traffic violations and wrong driving practices were given copies of the imprinted Furnas pamphlet and required to read it in presence of the officer. This idea was carried out for an entire week. Same slant was carried out by sheriff's office and state highway patrol.

Nelson's lobby was aimed as a shocker but not to the entire neglect of the romantic angle, his tiein copy reading: "Drive Carefully or you won't see the 1001 romantic thrills in, etc." Surrounding this (see photo) was a poster with photos of wrecks, skeleton head shrouded in sheet hovering over bandaged dummy, all under a green spot.

The safety angle was stressed out front with a badly wrecked and bannered car with copy emphasizing the slant and the date.

Other angles of approach were covered with windows in women's fashion shops, men's clothing stores and jewelry stores. Outside coverage was secured with billing in a 20-mile radius, herald distribution door-to-door, in parked cars and in newspapers and the Furnas pamphlets offered to patrons at theatre well in advance.

"Are you ready for Fall?"

Merchants Help Judge Sell "Mr. Deeds"

For the fourth run engagement of "Mr. Deeds" at Loew's Lincoln Square, N. Y. C., John Judge promoted merchant for a candy giveaway; usher stationed on street at bannered desk handing out the sweetmeats in imprinted wrappers. For his street bally John used man leading bannered donkey about town.

Imprinted paper napkins were used in restaurants near theatre, ushers distributed summonses made out with the theatre as the complainant versus The Movie Public, defendant. Inside carried picture copy and cuts of Cooper, Marshall and Michael. Contest blanks were given out, tickets awarded those submitting best answers to "What would you do if you inherited $20,000,000?" Various merchants used window displays and police safety cards were tacked on light posts.



GLENN H. NELSON

Newspaper Contest Aids "Laughing Eyes" for Zimbalist

One of the first stunts put over by Al Zimbalist when he started at the Regent Theatre, Kearny, N. J., was a contest for "Laughing Irish Eyes" for which he offered guest tickets to those submitting the best photographs of laughing eyes or for letters written to describe gleeful Irish eyes.

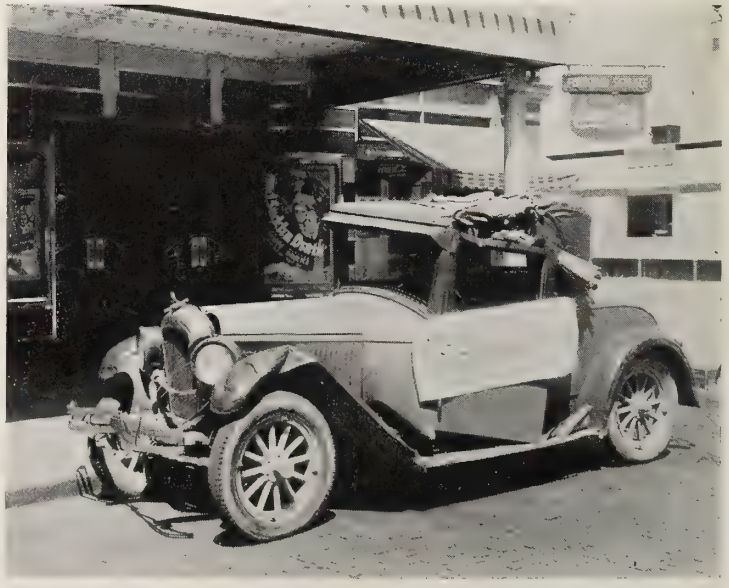
Al also staged a men's bathing beauty contest in what he termed his search for a male Mae West. A mistress of ceremonies handled the stunt and in addition to cash prizes, merchandise was promoted from cooperating merchants.

"Are you ready for Fall?"

Various Stunts Used By Ralston to Sell Dates

In Hollywood at the Ritz Theatre, some of the recent stunts put on by Howard Ralston were a lobby bar at which free promoted beer was dispensed for "Frankie and Johnnie," bats stencilled on sidewalks for "Dracula's Daughter" and an oversized thermometer atop his marquee with copy reading "Who says it's hot now? See—" etc.





NELSON'S SHOCK LOBBY DISPLAY AND WRECKED CAR B ANNERED BALLY FOR "AND SUDDEN DEATH"



SID S. HOLLAND

Circularized Special List For "Lonesome Pine" Date

For his "Pasteur" date at the Texas, Smithville, Texas, Boyd F. Scott circularized doctors, dentists, druggists, teachers, etc., using different copy to suit their respective professions. Capsules with plug copy were also distributed.

On "Lonesome Pine," house was dressed with pine trees, grocers' bags imprinted and cards were placed on all flag poles about town.

"Are you ready for Fall?"

Harris Distributed Contest Heralds

For "13 Hours by Air," Milt Harris, Loew's publicist, Cleveland, printed heralds containing cut of four of the stars in the picture all wearing goggles. To those correctly identifying the stars, guest tickets were awarded. Milt distributed these heralds at the most important exhibits of the Great Lakes Exposition and inserted them in purchases made at leading department stores.

COVERS MAIN STREET WITH GIANT BANNERS

Holland Hangs 24-Size Signs to Decorate Buildings Ahead of "San Francisco" Engagement

Billing the main street of Elkhart, Ind., with 24-sheet size banners on "San Francisco," is offered as "something new" by Sid Holland, who used the slant in his Quigley July Silver Plaque winning campaign at the Elco Theatre. Described as one of the most novel and effective ideas put over in that sector, the accompanying photo illustrates the slant, Holland planting the banners on every third or fourth building on the main street.

Also done a bit differently was a bathing girl contest and tableau built into the advance campaign for word-of-mouth value. As accompanying photo shows, the girls were lined up on the stage in front of the traveler, the curtain carrying title and starting date. Each girl carried a numbered card, the method employed to find the winner, and when the selection was made, master of ceremonies asked the contestants to name the coming picture. Instead of answering verbally, each girl reversed her card, displaying a letter, all of which spelled out the name of the feature.

There were other contests included and profitable of course was the trip-to-San Francisco tiedin with 11 local merchants who sponsored a round-trip to the Coast city for the greatest number of purchases in a two-week period. Each purchase over 25 cents was good for a coupon carrying figure representing amount of sale and these filled in with name and address were brought to the theatre in sealed envelopes at a designated time. Idea was plugged strongly at the theatre, in full page co-op ads, and of course at the stores.

Holland also planted the movie memory contest from the press book and sold still another slant in his papers by offering passes to those listing the greatest number of U. S. communities made up from the letters of the title, using each letter only as many times as letter appeared in title.

Transportation tieins also clicked leading off with bannered airplane dropping heralds, some containing passes. Auto dealer paid for heralds and imprinting being allowed co-op copy on reverse. Bus company hooked in by giving riders en route to theatre coupons for free ride home when these were stamped by cashier when theatre ticket was bought. Two ballys commanded attention, one a couple in costume of picture riding 1906 Ford and another couple similarly attired on tandem bicycle.

Telephone canvas from downtown window, girls going house-to-house obtaining endorsement signatures for the picture, imprinted laundry cards in shirts, arrow on street poles, jumbo Postal telegrams for windows, radio skits were among other ideas employed, not forgetting hookin with popular grill for a Clark Gable cocktail.

"Are you ready for Fall?"

"What Is Love?" Asks Don In "Flags" Contest

To usher in his "Under Two Flags" campaign at the Colonial Theatre, Brooklyn, N. Y., Don Williams planted a contest in cooperating newspaper on which he offered guest tickets to those submitting best letters to editor on "What Is Love?"

Ushers were dressed in legionnaire costumes, for his special foyer display Don promoted flags, guns, etc., from local vets post plus two boys in constant attendance at tent, which was dressed with cutouts of Colbert, Russell and McLaglen. Opening day, parade was held headed by two radio cars and a safety campaign truck.





HOLLAND'S 24'S ON MAIN STREET BUILDINGS AND GIRL TABLEAU IN ADVANCE OF "SAN FRANCISCO"

Schools Tied Up For "Show Boat"

Tying up with the high schools in the neighborhood of Loew's Paradise, Bronx, N. Y., Manager Jerry De Rosa and zone publicist Perry Spencer awarded promoted "Show Boat" novels to students passing exams with highest honors. Announcements were placed on bulletin boards.

Colored porter from theatre sang "Old Man River" prior to showing of trailer, Bronx cadet band played on floor for one hour three evenings during engagement and special float representing a show boat (see photo) toured city. Bales of cotton were placed in front of theatre, piano player and girl singer were stationed in lobby plugging hit tunes and another street bally consisted of two girls dressed in southern period costumes with imprinted sunshades touring the district.

A. Seigel, assistant manager, aided on the campaign.

"Are you ready for Fall?"

Markle Offers Trophy For Baseball Player

Among the newest stunts put over by Jack Markle, Coolidge Corner Theatre, Brookline, Mass., is tieup effected with local newspaper, theatre offering trophy for the Brookline Twilight Baseball League.

Cardboard votes are given out at the theatre, paper runs a coupon each week for six weeks and the standing every week of the players, plus a story on page one. The ballot box is in the lobby of theatre and votes on most valuable player must either be mailed or brought in. Jack says it places his theatre in the eye of the baseball-minded people, helps the theatre in the community to say nothing of the free publicity for six weeks running.

"Are you ready for Fall?"

"Show Boat" Preview Held by George Irwin

For the "Show Boat" date at the Lyceum in Duluth, George Irwin held an advance preview for a representative group of locals, including PTA, critics and teachers groups. Window displays were planted in leading stores, stories with art in newspapers and rotogravure heralds distributed by chain grocery.

Restaurant featured a "Show Boat" southern fried chicken dinner, spot radio announcements were made and an entire false front indirectly lighted with flasher buttons was constructed for the engagement. Song books were given out with each purchase of Maxwell House coffee, as were star photos and George managed to plant a display at the entrance of the ball park when the Duluth team played there.

"Are you ready for Fall?"

Sicotte Lands Window Display on "Ziegfeld"

Accompanying photo shows attractive window display secured in leading department store by Vern Sicotte, week ahead of opening of "The Great Ziegfeld" at the Majestic in Grand Rapids, Mich., with cut-out ticket-taker at box in center of display. 40 x 60's were spotted about the store, seven foot standees placed in chain grocery and imprinted match books were distributed in leading stores and hotels.

Promoted tagged roses were given out to first 500 ladies attending opening night, tieups made with fountains to feature "The Great Ziegfeld" sundae, radio announcements were secured daily and blotters given out in office buildings.



De Rosa - Spencer "Show Boat" Bally



Sharrock's Special "Deeds" Front



Fahey's "San Francisco" Steam Engine



Sicotte's "Ziegfeld" Window Display

Various Stunts Used By Sharrock for "Deeds"

Raleigh Sharrock, Palace, Morrilton, Ark., for his "Mr. Deeds" date constructed an entire compo board front (see photo) on which he tucked scene stills from picture, teaser items were run in papers and red public notice cards were tacked about town carrying "prevent pixilation" lines.

Sharrock tied up cleaners, store inserting cards in all packages leaving store reading "We will sew your buttons on free that you burst off laughing at," etc., etc. Co-op ad page was secured , all merchant's ads tying up with picture and as a further buildup contest was planted in papers with tickets going to those correctly answering list of questions pertaining to "pixilation," highlight of the picture.

"Are you ready for Fall?"

Radio Contest Sells "Deeds" for Egan

A pixilated teaser contest was planted over local radio station by Pete Egan, Palace, Calgary, Canada, for "Mr. Deeds," guest tickets going to those submitting best answers. Each morning during engagement organ program broadcast from theatre also plugged the contest.

Heralds were distributed by cooperating merchants, snipe cards were planted about town, as were 24-sheets and street car cards.

"Are you ready for Fall?"

Fahey's Loco Bally

Accompanying photo shows the eye-arresting street bally used by E. J. Fahey, State Theatre, Nashua, N. H., for "San Francisco," which toured streets. The steam engine front placed over regular touring car was promoted from local American Legion and Fahey says it attracted considerable attention as it went about town.

"Are you ready for Fall?"

Personal Endorsement Ads Sell "Deeds" for Kusner

Lou Kusner's "Deeds" campaign at the Warner Apollo, Martinsburg, West Va., was based on the pixilation angle, all tack cards, newspaper ads, novelties, ballyhoos, etc., etc., tied in one way or another to the newly coined word. All ads carried the personal endorsement of the manager, teaser ads were run in classified section, and Lou flooded the town with tack cards reading, "Martinsburg will be pixilated when 'Mr. Deeds Goes to Town.'"

For his street bally boy covered business sections walking in barrel with imprinted copy reading, "I'm pixilated, I lost my pants laughing," etc., etc. Paper napkins were placed in leading restaurants and letters spelling out title were dropped from plane circling city.

"Are you ready for Fall?"

Injects Humor Into Campaign

Don Austin, Glen City Theatre, Santa Paula, Cal., for his "First Baby" date started his campaign by calling a circle of friends and giving them the following chatter: "Hello, Jack, This Is Don Austin; we're having our first Baby Wednesday night and suggest that you come over," etc.

Houston Managers Engage In Civic Club Activities

Theatremen Participate in Community Movements; Efficient Management Found General

by BESS W. SCOTT
from Houston, Texas

When President Franklin Roosevelt visited Houston in June and sailed on a pleasure craft down the deep sea channel from Port Houston to Galveston, 50 miles distant on the Gulf of Mexico, he said with his famous smile: "How like Houston to build a submarine base 50 miles from the ocean!"

The President was only echoing the opinion of the entire South regarding Houston, whose enterprise and resourcefulness are exemplified in her inland port—the largest cotton port in the world—where "17 railroads meet the sea"; her astounding development in oil, shipping, rice growing, ranching in her coastal plains, and dairy farming; her 104 churches, 109 public schools, two universities, sky scrapers, fine hotels and beautiful theatres.

When Houston doubled her population in 10 years—from 1920 to 1930, according to federal census—she also doubled her resources and kept pace with her building and industries. During that period her three small theatres were increased to four large, modern, first run downtown theatres and four suburbans. In the six years since, one beautiful downtown theatre has been added, and five modern suburban theatres erected.

All told in Houston now are seven downtown and nine suburban theatres for whites, with a combined seating capacity of 16,000, and four theatres for negroes seating 4,500.

Center of Oil Fields

Founded in 1836, the year Texas won her freedom from Mexico at the famous battle of San Jacinto, fought just 20 miles from the Houston city limits, this city was named for the hero of that battle, General Sam Houston, later the first president of the republic of Texas. The little settlement was started by the Allen Brothers, New York land promoters, in opposition to the two-year-old Harrisburg, four miles up the bayou, when the Harrises refused to take the Allens into partnership, and flourished from the beginning under the approval of Sam Houston. The state capitol was moved here after two years, through President Houston's influence, and stood where the city's largest hotel, the Rice, now stands. The Rice and four others of the finest hotels in the city are owned by Jesse H. Jones, Houston capitalist and chairman of the Reconstruction Finance Committee.

No city in this Centennial state has grown in progress, romance and tradition as has Houston through the century of freedom which Texas is celebrating this year. Always the commercial center of East and South Texas, the inland channel of 50 miles from the Gulf has made Houston one of the most important shipping points in America, and the largest cotton port in the world. In lumber and grain, and in sugar products the shipping tonnage is also enormous and commercially important.

That Houston has doubled her population in the last ten years and points with pride to skyscraper buildings, up to 34 floors in height, due to the "black gold" thereabouts, accounts, no doubt, in no small part for the fact that the Texas key city is called a good show town. The satisfactory state of the local boxoffices may also be said to be due to the high class of theatremen and their willingness to get behind activities aimed for the betterment of the Southern city which is this week's stop in the Showman's Travelog series.

—A-MIKE VOGEL

Black gold has played its part in the growth of Houston, as in most of the cities of the state. Within a 100-mile radius of the largest oil fields in the state, the city is the metropolis of the oil industry. The Gulf Refining Company has a 34-story building on Main street; the Humble Oil Company has recently added another wing to their 15-story building, covering three-fourths of a city block. The Shell Oil Company owns a 22-story building, and the 21-story Petroleum building houses the offices of other oil companies. Within 25 miles of Houston are the refineries of the Humble Oil Company at Baytown, the Shell at Deer Park, the Sinclair refineries at Pasadena, the Texas Company at Galena Park, the Texas Gulf Producing Company at Barger's Hill, Strake Oil Company of Conroe, and distributing centers of other companies.

Bound up inseparably with the colorful early history of Texas, Houston not only has the field of the state's greatest battle, San Jacinto, in her very back yard, but is within a 200-mile radius of all of the famous stands of Texas heroes—the Alamo, Goliad, Velasco, Gonzales and many others. Centennial visitors this year find Houston a focal spot for visiting every spot in the section of the state known as "The Cradle of Liberty," and is also but 75 miles from "The Athens of Texas"—Old Washington, where the Declaration of Independence was signed in 1836, and where the first institution of higher learning in Texas was built while Texas was still a republic. This was Baylor University, now located at Waco.

"Are You Ready for Fall?"



MORE PINE. Another neat example of the use of pinewood for lobby decoration on "Lonesome Pine" from the studio of Manager George Laby, Paramount, Springfield, Mass. Very woodsy, eh?

Winding bayous, pine forests, state parks, immense city parks, tropical flowers and foliage, natural lakes and excellent highways made Houston one of the most beautiful cities of the South, and a favorite playground for tourists. The mild winter climate and long Indian summer, with fine golf courses and the bay resorts just 25 miles distant over concrete highways, lure winter visitors from the north and east. The famous bluebonnet fields of spring are almost within the city limits.

Three airports, including the municipal port, offering passenger service twice daily; 17 railroads and the port where passenger ships sail for the tropics, are Houston assets.

Called "Best" Theatre Town

While Houston is not a factory city, within the past 12 months three eastern firms have built branch factories on the ship channel, and others are scheduled to come in. In building Houston has led the cities of the state for 12 months, and bank clearings surpass those of any other city in Texas. The PWA-public school $3,821,450 building program has been under way since January, employing an average of 1,000 men per month. Other PWA and WPA projects have made unemployment for skilled labor a thing of the past, and materially lessened the problem of unemployment for unskilled labor.

Skilled labor receives an average of $1.00 per hour, with the unskilled averaging $4 per day. White collar workers are far in the majority in Houston, the average wage estimated at $20 to $25 per week. While Houston has a large negro population, the city provides one of the finest school systems in the south for the negro youth, having three high schools, three junior high schools, and 14 elementary, and a four-year municipal university for negroes. Three teachers in the negro schools hold Ph. D. degrees, and all are college graduates. The Houston Independent school system for whites and negroes consists of 236 square miles, 109 schools with 70,000 scholastics, municipal universities for white and colored with a combined enrollment of 2,500.

(Continued on following page)

EFFICIENCY MARKS OPERATION

(Continued from preceding page)

During the years of the depression Houston held its reputation as "the best theatre town in Texas." Theatres are well patronized, from the smallest to the largest, week by week, but few runs are out of the ordinary or justify a holdover of programs. Except for road shows played occasionally through the winter at the Majestic, an Interstate theatre, stage shows are out of the running in Houston. The Helen Hayes, Walter Huston and other good stage plays, however, are sold out before they arrive, and although Houstonians have always had a reputation of "sitting on their hands" their dollars speak applause in liberal measure.

Road show pictures, however, usually starve to death in Houston. "The Great Ziegfeld," "Midsummer Night's Dream" and others have been disappointments here the past winter and spring. Stars are the greatest drawing cards in pictures for Houston patrons, but directors are becoming better known, thanks to advertising methods of the local theatres.

The Interstate Theatres, Inc., headed by Karl Hoblitzelle of Dallas, and operating under a contract with Publix-Paramount, former owners, own three of the four first run theatres in Houston, and five suburbans. Loew's State in Houston is the only Loew's theatre in the state of Texas, and has the choice Metro-Goldwyn-Mayer products literally sewed up. They are not released for subsequent run theatres, so must be seen at Loew's State or not at all. Loew's State is also the largest theatre in the city, seating 2,700, which is 1,000 more than the Interstate's largest, the Metropolitan.

Institutional Events Celebrated

Will Horwitz, nationally known theatre figure because of his eccentricities and enterprise, has exclusive control of the downtown subsequent run business, with his Texan, Iris, Ritz and his new ultra modern Uptown. In the past year Mr. Horwitz has spent thousands remodeling the Texan and the Iris, building the Uptown, and connecting the first two theatres by a tunnel under the street, and the last two by means of a right angle, air-cooled arcade through the block. The Horwitz chain, known as the Horwitz Homefolks Theatres, have prices from 15 cents to 25, and five cents all the time for children. These shows have a consistent and assured clientele, regardless of the picture shown. They employ girl ushers in neat white military uniforms with black and gold trimmings, and cash in on the reputation of welcoming children and giving them the best of care while their mothers shop. They run all products except M-G-M and are protected by a 30-day contract.

Annual features of the Horwitz theatres that have become an "institution" in Houston are the Christmas party and tree for all children of the city, and substantial gifts for the underprivileged youngsters, and the June all day, city wide birthday party at the Iris for children under 12 years. These two parties are said to cost Mr. Horwitz $6,000 annually. An average attendance at the Christmas party is 25,000 youngsters, and the Iris party in June drew 15,000 children.

Prices at the first run Interstate theatres are 25 to 50 cents for the Metropolitan and Majestic, and 15 to 35 for the Kirby, a house with 1,450 seating capacity and split week policy on pictures. Loew's State holds to a 15 to 40 cent policy. The suburban theatres charge 15 and 25 cents. There are four independently owned suburban theatres in the city, the most important being the Boulevard, owned by F. D. Wilke.

Parking Meters Installed

Transportation offers no problems to Houston patrons, but the parking conditions for two years have been growing in seriousness. Very recently parking meters have been installed in downtown areas, and seem to be an answer to some of the parking difficulties for the merchants, but do not help theatre patrons. The Metropolitan has free parking for its patrons, and the Horwitz Theatres offer a four-story parking building, free to patrons. The suburban theatres, without exception have free parking. But traffic conditions in Houston are notoriously bad, and the parking problem, in spite of the fact that there are several parking lots within the downtown area, at prices from 10 to 25 cents, it still to be solved.

Bank night, screeno and the other build-ups prevalent in cities of Texas and the South, did not reach Houston until 1936. Then last January the Interstate, having found Bank Night profitable in Dallas and other centers, introduced it at the Kirby. Soon the Horwitz shows and others were competing, and Interstate extended the drawing privilege to patrons of all the Interstate theatres on the regular Bank Night.

Horwitz started two Bank Nights a week in opposition, but found this unprofitable. Then he withdrew the chance game altogether, and plastered his lobbies with placards denouncing "cheap skate gambling" in theatres, etc. The opposition gave no heed, and within a month Horwitz had started free lottery drawings in the street, with police permit, in front of his Uptown and Texan. There, one night each week, the pot is put up, and merchandizing prizes also, and drawings held. Tickets may be obtained from the Horwitz theatre box offices without buying a ticket, and from many stores in on the promotion.

"Are you ready for Fall?"



NEAT WINDOW. During the entire run of "White Angel" at the RKO Mainstreet, Kansas City, Mo., Lawrence Lehman, manager, and exploiteer Lou Mayer planted this display on "whites" in leading department store window.

Theatre operation is held at a high point of perfection in Houston, and theatre service is of the best. Efficient management marks all of the theatres, with courtesy and efficiency the watchword. E. E. Collins, city manager for Interstate, and Eddie Bremer, manager of the Kirby and a theatre man of Houston for 30 years, are active members of the Houston Rotary Club. Homer McCallon, publicity director for Loew's State, is a popular golfer and sportsman of Houston. Mr. Horwitz has a suburban estate at Dickinson, 20 miles from Houston, that is a show place, and is widely known in the state. The theatre men thus mix with the business men of Houston, and are called by civic club members by their first names.

Newspaper advertising is the greatest medium of exploitation for Houston theatres, and ballyhoo has been reduced to a minimum. An occasional sound truck, weekly changes in fronts to which the staff artists give much thought, and occasional tieups with local companies used.

Houston Newspapers Friendly

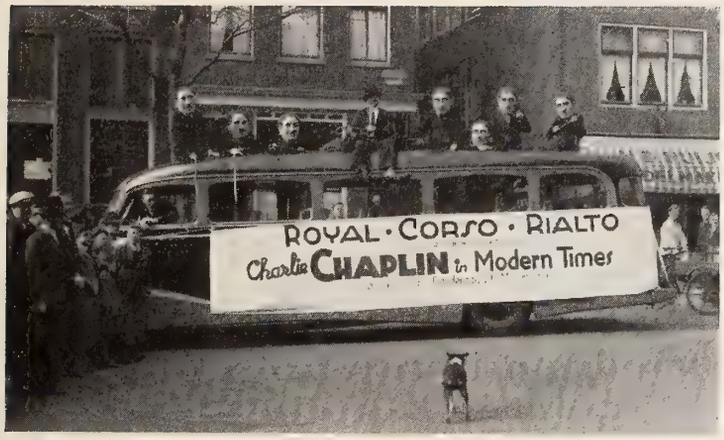
Newspapers are friendly to the theatres, and give liberal publicity space. The three dailies have critics who run daily columns and reviews under by-lines, and the two Sunday papers use many pictures. On the other hand, the theatres buy liberal space on Sundays, and daily, and throw much national advertising to the papers. Each of the papers run a daily theatre calendar, listing downtown and suburban attractions.

Hubert Roussel, critic for *The Press*, a Scripps-Howard paper, is considered one of the cleverest writers in the state. He had the distinction recently of being quoted in *Time Magazine*. The three papers also use syndicated Hollywood columns.

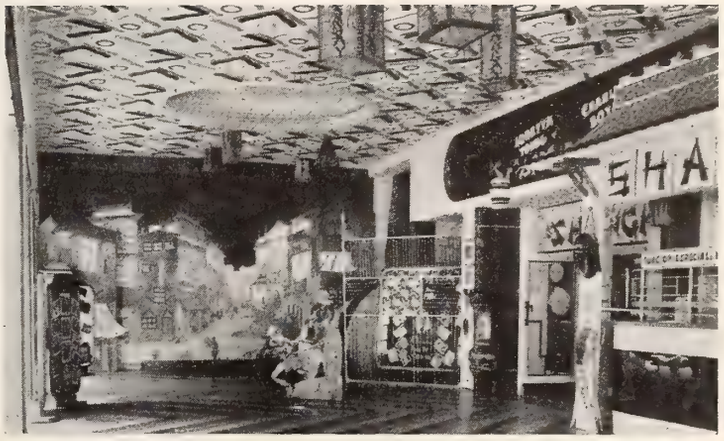
Little opposition in amusements is offered theatres in Houston, although Gulf and bay resorts cut in on summer receipts to some extent. Night baseball is played in season, but does little to theatre receipts. A three weeks' horse racing season twice each winter offers some competition, and a weekly boxing bout competes with opening of new pictures Friday nights. The Houston Symphony orchestra is growing in favor, and has come to be a matter of municipal pride and patronage. The Rice hotel roof garden books nationally known orchestras.

Houston remains a good show town, with the average patron attending a theatre at least once in two weeks, and perhaps oftener, according to estimates. Houston has a population of 350,000, and most of them between the ages of eight and fifty are picture fans. Houston theatres made a profit on the whole during the worst years of the depression, and the box offices now are joining in the chorus of "happy days are here again."

SOME OVERSEAS EXPLOITATIONS



THEY'RE ALL CHARLIES. For the date on "Modern Times" at the Royal, Corso, and Rialto Theatres in Amsterdam, Holland, Manager C. Miemus of the Royal arranged this bally of Chaplins from the famed Dutch Dickson Ballet.



SHANGHAI STREET SCENE. Lobby of the Cine Monumental, Rosario, Argentine, was transformed into street scene for display on Paramount's "Shanghai" by theatre's impresarios Senors Gutierrez and Paramount manager, Romeo Bianchi.



TRAVELING BOVINES. Bannered cutout bovine floats trundled through Barcelona, Spain, boulevards drew people and pesetas to the Coliseum Theatre during the run of "Via Lactea" (The Milky Way), says correspondent Plummer.



ANIMATED CHAPLIN WINDOW. One of the most original window displays in London was this animation arranged by Francis Meynell, United Artists' publicity head, for "Modern Times" at the Tivoli. Display was 30 feet long.



LARGEST BOARD. Reported by Leon Britton, of Peacock Motion Picture Co., to be one of the largest to be put up in Shanghai was this 50-foot poster on Radio's "Top Hat" for date at the Metropol Theatre, copy in English and Chinese.



STOCKHOLM FRONT. Display at the Rialto Theatre, Stockholm, Sweden, typical of the fronts used also at the Rivoli, Rita and Ritz, of the Ri circuit in the same city, for day and date runs on Warners' "Captain Blood."

YOU ARE INVITED TO JOIN UP

HAROLD HELLER
is in Brooklyn as assistant manager of the RKO Bushwick Theatre, starting in as usher at the RKO Tilyou, then promoted to assistant chief of service and later transferred and promoted to the RKO Uptown as utility man in August, 1934. A few months ago, Harold was promoted to assistant and we're hoping to hear from him real soon.

▽

JAMES E. AARON
is in Piedmont, Ala., managing the Fox Theatre and says from the tender age of eleven on he was doing odd jobs around theatres. Jim has worked for Loew's Lam Amusement under Carter Barron, Harry W. Crull and Hardie Meekin and we don't doubt that, as he says, he owes a lot to these fine showmen. How about showing us how you've taken advantage of what they taught you, Aaron?

▽

IRA W. THOMPSON
in West Point, Miss., is the assistant manager of the Ritz Theatre, and says he started as usher, but received a little training as projectionist too. Ira is, in addition to acting as asistant, continuing a course at the University.

▽

HYMAN ROBBINS
is right here in New York City managing the City Hall Theatre. Well you have an advantage over lots of other of our members, Hymen, you're close enough to club headquarters to come on up some time and pay us a little visit, how about it? Robbins started in show business in 1930 as doorman at the Tivoli in Brooklyn, then was promoted to assistant and after eighteen months made manager, which job he held for two years and later assumed his present job.

▽

H. T. WALES
is the owner and manager of the Cascade Theatre, Boerne, Texas, which had been closed for about a year. "H. T." says since remodelling he has enjoyed good business which he attributes to "ample advertising, good projection and above all cooperation with the merchants and business men in Boerne." Wales also says he personally greets each and every patron.

▽

MEL E. SCOTT
is managing the Moorhead Theatre in Moorhead, Minn., started as usher at the State Theatre in Fargo, N. D., became doorman and later assistant manager. Mel was then transferred to the Fargo theatre as house manager and worked at the Garrick and Orpheum there too for a short time until he was transferred to his present job.

▽

ALFRED G. SWETT
manages the Empire Theatre in Salem, Mass., started as chief usher in Danners Orpheum, receiving his basic training in all departments, doing office work, electrician on vaudeville, running projection machine, etc. Became usher at Paramount working up to assistant under M. & P. and then was promoted to his present job.



Above poster was created by Louis Chiaramonte, artist, Loew's State, Boston. Display was air brushed in natural colors showing application of cutout letters.

Birthday Greetings

B. F. Adcock
Jerome Adelman
George Otis Allen
Russell Allen
Tom Arthur
Joseph P. Avila
George Bannon
Carl Benson
Nat Blank
William S. Briscol
Tod Browning
Julien Campbell
Charles L. Clarke
Tom Cleary
Harry Clifford
Corwin Collins
E. E. Crabtree
Beryl Davis
E. L. Dilley
Roland Douchette
R. E. Easson
Milton O. Field
Charles H. Franklin
Melville Galliart
Glynn H. Gau
Robert Gibbs
M. J. Gilfillan
Roy Gingell
David Ginsberg
Ben Goldman
Jack Golladay
Thomas Grace
Ty Grasiano
Gilbert Hainline
Mack Herbert
S. S. Holland
Edgar Jones
Max Keizerstein
Ralph B. Ketchum
Leslie Larsen
Ray Liebman
Charles E. Lockard
Maurice Magers
Joseph Mahoney
J. J. Medford
H. G. Moore
C. Morelock
Dick Moss
Herbert Mueller
John G. Newkirk
Charles L. Oswald
Harry Pappas
George J. Recktenwald
John Revels
George Rice
Roland H. Ruden
Earl St. John
Clarke O. Sanford
Robert Schmidt
Louis Schnitzer
Mel Scott
Ram Sharma
Herman Shulgold
Sol Strauss
Jack Vidumsky
John Watt

JACK FOSTER
is in Salem, Mass., too, managing the Plaza Theatre. Jack started as usher in the Federal Theatre and was transferred to the Salem Theatre as chief usher. Transferred from there to the Plaza as house manager, then to the Empire and back to the present location.

▽

JAMES A. FIELD
manages the Paramount Theatre in Salem, Mass., also started as an usher at the Federal Theatre and when this closed went to the Salem as chief usher and later assistant. When the Federal reopened, James went back there as assistant and was then transferred to the Paramount as assistant and later made manager.

▽

JAMES R. CHALMERS
is the assistant manager of the Palace in Toronto, Canada, working for our old friend Charlie Querrie. We haven't heard from either of you boys in some time, so we're hoping that this will serve as a reminder that it's about time some campaigns were forthcoming from the Palace.

▽

DON DUNGAN
is the assistant manager of the America and Lyric Theatres in Ft. Collins, Colo., and we're sorry to say we haven't heard from Don since he joined the Club. You ought to have plenty to tell us since you are working at two houses. How about it?

▽

HARRY CREASEY
is the manager of the Capitol Theatre in Kamloops, B. C., and has already been represented in our pages with some of his activities. Harry was born in London and educated there and in Canada, was offered an assistant manager's job with a legitimate house and has managed the Strand in Chilliwack and his present house, both for Famous Players Canadian. Creasey is a past president of the Rotary and a member of the Elks.

▽

BOB GOODFRIED
is the assistant manager of the Crotona Theatre, Bronx, New York, and started with Fox as usher, then chief. Bob left showbusiness for two years and came back as usher, chief usher and then assistant, where for the past four years he has been at the Crotona, Blendheim and Nemo Theatres.

▽

BARNEY FARBER
is the manager of the Strand and Palace Theatres in Lakewood, N. J., and it would be mighty interesting to know how he puts his shows over at these two houses. Remember your responsibility to the Club only begins when you sign on the dotted line. We expect to hear from you frequently.

▽

H. P. THOMPSON
is the house manager of the National Theatre, in Louisville, Ky. Started in the theatre advertising business, selling his ideas in western states. Tom says he trusts he can be a valuable member, and so he can, provided he keeps us informed of what he's doing down at the National.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Joan Barclay	May 3,'36†		
Racing Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Dawn Rider	Kermit Maynard	Oct. 10,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36		
Valley of Terror	Kermit Maynard	Nov. 20,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra	Del Cambre	Aug. 24,'36†		

Coming

White Glove, The — Sept. 15,'36†

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64	Mar. 28,'36

Coming

Missing Girls — Roger Pryor-Sydney Blackmer

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†	58	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range	Ken Maynard-June Gale	Mar. 28,'36†	51	
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72.	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol	Charles Starrett-Finis Barton	May 20,'36†	60	
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36†	65.	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan — Jean Arthur-Joel McCrea
(See "In the Cutting Room," July 18,'36.)
Craig's Wife — John Boles-Rosalind Russell
(See "In the Cutting Room," July 18,'36.)
Cross Fire — Charles Starrett-Mary Blake
End of the Trail — Jack Holt-Louise Henry — Sept. 19,'36
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)
Find the Witness — Marguerite Churchill
I Promise to Pay — Leo Carrillo-Marian Marsh-Geo. Bancroft
Killer at Large — Mary Brian-Russell Hardie
Lost Horizon — Ronald Colman-Jane Wyatt-Edward Everett Horton
Man Who Lived Twice, The — Isabel Jewell-Ralph Bellamy — Sept. 25,'36
Nightingale Flies Home, The — Grace Moore
Pennies from Heaven — Bing Crosby-Madge Evans
Theodora Goes Wild — Irene Dunne-Melvyn Douglas
They Met in a Taxi (G) — Chester Morris-Fay Wray — Sept. 1,'36 — 70. Aug. 8,'36
Two Minute Alibi — M. Churchill-Wm. Gargan — Sept. 23,'36
Unknown Ranger, The — Robert Allen-Martha Tibbetts — Sept. 15,'36

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls	
Ridin' Through	Tom Tyler	Nov. 26†	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Dec. 26†	60.	Oct. 28
Wolf Riders	Jack Perrin	Nov. 1†	6 rls	

Coming

Scream in the Dark — Lon Chaney, Jr. — 6 rls

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 1†	77	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnedi	Nov. 22†	90	

Coming

Be Good Unto Death	Lacri Deveny	Sept. 10,'36	80	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87.	Feb. 1,'36
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

Coming

Amok	Marcel Chantel	Oct. 15,'36	84	
Kliou, The Killer	Technicolor	Oct. 1,'36	60	June 1
L'Equippage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67.	Jan. 25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69	Nov. 23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81.	May 23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119.	Jan. 11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63.	May 23,'36
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95	Dec. 28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36†	88½	Aug. 15,'36
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68.	June 20,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 76, 78.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68.	May 9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36†	70.	June 13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84	Nov. 2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58.	Apr. 18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58.	May 30,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61	Nov. 16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60.	Apr. 4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67.	Feb. 1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64	Nov. 30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84.	Mar. 21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63.	Mar. 21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56.	Apr. 11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87	Nov. 30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36. p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57.	May 23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The 960 (G)	Kay Francis-Ian Hunter	July 4,'36†	91.	June 6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92.)				

Coming

Captain's Kid, The	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Case of the Black Cat	Ricardo Cortez-June Travis			
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65.	July 18,'36
Draegerman's Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Fugitive in the Sky	Jean Muir-Warren Hull			
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Errol Flynn-Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Loudspeaker Lowdown	Ross Alexander-Anne Nagel			
Mountain Justice	Bette Davis			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song	James Melton-Patricia Ellis			
(See "In the Cutting Room," Aug. 15,'36.)				
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck (G)	Joan Blondell-Dick Powell	Sept. 12,'36	*90.	Aug. 15,'36
Three Men on a Horse	Frank McHugh-Joan Blondell			
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute in Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78	Nov. 30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79.	May 16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36†	75.	Jan. 25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80	Oct. 10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80	Oct. 10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36†	88.	Mar. 7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83.	May 23,'36
Seven Sinners	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70.	July 11,'36
(Reviewed under the title, "Doomed Cargo.")				

Coming

East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery	Sept. 1,'36		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78.	May 30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Sept. 15,'36		
Nelson Touch, The	George Arliss-Rene Ray			
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80.	May 18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery		73	

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon		66	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita	Sept. 15,'36		
Gorgeous				
Navy Spy	Conrad Nagel-Eleanor Hunt			
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Feb. 15,'36	64.	
(Reviewed under the title "Rest Cure.")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt		65	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr.	10,'36†	67
Below the Deadline	Cecilia Parker-Russell Hopton	June	8,'36†	69
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar.	5,'36†	66
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	62½
Dark Hour, The	Irene Ware-Ray Walker	Jan.	15,'36†	70½
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr.	1,'36†	78 June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June	15,'36†	66½ July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr.	15,'36†	61½
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	63
I Conquer the Sea (G)	Steffi Duna	Feb.	1,'36†	67 Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov.	20†	65
Lady Luck	Patricia Farr-Wm. Bakewell	July	3,'36†	
Law of 45's	Big Boy William-Molly O'Day	Dec.	1†	56
Little Red School House	Junior Coghian-Dickie Moore	Mar.	10,'36†	59
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb.	29,'36†	65
Lucky Terror, The	Hoot Gibson	Feb.	20,'36†	61
Murder at Glen Athol	John Miljan-Irene Ware	Nov.	1†	69 May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec.	25†	89 Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec.	8†	76
Riding Avenger (G)	Hoot Gibson	June	15,'36†	57 July 18,'36
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan.	23,'36†	69½ Mar. 28,'36
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June	1,'36†	63
Southern Maid	Bebe Daniels-Clifford Mollison	May	1,'36†	60
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan.	15,'36†	77 Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec.	15†	60
Tango	Marian Nixon-Chick Chandler	Jan.	10,'36†	70
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May	20,'36†	75 July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr.	20,'36†	59
West of Nevada	Rex Bell	June	22,'36†	59

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June	15,'36	
Women in White	Molly Lamont-Lester Matthews	July	15,'36	

Coming

Luck of the Irish	Richard Hayward	Sept.	15,'36	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct.	15,'36	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov.	10†	55
Girl from Maxim's	Leslie Henson-Frances Day	July	15,'36	65 Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan.	2,'36†	60
Song of the Scarlet Flower	Swedish	June	15,'36†	80
Wanted Men	Charles Laughton-Dorothy Gish	June	1,'36†	62

Coming

Monday at Ten	Virginia Cherrill-Gary Marsh			60
Crime of Voodoo	Fredi Washington	Sept.	1,'36	63
Voice of India	Hoeffer Expedition	Sept.	15,'36	70
Womanhood	Eve Gray-Esmond Knight			60

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov.	20†	85
Heart Specialist	B. Somegyl	Dec.	30†	90
I Cannot Live Without Music	Gyula Csortos	Dec.	20†	95
One Night in Venice	Gyula Csortos	Jan.	1,'36†	85
Three Men Under the Snow	Jeno Torzs	Nov.	20†	85

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May	15,'36	71
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov.	25†	71

Coming

High Hat	Frank Luther-Dorothy Dare	Sept.	1,'36	
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov.	1,'36†	
Rich Relations	Ralph Forbes-Frances Grant	Oct.	15,'36	68
She Shall Have Music	Jack Hylton-June Clyde	Sept.	19,'36	82 Dec. 1

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb.	15,'36†	64
Brilliant Marriage	Joan Marsh-Ray Walker	Mar.	25,'36†	
Easy Money (G)	Onslow Stevens-Kay Linaker	June	10,'36†	66½ July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec.	1†	
It Couldn't Have Happened	Reginald Denny-Jack La Rue	Aug.	1,'36	
(See "Divided by Two," "In the Cutting Room," Aug. 1,'36.)				
Tango	Marian Nixon-Chick Chandler	Jan.	1,'36†	66
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May	2,'36†	75 July 4,'36

Coming

Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar.	27,'36†	63

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr.	24,'36†	71 Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb.	14,'36†	72 Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July	10,'36†	79 July 11,'36
Exclusive Story (G) 621	Franchot Tone-Madge Evans	Jan.	17,'36†	73 Jan. 18,'36
Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36, p. 95; May 30,'36, p. 90.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June	5,'36†	94 May 30,'36
(Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb.	21,'36†	62 Feb. 8,'36
His Brother's Wife 657	Robt. Taylor-Barbara Stanwyck	Aug.	7,'36†	89
(See "In the Cutting Room," Aug. 8,36.) (Exploitation: Aug. 15,'36, p. 76.)				
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug.	21,'36	71
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec.	6	78 Dec. 7
Last of the Pagans (G) 617	Mala-Lotus Long	Dec.	20†	84 Dec. 14
(Exploitation: Mar. 7,'36, p. 95.)				
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar.	27,'36†	68 Mar. 28,'36
Mutiny on the Bounty (G) 536	Clark Cable - Charles Laughton-Franchot Tone	Nov.	8†	133 Nov. 9
(Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81; July 25,'36, p. 77.)				
Night at the Opera, A (G) 644	Marx Brothers	Nov.	15†	96 Oct. 26
(Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)				
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov.	22†	73 Dec. 28
Petticoat Fever (G) 645	Rob't Montgomery-Myrna Loy	Mar.	20,'36†	81 Mar. 21,'36
(Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug.	14,'36†	97 Aug. 15,'36
Riffraff (G) 517	Jean Harlow-Spencer Tracy	Jan.	3,'36†	90 Dec. 28
(Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)				
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr.	17,'36†	86
(See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)				
Rose Marie (G) 643	J. MacDonald-Nelson Eddy	Jan.	31,'36†	113 Jan. 18,'36
(See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)				
San Francisco (G) 636	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June	26,'36†	111 July 4,'36
(Exploitation: Aug. 1,'36, p. 93-94; Aug. 8,'36, p. 90.)				
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr.	10,'36†	106 Apr. 11,'36
(Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)				
Speed 652 (G)	Wendy Barrie-James Stewart	May	8,'36†	72 May 2,'36
Suzy (G) 518	Jean Harlow-Franchot Tone	July	24,'36†	95 July 18,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79.)				
Tale of Two Cities, A (G) 604	Ronald Colman-Elizabeth Allan	Dec.	27†	126 Dec. 7
(Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar.	6,'36†	82 Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan.	10,'36†	62 Jan. 4,'36
Three Wise Guys (G) 653	Robert Young-Betty Furness	May	15,'36†	75 May 16,'36
(Exploitation: July 18,'36, p. 85.)				
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan.	24,'36†	77 Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May	29,'36†	75 May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr.	3,'36†	88 Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb.	7,'36†	72 Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June	19,'36†	69 June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec.	13†	82 Dec. 14
Wife vs. Secretary (G) 606	Clark Cable-Myrna Loy - Jean Harlow	Feb.	28,'36†	89 Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July	31,'36	59 June 20,'36

Coming

Born to Dance	Eleanor Powell-James Stewart			
Camille	Greta Garbo-Robert Taylor			
Chain Lightning	Stuart Erwin-Betty Furness			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper	Sept.	18,'36	
General Spanky	Spanky McFarland-P. Holmes			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11,'36, p. 16.)				
Gorgeous Hussy, The 633	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug.	28,'36†	
(See production article, Aug. 1,'36, p. 16.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Great Ziegfeld, The (G) 700	William Powell - Myrna Loy - Luise Rainer	Sept. 4,'36	180.	Apr. 4,'36
(Pictorial: Jan. 25,'36, p. 16; exploitation: Apr. 18,'36, p. 76; June 27,'36, p. 82; Aug. 8,'36, p. 90; Aug. 15,'36, p. 79.)				
Libeled Lady	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy			
Longest Night, The	Robert Young-Florence Rice			
Mister Cinderella	Jack Haley-Betty Furness			
Old Hutch	Wallace Beery-Cecilia Parker	Sept. 25,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
Our Relations	Laurel and Hardy			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard-John Barrymore		124.	July 18,'36
(See production article, Mar. 28,'36, p. 16.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11,'36	78.	July 11,'36
Tarzan Escapes	Johnny Weismuller-Maureen O'Sullivan			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star
Devil's Gold	Conway Tearle
Hell's Hacienda	Conway Tearle
Senor Jim	Conway Tearle-Barbara Bedford
Three Fingers	Conway Tearle
Whistling Skull	Conway Tearle

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68.	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 74, 76.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92.	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76.	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59.	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67.	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	85.	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58.	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95.	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56.	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36†	73.	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15,'36†	76.	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67.	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72.	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72.	May 2,'36
Girl of the Ozarks, The (G) 3561	Vriginia Weidler-H. Crosman	June 12,'36†	68.	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73.	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76.	Feb. 22,'36
Hollywood Boulevard 3603	John Halliday-Robt. Cummings	Aug. 21,'36		
(See "In the Cutting Room," Aug. 8,'36.)				
I'd Give My Life 3602	Sir Guy Standing-F. Drake	Aug. 14,'36	81	
(See "In the Cutting Room," Aug 1,'36.)				
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81.	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88.	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83.	Apr. 11,'36
My American Wife (G)	Francis Lederer-Ann Sothern	Aug. 7,'36†	63.	July 25,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72.	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 8†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73.	June 13,'36
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65.	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76.	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	64.	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July 31,'36†	87.	July 25,'36
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, pp. 74, 76.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82.	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70.	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87.	Feb. 15,'36
Son Comes Home, A (G)	Mary Boland-Donald Woods	July 31,'36†	*75.	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77.	June 20,'36
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77.	Mar. 21,'36
(Exploitation: June 6,'36, p. 118.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64.	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67.	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72.	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65.	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74.	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106.	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93.)				
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63.	Feb. 8,'36
Yours for the Asking (G)	George Raft - Dolores Costello Barrymore	July 24,'36†	75.	Aug. 8,'36

Coming

Title	Star
Accusing Finger, The	Paul Kelly-Marsha Hunt
Big Broadcast of 1937, The	Jack Benny-Burns & Allen
Champagne Waltz	Gladys Swarthout-F. MacMurray
General Died at Dawn, The	Gary Cooper-Madeleine Carroll
(See "In the Cutting Room," July 25,'36.) (See production article, Aug. 15,'36, p. 16.)	
Girl of the Jungle	Ray Milland-Dorothy Lamour
Go West, Young Man	Mae West - Warren William - Randolph Scott
Lady Be Careful	Lew Ayres-Mary Carlisle
(See "In the Cutting Room," Aug. 15,'36.)	
Murder with Pictures	Lew Ayes-Gail Patrick
Plainsman, The	Gary Cooper-Jean Arthur
Straight from the Shoulder	Ralph Bellamy-Katherine Locke
(See "In the Cutting Room," Aug. 8,'36.)	
Texas Rangers, The 3604	Fred MacMurray-Jean Parker
Three Married Men	Lynne Overman-Wm. Frawley
Valiant Is the Word for Carrie	Gladys George-Arline Judge
Wedding Present	Joan Bennett-Cary Grant
Wives Never Know	Charles Ruggles-Mary Boland

Sept. 25,'36	
Sept. 25,'36	
Sept. 4,'36	
Sept. 18,'36	
Aug. 28,'36	
Aug. 28,'36	
Sept. 11,'36	
Sept. 25,'36	
Sept. 25,'36	

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68.	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights	Tim McCoy-Luna Walters	June 6,'36		
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59.	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
Ghost Patrol	Tim McCoy-Claudia Dell	Aug. 3,'36		
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	

Coming

Title	Star
Traitor, The	Tim McCoy-Frances Grant

Aug. 29,'36	

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue's	Bobby Nelson-Donald Reed	Dec. 3,'36		
El Justiciero	Ernesto Guillen	Dec. 3,'36		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37		
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allen	Dec.	1†.....60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr.	13,'36†....55.	Apr. 11,'36
Dancing Feet (G) 3504 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan.	31,'36†....72.	Apr. 4,'36
Federal Agent 3548	William Boyd-Irene Ware	Apr.	10,'36†....58	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85.)	Helen Morgan-Chester Morris	May	1,'36†....66.	May 23,'36
Gentleman from Louisiana, The 3517 (See "In the Cutting Room," June 27,'36.)	Eddie Quillan-Charlotte Henry	Aug.	17,'36	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr.	20,'36†....68	
Go-Get-'Em Haines 3549	William Boyd	June	15,'36†....62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June	22,'36†....56.	July 11,'36
Harvester, The (G) 3506 (Exploitation: Aug. 15,'36, p. 79.)	Alice Brady-Ann Rutherford	May	5,'36†....65.	Apr. 25,'36
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug.	15,'36....*70.	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	6,'36†....71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar.	9,'36†....54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar.	15,'36†....73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36†....55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4†.....59	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)	Lew Ayres-Isabel Jewell	Feb.	22,'36†....67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverel	Jan.	20,'36†....68.	Jan. 11,'36
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,36.)	John Wayne-Ann Rutherford	May	25,'36†....58	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14†.....60....	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June	15,'36†....65.	June 27,'36
New Frontier, The 3558 (See "In the Cutting Room," Sept. 26.)	John Wayne-Muriel Evans	Oct.	5†.....54	
Oh, Susannah (See "In the Cutting Room," Aug. 8,'36.)	Gene Autry-Frances Grant	Aug.	19,'36	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan.	18,'36†....59	
Racing Luck (G) 3547	William Boyd	Oct.	28†.....60....	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar.	2,'36†....58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36†....72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2†.....54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May	11,'36†....56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36†....52....	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct.	17†.....73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15†.....69....	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July	10,'36†....67.	July 25,'36
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,'36.)	John Wayne-Phyllis Fraser	July	6,'36†....57	

Coming

Bulldog Edition (See "In the Cutting Room," Aug. 15,'36.)	Ray Walker-Evalyn Knapp	Sept.	20,'36
Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford	Aug.	25,'36....62. July 11,'36
Follow Your Heart (G)	Marion Talley-Michael Bartlett	Sept.	5,'36....*90. Aug. 15,'36
Sitting on the Moon 3528	Roger Pryor-Grace Bradley	Sept.	15,'36
Three Mesquiteers	Ray Corrigan-Kay Hughes	Sept.	10,'36

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov.	15†.....90½..	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec.	20†.....68....	Nov. 23
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July	10,'36†....80..	July 11,'36
Bunker Bean 630 (See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June	26,'36†....67	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36†....68....	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May	22,'36†....85.	May 16,'36
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4,'36, p. 68.)	William Powell-Jean Arthur	May	15,'36†....81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: July 11,'36, p. 127.)	Frank Buck	Dec.	20.....74.	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar.	27,'36†....67.	Mar. 14,'36
Follow the Fleet (G) 613 (Exploitation: Mar. 7,'36, p. 94; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.) 6p. 68; July 25,'36, p. 78.)	Fred Astaire-Ginger Rogers	Feb.	21,'36†...110.	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4.....68....	Oct. 5
Grand Jury 633	Fred Stone-Louise Latimer	Aug.	7,'36	
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct.	11†.....59	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec.	27†.....95....	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov.	22†.....87....	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	7,'36†....76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct.	18.....98....	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June	19,'36†...*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June	12,'36†....68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar.	6,'36†....77.	Feb. 8,'36
M'Liss (G) 632	Anne Shirley-John Beal	July	17,'36†....66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr.	17,'36†....66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb.	14,'36†....68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25†.....78....	Oct. 12
Second Wife (See "In the Cutting Room," Aug. 15,'36.)	Walter Abel-Gertrude Michael	Aug.	21,'36	
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	13†.....68....	Dec. 7
Silly Billies (G) 623 (Exploitation: July 25,'36, p. 76.)	Wheeler and Woolsey	Mar.	20,'36†....64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May	8,'36†....61.	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	3,'36†....94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov.	1.....96....	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8†.....67½..	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	10,'36†....74....	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr.	3,'36†....65.	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27†.....68....	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr.	24,'36†....64.	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar.	13,'36†....68½	Mar. 28,'36

Coming

Big Game, The	June Travis-Philip Huston		
Don't Turn 'Em Loose (See "In the Cutting Room," Aug. 8,'36.)	Bruce Cabot-Louise Latimer	Aug.	28,'36
Mary of Scotland (G) (See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90.)	Katharine Hepburn - Fredric March	Aug.	28,'36....123. July 25,'36
Mummy's Boys (See "In the Cutting Room," June 20,'36.)	Wheeler and Woolsey		
One Man Came Back	Preston Foster - Ann Dvorak - John Beal		
Plough and the Stars, The	Barbara Stanwyck - Preston Foster	Sept.	25,'36
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall		
Swing Time (See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)	Fred Astaire-Ginger Rogers	Sept.	4,'36
Walking on Air (See "Count Pete," "In the Cutting Room," July 4,'36.)	Gene Raymond-Ann Sothern	Sept.	11,'36
Winterset	Burgess Meredith-Margo		
Without Orders	Sally Eilers-Rob't Armstrong		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr.	2,'36†..9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug.	1,'36...73.	Aug. 8,'36

Coming

Angels in White (See "In the Cutting Room," Feb. 29,'36.)	Lala Birell	Zeidman	
Cavalcade of China		James B. Leong.	6 rls.
Glory Trail, The (G)	Tom Keene	Crescent	*65. July 18,'36
Oriental Passion		James B. Leong.	6 rls.
Private Life of Marco Polo.		James B. Leong.	6 rls

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†	
Kid Ranger, The	Bob Steele	Feb.	5,'36†	
Last of the Warrens	Bob Steele	May	10,'36†....58	
Rogue of the Range	Johnny Mack Brown	Apr.	25,'36†....58	
Sundown Saunders	Bob Steele	Mar.	25,'36†	
Trail of Terror	Bob Steele	Dec.	20†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	

Coming

Brand of the Outlaws	Bob Steele		
Crooked Trail, The	Johnny Mack Brown		
Everyman's Law	Johnny Mack Brown		
Law Rides, The	Bob Steele		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct.	25†.....56	
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July	3,'36†...*60.	June 27,'36
Captain January* (G) 635 (Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82.)	Shirley Temple-Guy Kibbee	Apr.	17,'36†....77.	Mar. 21,'36
Champagne Charlie 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	May	8,'36†....59	
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar.	27,'36†....71.	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug.	7,'36.....70.	July 18,'36
Charlie Chan's Secret* (G) 626	Warner Oland-Rosina Lawrence	Jan.	10,'36†....71....	Oct. 26
Connecticut Yankee (A)* 699 (re-issue)	Will Rogers-Myrna Loy	Apr.	24,'36†....85.	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr.	24,'36†....68.	Apr. 11,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Doctor, The* (G) 638.	Dionne Quintuplets - Jean Hersholt	Mar. 6,'36†	94.	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1, 36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26,'36†	*75.	June 20,'36
Educating Father* (G) 645.	Jed Prouty-Shirley Deane	July 10,'36†	57.	May 30,'36
Everybody's Old Man* (G) 634.	Irvin S. Cobb-Rochelle Hudson.	Mar. 20,'36†	84.	Mar. 14,'36
Every Saturday Night* (G) 637.	June Lang-Thomas Beck	Feb. 7,'36†	62.	Feb. 8,'36
First Baby, The* (G) 646.	Shirley Deane-Johnny Downs	May 15,'36†	74.	Apr. 18,'36
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641.	Jane Withers-Tom Brown	Apr. 3,'36†	63.	Feb. 29,'36
Girls' Dormitory (G) 702.	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug. 14,'36	*65.	Aug. 1,'36
Half Angel (G) 647.	Frances Dee-Brian Donlevy	May 22,'36†	66.	May 9,'36
Here Comes Trouble* (G) 633.	Paul Kelly-Arline Judge	Feb. 21,'36†	62.	Feb. 15,'36
High Tension* (G) 653.	Brian Donlevy-Glenda Farrell	July 17,'36†	*62.	June 20,'36
Human Cargo* (G) 652.	Claire Trevor-Brian Donlevy	May 29,'36†	66.	Apr. 25,'36
In Old Kentucky* (G) 601.	Will Rogers-Dorothy Wilson	Nov. 22†	84.	July 18
It Had to Happen (G) 631.	George Raft-Rosalind Russell	Feb. 14,'36†	79.	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan. 3,'36†	88.	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody (G) 651.	Jane Withers-Ralph Morgan	June 12,'36†	72.	May 28,'36
Littlest Rebel, The* (G) 624.	Shirley Temple-John Boles	Dec. 27†	73.	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632.	Wallace Beery - John Boles - Barbara Stanwyck	Apr. 10,'36†	85.	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music Is Magic* (G) 619.	Alice Faye-Ray Walker	Nov. 1†	66.	Oct. 12
My Marriage* (G) 630.	Claire Trevor-Kent Taylor	Jan. 31,'36†	68.	Nov. 23
Navy Wife* (G) 606.	Claire Trevor-Ralph Bellamy	Nov. 29†	72.	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27,'36†	59.	Mar. 28,'36
Paddy O'Day (G) 627.	Jane Withers-Pinky Tomlin	Jan. 17,'36†	76.	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24,'36†	79.	June 6,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28,'36†	95.	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645.	Loretta Young-Robert Taylor	June 5,'36†	79.	May 30,'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93.)				
Professional Soldier (G) 628.	Victor McLaglen - Freddie Bartholomew	Jan. 24,'36†	78.	Jan. 4,'36
Show Them No Mercy (G) 621.	Rochelle Hudson-Cesar Romero	Dec. 6†	76.	Nov. 2
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21,'36	*90.	Aug. 15,'36
Sins of Man (G) 648.	Jean Hersholt-Don Ameche	June 19,'36†	79.	May 16,'36
Song and Dance Man* (G) 642.	Paul Kelly-Claire Trevor	Mar. 13,'36†	72.	Feb. 22,'36
State Fair (G) 766.	Will Rogers-Janet Gaynor	Aug. 7,'36	100.	Feb. 4,'33
Thanks a Million (G) 617.	Dick Powell-Ann Dvorak	Nov. 15†	87.	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill* 656.	Brian Donlevy-Gloria Stuart	July 24,'36†		
(See "In the Cutting Room," July 25,'36.)				
This Is the Life* 614.	Jane Withers-John McGuire	Oct. 18†	65.	
To Mary—With Love (G) 701.	Warner Baxter-Myrna Loy	Aug. 1,'36	92.	July 25,'36
(Exploitation: Aug. 15,'36, p. 76.)				
Under Two Flags (G) 644.	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell.	May 1,'36†	110.	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 78.)				
Way Down East* (G) 616.	Rochelle Hudson-Henry Fonda	Oct. 25†	84.	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec. 20†	67.	Dec. 21
White Fang (G) 649.	Michael Whalen-Jean Muir	July 3,'36†	70.	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				
Your Uncle Dudley* (G) 622.	Edward Everett Horton	Dec. 13†	68.	Nov. 23

Coming

Ambassador Bill (G) 767.	Will Rogers	Oct. 16,'36	70.	Oct. 24,'31
As You Like It 711.	Ells Bergner-Laurence Olivier	Sept. 18,'36		
(See production article, June 13, [illegible] 16.)				
Back to Nature.	Jed Prouty-Spring Byington			
(See "See America First," "In the Cutting Room," Aug. 1,'36.)				
Bowery Princess, The * 715.	Shirley Temple-Frank Morgan	Oct. 16,'38		
(See "In the Cutting Room," June 27,'36.)				
Can This Be Dixie?	Jane Withers-Slim Summerville			
15 Maiden Lane.	Claire Trevor-Cesar Romero			
King of the Royal Mounted 709	Robert Kent-Rosalind Keith	Sept. 11,'36	83.	
(See "In the Cutting Room," Aug. 8,'36.)				
Ladies in Love 710.	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Sept. 18,'36		
(See "In the Cutting Room," Aug. 15,'36.)				
Pepper* (G) 708.	Jane Withers-Irvin S. Cobb	Sept. 11,'36	*65.	July 18,'36
Pigskin Parade	Stuart Erwin-Arlene Judge			
Ramona 707	Loretta Young-Don Ameche	Oct. 23,'36		
(See production article, July 4,'36, p. 16.)				
Road to Glory, The (G) 706.	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept. 4,'36	101.	June 6,'36
Star for a Night (G)	Jane Darwell-Claire Trevor	Aug. 28,'36	*75.	Aug. 15,'36
Thank You, Jeeves, 712.	Arthur Treacher-Virginia Field	Sept. 25,'36		
(See "In the Cutting Room," Aug. 8,'36.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G).	Douglas Fairbanks, Jr. - Elissa Landi	Apr. 17,'36†	100.	Feb. 22,'36
Barbary Coast (G).	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90.	Oct. 5
Ghost Goes West, The (G).	Robert Donat-Jean Parker	Feb. 7,'36†	85.	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A).	H. Baur-Laurence Olivier-Penelope Dudley Ward	July 10,'36†	76.	Nov. 30
Last of the Mohicans, The (G).	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug. 13,'36	91.	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80.)				
Little Lord Fauntleroy (G).	Freddie Bartholomew - Dolores Costello Barrymore	Mar. 6,'36†	102.	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 94; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93.)				
Melody Lingers On, The (G).	Josephine Hutchinson - George Houston	Nov. 9†	87.	Nov. 9
Modern Times (G).	Chas. Chaplin-Paulette Goddard	Feb. 21,'36†	87.	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121.)				
One Rainy Afternoon (G).	Francis Lederer-Ida Lupino	May 13,'36†	*75.	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G).	B. Stanwyck-Robert Young	Sept. 13†	78.	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov. 23†	77.	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G).	Eddie Cantor-Ethel Merman	Jan. 24,'36†	100.	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G).	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr. 10,'36†	93.	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G).	Raymond Massey	Apr. 24,'36†	99.	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94.)				

Coming

Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70.	Aug. 8,'36
Come and Get It.	Edward Arnold-Frances Farmer			
(See "In the Cutting Room," Aug. 1,'36.)				
Dodsworth	Walter Huston-Ruth Chatterton	Sept. 18,'36		
(See production article, Aug. 8,'36, p. 16.)				
Garden of Allah, The.	Marlene Dietrich-Charles Boyer			
(See production article, June 6,'36, p. 14.)				
Gay Desperado, The.	Nino Martini-Ida Lupino			
Love Under Fire.	Merle Oberon-Brian Aherne			
Man Who Could Work Miracles, The	Roland Young			

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034.	Zasu Pitts-Hugh O'Connell	Oct. 7†	63.	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046.	Buck Jones-Dorothy Revier	May 25,'36		
Crash Donovan (G) 9031.	Jack Holt-Nan Gray	July 26,'36†	*54.	July 18,'36
Dangerous Waters (G) 9032.	Jack Holt-Robert Armstrong	Feb. 3,'36†	67.	Feb. 8,'36
Don't Get Personal (G) 9025.	James Dunn-Sally Eilers	Feb. 17,'36†	64.	Feb. 29,'36
Dracula's Daughter (A) 9006.	Otto Kruger-M. Churchill	May 11,'36†	70.	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75.)				
East of Java 9029.	Chas. Bickford-Elizabeth Young	Dec. 2†	72.	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017.	Charles Farrell-June Martel	Sept. 30†	66.	Dec. 7
For the Service 9045.	Buck Jones-Beth Marion	May 6,'36†	65.	
Great Impersonation, The 9014.	Edmund Lowe-Valerie Hobson	Dec. 9†	67.	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021.	E. E. Horton-Irene Hervey	Oct. 21†	74.	Nov. 2
Invisible Ray, The (G) 9015.	Karloff-Bela Lugosi	Jan. 20,'36†	75.	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042.	Buck Jones-Charlotte Wynters	Nov. 11†	59.	
Love Before Breakfast (G) 9007.	Carole Lombard-Preston Foster	Mar. 9,'36†	70.	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006.	Irene Dunne-Robert Taylor	Jan. 6,'36†	112.	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99,; Mar. 21,'36, pp. 92, 96; Ap[illegible]'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004.	Marg't Sullavan-James Stewart	Jan. 27,'36†	87.	Feb. 8,'36
Nobody's Fool 9033.	E. E. Horton-Glenda Farrell	May 31,'36†		
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036.	Ann Preston-Henry Hunter	June 14,'36†	65.	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector	Ricardo Cortez-Patricia Ellis	Aug. 16,'36†		
(See "In the Cutting Room," July 4,'36.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	81.	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001.	Irene Dunne-Allan Jones	May 17,'36†	112.	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb.	18,'36†	
Storm Over the Andes (G)9026	Jack Holt-Mona Barrie	Sept.	16† 84	Oct. 19
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11† 68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†	
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr.	13,'36† 95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25† 78	
Throwback, The 9041	Buck Jones-Muriel Evans	Sept.	18† 60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov.	1,'36	
Class Prophecy		Nov.	15,'36	
Flying Hostess	Judith Barrett-Wm. Gargan	Oct.	25,'36	
Four Days' Wonder	Jeanne Dante-Kenneth Howell	Oct.	18,'36	
Luckiest Girl in the World	Jane Wyatt-Philip Reed	Nov.	1,'36	
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept.	20,'36	
Man I Marry, The	Doris Nolan-Michael Whalen	Oct.	11,'36	
My Man Godfrey (G)	William Powell-Carole Lombard	Sept.	6,'36 *95	June 20,'36
Night Key		Nov.	8,'36	
Rich and Reckless	Gloria Stuart-Edmund Lowe	Oct.	4,'36	
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept.	20,'36†	
Sea Spoilers	John Wayne-Nan Gray	Sept.	27,'36	
Top of the Town	Bert Lahr	Nov.	22,'36	
Two in a Crowd	Joel McCrea-Joan Bennett	Sept.	13,'36†	
Yellowstone	Henry Hunter-Judith Barrett	Aug.	23,'36†	
(See "In the Cutting Room," July 18,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1† 63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb.	1,'36†	
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15† 70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15† 57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June	15,'36†	
Prison Shadows	Eddie Nugent-Lucille Lund	June	1,'36†	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar.	15,'36†	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June	27,'36† 58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar.	7,'36† 70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar.	21,'36† 89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36; p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan.	4,'36† 78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36† 65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30† 77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug.	1,'36 93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July	18,'36† 68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr.	25,'36† 83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug.	8,'36† 60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36† 65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14† 66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36† 83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July	25,'36† 69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug.	8,'36† 74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May	30,'36† 79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov.	23† 89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May	9,'36† 62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May	2,'36† 56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar.	14,'36† 76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36† 60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug.	29,'36 139	May 23,'36
(See production article, Feb. 1,'36, p. 16; exploitation: Aug. 8,'36, p. 91.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept.	5,'36 *62	July 11,'36
Cain and Mabel	Marion Davies-Clark Gable	Sept.	26,'36	
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
(See producton artcle, July 25,'36, p. 16.)				
Give Me Your Heart (G)	Kay Francis-George Brent	Sept.	26,'36 *88	July 18,'36
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sendergard			
King of Hockey	Anne Nagel-Richard Purcell			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Over the Wall	Ross Alexander			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Pony Express Rider	Dick Foran-Linda Perry			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
(See "In the Cutting Room," July 25,'36.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Chinatown Mystery	Norman Foster	7 rls		
Island Captives	Eddie Nugent	6 rls		

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Aurora Sul Mare	Italian Feature			
Ireno Popolare	Italian Feature			
Second Bureau	Jean Murat-Diane Korere			
Street Without a Name	Constant Remy-Pola Ilery			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lillan Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug.	1,'36 83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct.	14 80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov.	20 57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec.	14 65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar.	5,'36 110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr.	4,'36 77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May	5,'36 93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug.	1,'36 86	
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May	21,'36 83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar.	25,'36 98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr.	9,'36 81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr.	7,'36 90	Apr. 18,'36
Soviet News (G)		Amkino	Apr.	10,'36 70	Apr. 25,'36
Tempo Massino (G)	Milly	World	Mar.	12,'36 78	Mar. 21,'36
Three Maxims, The (G)	Anna Neagle, Tullio Carminati	General		87	Aug. 1,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr.	30,'36† 93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	I. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl..
Simple Simon	Nov. 15†	1 rl..
Humpty Dumpty	Dec. 30†	1 rl..
Ali Baba	Jan. 30,'36†	9....
Tom Thumb	Mar. 30,'36†	7....
Dick Whittington's Cat	May 30,'36†	7....
Little Boy Blue	July 30,'36†	.....

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19†	7....
No. 3—"Spark Plug"	Apr. 12,'36†	6½..
No. 4—Major Google	May 24,'36†	6½.
BROADWAY COMEDIES		
Am I Having Fun (Andy Clyde)	Sept. 3,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½..
Caught in the Act (Andy Clyde)	Mar. 5,'36†	18....
Champ's a Chump, The (All Star)	June 20,'36†	18....
Disorder in the Court (3 Stooges)	May 30,'36†	17....
Double Trouble (Andy Clyde)		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls.
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19....
Hot Paprika (Andy Clyde)	Dec. 12†	18½..
I Don't Remember (Harry Langdon)	Dec. 26†	18½..
Just Speeding	Jan. 23,'36†	18....
Midnight Blunders (All Star)	Apr. 21,'36†	17....
Mister Smarty (Andy Clyde)	July 15,'36†	18....
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18....
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18....
Peppery Salt, The (Andy Clyde)	May 15,'36†	18....
Share the Wealth (Andy Clyde)	Mar. 19,'36†	17½..
Three Little Beers (3 Stooges)	Nov. 28†	17....
Unrelated Relations (All Star)	Jan. 9,'36†	18....
Whoops, I'M an Indian (3 Stooges)	Sept. 11,'36	2 rls.
Yoo Hoo Hollywood (All Star)	Nov. 14†	18....
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½..
Dr. Bluebird	Feb. 5,'36†	8....
Football Bugs	Apr. 29,'36†	7....
Glee Worms	June 24,'36†	7....
Merry Mutineers	Sept. 3,'36	1 rl..
Novelty Shop, The	Aug. 15,'36	.....
Untrained Seal, The	July 26,'36†	7....
COLUMBIA TOURS		
Wonder Spots of America	Sept. 4,'36	1 rl..
COURT OF HUMAN RELATIONS		
Mad Money	Sept. 4,'36	1 rl..
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27†	7....
11. Bird Stuffer, The	Feb. 1,'36†	7....
12. "Lil Ainjil"	Mar. 19,'36†	6....
13. Peace Conference (re-issue)	Apr. 10,'36†	7....
14. Highway Snobbery	Aug. 9,'36	.....
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	.....
Football Flashes	Aug. 30,'36	.....
Golfing Rhythm	May 15,'36†	10....
Hunters' Paradise	Nov. 30†	11....
Ice Cut-Ups	Feb. 6,'36†	10....
Little Champs	Aug. 10,'36	.....
Speed Mad	Apr. 17,'36†	10....
Sport Magic	June 13,'36†	9½..
Stop, Look and Guess	Mar. 9,'36†	10....
Thrills with Daredevils	Mar. 19,'36†	10....
SCRAPPY CARTOONS		
Touring the Sport World	July 11,'36.	10....
Let's Ring Doorbells	Nov. 7†	7....
Playing Politics	July 8,'36†.	7....
Scrappy's Boy Scouts	Jan. 2,'36†	7....
Scrappy's Camera Troubles	June 5,'36†	7....
Scrappy's Pony	Mar. 16,'36†	7....
SCREEN SNAPSHOTS		
No. 3—	Nov. 8†	10....
No. 4—	Dec. 6†	10....
No. 5—	Jan. 2,'36†	10½..
No. 6—	Jan. 31,'36†	10½..
No. 7—	Feb. 28,'36†	10½..
No. 8—	Mar. 27,'36†	10....
No. 9—	Apr. 24,'36†	9½..
No. 10—	May 29,'36†	10....
No. 11—	June 26,'36†	10....
No. 12—	July 17,'36.	10....
No. 13—	Aug. 13,'36	.....
SPECIAL		
Robinson Crusoe	Sept. 7,'36	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27†	11....
No. 4—	Nov. 16†	10....
No. 5—	Jan. 15,'36†	11....
No. 6—	Jan. 17,'36†	10....
VOICE OF EXPERIENCE		
No. 3—	Oct. 13†	10½..
No. 4—	Oct. 28†	10½..
No. 5—	Nov. 12†	10½..
No. 6—	Nov. 27†	10½..
No. 7—	Dec. 12†	10½..
No. 8—	Jan. 2,'36†	11....
No. 9—	Feb. 25,'36†	10½..
No. 10—	Mar. 26,'36†	10½..

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36.	9....
No. 2—		10....
No. 3—		8....
No. 4—		8....
No. 5—		9....
No. 6—		10....
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19...

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18....
Fresh from the Fleet	Apr. 24,'36†	18....
He's a Prince	Oct. 18†	18....
Just Another Murder	Oct. 4†	17....
Mixed Policies	Jan. 17,'36†	20....
Sleepless Hollow	May 8,'36†	16....
Where Is Wall Street	Apr. 10,'36†	19....
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20....
Flicker Fever	Sept. 26†	20....
Knockout Drops	Dec. 6†	19....
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21....
Moonlight and Melody	Oct. 11†	21....
Perfect Thirty-Sixes	Dec. 20†	18....
Rhythm of Paree	Sept. 27†	21....
Thanks, Mr. Cupid	Jan. 24,'36†	18....
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36.	11....
College Capers	Sept. 27†	12....
Easy Pickin's	Dec. 27†	10....
Going Native	Aug. 28,'36.	11....
Hillbilly Love	Oct. 11†	11....
Queen's Birthday, The	Aug. 14,'36.	10....
Ring Goes 'Round, The	Aug. 21,'36.	10....
Rodeo Day	Sept. 13†	11....
Seeing Nellie Home	Dec. 20†	11....
Sorority Blues	Dec. 6†	11....
Spooks	Apr. 17,'36†.	9....
Way Out West	Oct. 25†	11....
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14,'36†	18....
Gold Bricks	Mar. 20,'36†	20....
Grand Slam Opera	Feb. 21,'36†	21....
Ladies Love Hats	Nov. 1†	20....
Penny Wise	Sept. 6†	16....
Three on a Limb	Jan. 3,'36†	19....
Timid Young Man, The	Oct. 25†	20....
Triple Trouble	Apr. 3,'36†	16....
White Hope, The	Mar. 27,'36†	19....
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6....
Alpine Yodeler	Feb. 2,'36†	6....
Barnyard Amateurs	Mar. 6,'36†	6....
Busy Bee, The	May 29,'36†	6....
Circus Days	Sept. 6†	6....
Farmer Al Falfa in the Hot Spell	July 10,'36†	6....
Farmer Al Falfa and the Runt	May 15,'36†	6....
Farmer Al Falfa's Prize Package	July 31,'36.	6....
Feud, The	Jan. 10,'36†	6....
Foiled Again	Oct. 4†	6....
Football	Oct. 18†	6....
Hey Diddle Diddle	Sept. 20†	6....
Home Town Olympics	Feb. 7,'36†	6....
June Bride, A	Nov. 1†	6....
Kiko and the Honey Bears	Aug. 21,'36†	6....
Mayflower, The	Dec. 27†	6....
19th Hole Club, The	Jan. 24,'36†	6....
Off to China	Mar. 20,'36†	6....
Puddy the Pup and the Gypsies	July 24,'36†	6....
Rolling Stones	May 1,'36†	6....
Sailor's Home, The	June 12,'36†	6....
Southern Horse-pitality	Nov. 29†	6....
Tough Egg, A	June 26,'36†	6....
Western Trail, The	Apr. 3,'36†	6....
Wolf in Cheap Clothing, A	Apr. 17,'36†	6....
Ye Olde Toy Shop	Dec. 13†	6....
TREASURE CHEST		
Animal Cunning	May 1,'36†	10....
Clever Critters	Sept. 20†	8....
Fast Friends	June 5,'36†	9....
Feminine Form	Aug. 7,'36.	10....
Fisherman's Luck	Jan. 31,'36†	9....
Gangsters of the Deep	Nov. 1†	8....
Hold That Line	Oct. 11†	7....
Game of Jai-Alai, The	Dec. 27†	9....
Manhattan Tapestry	Jan. 31,'36†	10....
Seeing Eye, The	Jan. 17,'36†	10....
Ski-Scrapers	May 24	8....
Sunday Sports in Mexico	Nov. 8†	10....
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19....
Kiss the Bride	Sept. 13†	21....
One Big Happy Family	Nov. 15†	21....
Rail Birds	May 22,'36†	18....
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36.	17....
Blue Blazes	Aug. 21,'36.	2 rls.
Boy, Oh Boy	Aug. 14,'36.	19....
Happy Heels	Aug. 1,'36.	18....
It Happened All Right	May 15,'36†	19....
Parked in Paree	Aug. 28,'36.	19....
Peaceful Relations	June 19,'36†	18....
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20....
Love in a Hurry	May 17	16....
Love in September	Mar. 6,'36†	21....
Way Up Thar	Nov. 8†	18....

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25,'36†	1 rl..
Irish Melody	Mar. 9,'36†	8....
Italian Caprice	Dec. 1†	8....
Liebestraum	Apr. 20,'36†	1 rl..
Mediterranean Songs	Nov. 1†	7....
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl..
No. 3—	Dec. 30†	1 rl..
No. 4—	Jan. 20,'36†	1 rl..
No. 5—	Feb. 20,'36†	1 rl..
No. 6—	Mar. 20,'36†	1 rl..
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl..
Old Faithful Speaks	Nov. 15†	.....
Deep Sea Harvest	Jan. 15,'36†	1 rl..
Ride Along Dude	Feb. 15,'36†	1 rl..
City of Proud Memories	Dec. 10†	1 rl..
Realm of Ghosts	Mar. 1,'36†	.....

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†.	9....
Carillon Makers	Aug. 15,'36†.	12....
Golden Harbor	Mar. 16,'36†.	10....
It's a Bird	Jan. 20,'36†.	17....
Life of Theodore Roosevelt	Feb. 1,'36†.	19....
Tough Breaks	Mar. 1,'36†.	18....
Spanish Interlude, A	Sept.15,'36†.	26....
Sport of Flying	Aug. 11,'36†.	9....
Symphony of the Seasons	Jan. 27,'36†.	9....
Young Explorer	Mar. 2,'36†.	10....
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†.	8....
No. 2—	Feb. 28,'36†.	8....
No. 3—	Mar. 8,'36†.	10....
No. 4—	Mar. 22,'36†.	10....
No. 5—	Apr. 10,'36†.	7....
No. 6—	Apr. 22,'36†.	7½..
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†.	9....
No. 2—	Mar. 6,'36†.	9....
No. 3—	Apr. 11,'36†.	9....
No. 4—	May 4,'36†.	9....
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†.	6....
2. Nomads of the South Seas	Feb. 17,'36†.	6....
3. Nomads of the Past	Mar. 3,'36†.	6....
4. Nomads of the Air	Mar. 17,'36†.	5½..
5. Nomads in the Making	Apr. 3,'36†.	6....
6. Nomads of the River	Apr. 17,'36†.	6....
7. Nomads of the Plains	May 3,'36†.	5½..
8. Nomads of the Sea	May 17,'36†.	5½..

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8....
Hidden Treasures		8....
Southern Beauties		8....
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8....
Couldn't Live Without You		
Old Prospector, The		8....
Sea Dreams		8....
Early in the Mornin'		8....
NOVELTIES		
Cities of the Past		
Nero		8....
Every Dog Has Its Day		9....
Hobo Hero		9....
PORT O' CALL		
Peacock Throne		9....
City of the Sun		9....
Jungle Bound		
Last Resort		9....
Love's Memorial		
Children of the Nile		9....
Seventh Wonder		9....
WORLD IN COLOR		
Beneath Coral Seas		8....
Inspiration of Old Love Songs		8....
Isle of June		
Dream Harbor		8....
Maori		8....
Melody Isle		
Under the Southern Cross		8....

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20....
Life Hesitates at 40	Jan. 18,'36†	15....
Manhattan Monkey Business	Nov. 9†	21....
Neighborhood House	May 9,'36†	.....
Nurse to You	Oct. 5†	20....
On the Wrong Trek	Apr. 18,'36†	19....
Public Ghost No. 1	Dec. 14†	20....
Vamp 'Til Ready	Mar. 28,'36†	20....
CRIME DOESN'T PAY		
No. 3—Desert Death	Oct. 19†	21...
No. 4—Thrill for Thelma, A	Nov. 23†	18....
No. 5—Hit and Run Driver	Dec. 28†	20....
No. 6—Perfect Setup	Feb. 1,'36†	21....
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8....
Japan in Cherry Blossom Time	Mar. 21,'36†	9....
Modern Tokyo	Dec. 28†	9....
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8....
Rural Mexico	Nov. 30†	8....
Sacred City of the Mayan Indians	Feb. 22,'36†	7....
St. Helena and Its Man of Destiny	May 16,'36†	8...
Victoria and Vancouver	Jan. 25,'36†	9....
HARMAN-ISING (Happy Harmonies)		
15—Honeyland	Oct. 19†	10....
16—Alias St. Nick	Nov. 16†	10....
17—Run, Sheep, Run	Dec. 14†	10....
18—Bottles	Jan. 11,'36†	10....
19—Early Bird and the Worm, The	Feb. 8,'36†	9....
20—Old Mill Pond, The	Mar. 7,'36†	8....
21—Two Little Pups	Apr. 4,'36†	8....
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11....
How to Behave	Apr. 25,'36†	10....
How to Train a Dog	July 4,'36†	8....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36†	10
Jonker Diamond	Mar. 28,'36†	10
Let's Dance	Jan. 4,'36†	8
Little Boy Blue	May 23,'36†	11
Master Will Shakespeare	June 13,'36†	10
Primitive Pitcairn	Dec. 7†	9
Trained Hoofs	Oct. 12†	9
West Point of the South	Feb. 1,'36†	8
M-G-M SPORTS PARADE		
Air Hoppers	Jan. 18,'36†	10
Aquatic Artistry	Apr. 11,'36†	9
Crew Racing	Dec. 21†	10
Gymnastics	Oct. 26†	9
Harnessed Rhythm	June 6,'36	10
Polo	May 9,'36†	8
Table Tennis	Feb. 15,'36†	10
Racing Canines	Mar. 14,'36†	10
Water Sports	Oct. 26†	8
MUSICAL REVUES		
La Fiesta de Santa Barbara	Dec. 7†	19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	20
OUR GANG		
Arbor Day	May 2,'36†	18
Divot Diggers	Feb. 8,'36†	15
Lucky Corner, The	Mar. 14,'36†	16
Pinch Singer	Jan. 4,'36†	18
Second Childhood	Apr. 11,'36†	19
PATSY KELLY COMEDIES		
All-American Toothache	Jan. 25,'36†	20
At Sea Ashore	Apr. 4,'36†	20
Hill Billies	Apr. 4,'36†	18
Hot Money	Nov. 16†	18
Pan Handlers	Feb. 29,'36†	20
Top Flat	Dec. 21†	20
PETE SMITH SPECIALTY		
Killer Dog		10
SPECIAL		
Audioscopiks		8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36†	7
Betty Boop and the Little King	Jan. 31,'36†	7
Grampy's Indoor Outing	Oct. 16,'36	
Happy You and Merry Me	Aug. 21,'36..1 rl.	
Henry, the Funniest Living American	Nov. 22†	7
Little Nobody	Dec. 27†	7
Making Stars	Oct. 18†	7
More Pep	June 19,'36†	
Not Now	Feb. 28,'36†	7
Song a Day, A	May 22,'36†	7
Training Pidgeons	Sept.18,'36	
We Did It	Apr. 24,'36†	6
You're Not Built That Way	July 17,'36†.1 rl.	
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36†	8
Greedy Hungry Dumpty	July 10,'36†.1 rl.	
Hawaiian Birds	Aug. 28,'36..1 rl.	
Little Stranger	Mar. 13,'36†	8
Musical Memories	Nov. 8†	7
Play Safe	Oct. 16,'36	
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	9
HEADLINERS		
Accent on Girls (Ina Ray Hutton and Her Melodears)	Dec. 27†	
Babes in Hollywood	Oct. 18†	10
Breezy Rhythm (Hal Kemp and Orchestra)	Apr. 10,'36†	10
Cavalcade of Music, The	Oct. 4†	8
Gypsy Revels	Aug. 7,'36..1 rl.	
Lucky Starlets (Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee -Virginia Weidler	May 22,'36†	10
Midnight Melodies (Orchestra Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36†	11
Moscow Moods (Yasha Bunchuk and Orch.	Jan. 17,'36†	11
Movie Melodies on Parade (Kostelanetz-Eastman	Feb. 7,'36†	11
Musical Fashions (Ina Ray Hutton and Her Melodears)	July 3,'36†.1 rl.	
Music in the Morgan Manner (Russ Morgan and Orch.	June 12,'36†	
Music Over Broadway (George Hall and Orch.	Aug. 28,'36..1 rl.	
Parade of the Maestros (Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15†...10	
Play, Don (Don Bestor and Orch.	July 31,'36†	11
Radio Rhapsody (Johnny Green and Orch.	Dec. 6†	10
Star Reporter, The (Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36†	9
Yankee Doodle Rhapsody (Ferde Grofe and His Orchestra	May 1,'36†	11
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept.11,'36	
PARAGRAPHICS		
Lulu's Love	Aug. 14,'36	10
Sailor Shorty	Sept.18,'36	
Straight as an Arrow	Oct. 9,'36	
PARAMOUNT PICTORIAL		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11†	9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3†	10
No. 5—Manhattan Rhapsody —Animal Buddies—Man of Many Faces	Dec. 6†	10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36†	10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36†	7
No. 8—Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36†	11
No. 9—Trailing the Birds —Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36†	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36†	10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36†	
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19,'36†	
No. 13—	July 17,'36†.1 rl.	
PARAMOUNT PICTORIAL (New Series)		
No. 1—What's Afoot — Golden Acres—Don Baker	Aug. 21,'36..1 rl.	
No. 2—	Sept. 18,'36	
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept.27†	10
Broadway Highlights No. 5	Dec. 13†	10
Broadway Highlights No. 6	Apr. 3,'36†	9
Collie, The	Feb. 21,'36†	10
Countryside Melodies (Technicolor)	Nov. 29†	6
Dangerous Jobs	May 1,'36†	9
Fashions in Love	July 24,'36†.1 rl.	
Here Comes the Zoo	Mar. 13,'36†	9
March of the Presidents	Sept.27†	10
Movie Milestones (No. 2)	Jan. 31,'36†	10
Poodle, The	May 22,'36†	10
Rhythm Party, The	June 26,'36†	
Rookie Fireman, The	Apr. 24,'36†	10
Shorty at Coney Island	Jan. 10,'36†	10
Shorty at the Seashore	July 10,'36†.1 rl.	
Spring Night	Nov. 1†	8
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25†	8
Bridge Ahoy!	May 1,'36†	8
Brotherly Love	Mar. 6,'36†	7
Clean Shaven Man, A	Feb. 7,'36†	7
I-Ski Love-Ski You-Ski	Apr. 3,'36†	6
I Wanna Be a Lifeguard	June 26,'36†	
King of the Mardi Gras	Sept.27†	7
Let's Get Movin'	July 24,'36†.1 rl.	
Little Swee' Pea	Sept.25,'36	
Never Kick a Woman	Aug. 28,'36..1 rl.	
Sinbad the Sailor (Special)	Jan. 31,'36†.2 rls.	
Spinach Overture, The	Dec. 6†	8
Vim, Vigor and Vitality	Jan. 3,'36†	7
What, No Spinach?	May 29,'36†	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 2	Sept.29†	9
No. 3	Nov. 29†	10½
No. 4	Jan. 24,'36†	11
No. 1	Mar. 27,'36†	11
No. 5	May 29,'36†	
No. 6	July 17,'36†.1 rl.	
POPULAR SCIENCE (New Series)		
No. 1	Aug. 28,'36..1 rl.	
No. 2	Oct. 30,'36	
SCREEN SONGS		
Hills of Old Wyomin', The (The Westerners	July 24,'36†.1 rl.	
I Don't Want to Make History (V. Lopez and Orchestra	May 22,'36†	
I Feel Like a Feather in the Breeze (Jack Denny and Orchestra	Mar. 27,'36†.7	
It's Easy to Remember (Richard Himber and Orchestra	Nov. 29†	10
I Wished On the Moon (Abe Lyman and Orchestra	Sept.20†	8
No Other One (Hal Kemp and Orchestra	Jan. 24,'36†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 17—Jumping Champion	Oct. 25†	10
No. 18—Sport on the Range	Nov. 22†	10
No. 19—Sporting Network	Dec. 20†	10
No. 20—What's the Answer	Jan. 17,'36†	10
No. 21—Finer Points	Feb. 14,'36†	10
No. 22—Winged Champions	Mar. 13,'36†	10
No. 23—Sun Chasers	Apr. 10,'36†	10
No. 24—Catching Trouble	May 8,'36†	10
No. 25—River of Thrills	June 5,'36†	
No. 26—Sporting Comparisons	July 3,'36†	
No. 27—Neptune's Scholars	Aug. 7,'36..1 rl.	
No. 28—Lucky Spills	Sept. 4,'36	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36†	5
No. 22	Feb. 31,'36†	5½
No. 23	Apr. 3,'36†	5
No. 24	May 29,'36†	5
No. 25	July 10,'36†	
EASY ACES		
Capital Idea	Oct. 4†	10
Debonair New Orleans	Mar. 27,'36†	10
Etiquette	Nov. 29,'36†	9
Fool Your Friends	June 9,'36†	
Job's a Job, A	May 22,'36†	
Old Fashioned Movie, An	Feb. 28,'36†	11
Tricks of the Trade	Sept. 6†	10
Winter at the Zoo	Jan. 31,'36†	10½
World Within, A	Nov. 1†	10
HEADLINER SERIES		
No. 1—Night Life	Sept.21†	21
No. 2—Tuned Out	Nov. 15†	20
No. 3—Camera Cranks	Jan. 17,'36†	19
No. 4—Wedtime Story, A	Mar. 20,'36†	21
No. 5—Bad Medicine	May 22,'36†	15
No. 6—Sleepy Time	July 24,'36†	
EDGAR KENNEDY COMEDIES		
Gasoloons	Jan. 3,'36†	15½
Happy tho Married	Nov. 1	18
High Beer Pressure	May 8,'36†	18
Sock Me to Sleep	May 17	20
Vocalizing	Oct. 23,'36	20½
Will Power	Mar. 6,'36†	15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36†	9
No. 2	June 5,'36†	
No. 3	July 3,'36†	
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18†	18½
No. 5	Nov. 8†	18
No. 6	Nov. 22†	18
MARCH OF TIME		
No. 8	Nov. 15†	20
No. 9	Dec. 13†	23½
[1936]		
No. 1	Jan. 17,'36†	18½
No. 2	Feb. 17,'36†	24
No. 3	Mar. 13,'36†	21
No. 4	Apr. 17,'36†	21
No. 5	May 15,'36†	
No. 6	June 12,'36†	
No. 7	July 10,'36†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36†	
Fight Is Right	Apr. 10,'36†	17
Radio Barred	Feb. 7,'36†	15½
Where There's a Will	Oct. 4†	18
Worm Burns, The	Dec. 6†	17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36†	17
Foolish Hearts	Dec. 27†	18
Melody in May	May 1,'36†	19
Mismanaged	Oct. 25†	19½
Swing It	July 3,'36†	
Who's Looney Now?	Sept. 4,'36	19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36†	
Felix the Cat and the Goose That Laid the Golden Egg	Feb. 7,'36†	7½
Molly Moo Cow and the Indians	Nov. 15†	7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36†	7
Neptune Nonsense	Apr. 17,'36†	8
Toonerville Trolley	Jan. 17,'36†	7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36†	
SMART SET		
All Business	Feb. 14,'36†	18½
And So to Wed	June 19,'36†	
Framing Father	Apr. 17,'36†	16½
Returned Engagement, A	Oct. 11†	21
So and Sew	Sept.18,'36	15
Too Many Surprises	Dec. 3†	20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36†	21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11†	10½
Gentlemen's Sports	Dec. 13†	11
High, Wide and Dashing	Sept. 4,'36	9
Never Catch the Rabbit	Apr. 24,'36†	11
Row Mr. Row	June 19,'36†	
Tomorrow's Halfbacks	Jan. 24,'36†	9
Winter Sport	Mar. 13,'36†	10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8†	10½
Living Jewels	June 12,'36†	
Underground Farmers	Apr. 17,'36†	9
Swamp Land	Sept.18,'36	9
Winged Pageantry	Feb. 14,'36†	10
SUPERBA COMEDIES		
Counselitis	Nov. 22†	18
Down the Ribber	Mar. 27,'36†	21
Home Work	Sept.20†	19
Uppercutlets	Jan. 24,'36†	18½
Listen to Freezin'	July 31,'36†	15
One Live Ghost	Nov. 6,'36	21
Wholesailing Along	May 29,'36†	17
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36†	11
Land of Evangeline	Nov. 22†	19½
Morocco	Jan. 10,'36†	
Prominent Personalities	Feb. 21,'36†	11
Spain's Romantic Isle, Majorca	Oct. 18†	19½
Trinidad	Sept.11,'36	10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'36	10

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		8
DYNAMIC		
Wonderland of Gaspe		11
NORTON		
Alchemist's Hourglass, The		18
PAT GARYN		
O'Mahoney-George Bout		17
PHIL BROWN		
Norwegian Sketches		10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36†	10
Filming Feminine Headliners	Dec. 27†	10
Scouring the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22†	10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22†	10
Geneva-by-the-Lake	Dec. 21†	10
Hong Kong Highlights	Jan. 31,'36†	10
Irish Pastoral	Aug. 7,'36	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	8
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera		9
40. Through the Mirror	June 18,'36†	9
101. Moving Day	July 22,'36	8
102. Mickey's Rival		9
SILLY SYMPHONIES		
28. Who Killed Cock Robin?	June 26†	10
29. Music Land	Oct. 10†	8½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	8
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	8½
34. Three Little Wolves	May 27,'36†	10

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36†	10
No. 26	Aug. 17,'36†	
No. 27	Aug. 21,'36	
No. 28	Sept. 28,'36	
No. 29	Oct. 26,'36	
No. 30	Nov. 23,'36	
No. 31	Dec. 21,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	19
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Garden Party	Sept. 2,'36	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
Musical Airways	Sept. 30,'36	1 rl.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 20,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Kiddie Revue	Sept. 21,'36	
Monkey Wretches	Nov. 11†	1 rl.
Music Hath Charms	Sept. 7,'36	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36†	10
No. 25—Novelty	Aug. 10,'36†	10
No. 26—Novelty	Aug. 24,'36†	9
No. 27—Novelty	Sept. 14,'36	
No. 28—Novelty	Oct. 12,'36	
No. 29—Novelty	Nov. 9,'36	
Dec. 7,'36	No. 30—Novelty	

Title	Rel. Date	Min.
UNIVERSAL COMEDIES		
His Last Fling (Van Renkel No. 5)	July 31	20
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21
You Can't Get Away With It		2 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Frees	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlight Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodreme Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. VOMEDIES		
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15,'36	
BROADWAY BREVITIES		
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20

Title	Rel. Date	Min.
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	2 rls.
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antlers	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Perky's Pet	July 11,'36†	7
No. 23—Porky the Rainmaker	Aug. 1,'36	
No. 24—Porky's Poultry Plant	Aug. 22,'36	
MELODY MASTERS		
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
Nick Lucas and His Troubadours	Aug. 15,'36	
MERRIE MELODIES (In Color)		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders From You	May 16,'36†	7
No. 21—Binge Crosbyana	May 30,'36†	7

Title	Rel. Date	Min.
No. 23—When I Yoo Hoo	June 27,'36†	
No. 24—I Love to Singa	July 18,'36†	1 rl.
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	
No. 26—At Your Service, Madame	Aug 29,'36	
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgreund James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwerk	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class Charles Ahearn	Feb. 8,'36†	10
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Net Guilty		10
When Fish Fight	July 11,'36	10
Whale He		11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10	2 rls. (each)
MASCOT		
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The Ralph Graves-Ruth Mix-Dave O'Brien (15 episodes)	Sept. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18,'36†	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand Rex Lease-Lena Andre (also feature version)	Jan. 2,'36†	(1st episode, 5 rls., followed by 14 two-reel episodes.)
UNIVERSAL		
Ace Drummond John King-Jean Rogers	Oct. 19,'36	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Jungle Jim		
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21†	28 (each)
Secret Agent X 9		

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Glory be, the mercury has dropped from its accustomed 105 down to 71, but no moisture has dropped for 40 days and 40 nights. Will someone please give us the permanent address of a gentleman by the name of Noah? We have emerged forth from our basement like a groundhog and still are nursing one of the sorest toes in history. Some people are drawing pensions for having been shot up in the Argonne woods or having eaten corned willie on the Marne, but we will bet they never lost a big toe nail on the Elkhorn.

We are hobbling around with enough bandages on our foot to start a drygoods store and some evil-minded people are suggested that we are going to make application for a disability pension, and some mercenary minded folks are asking if we are going to try and get on relief. The relief we want is to be able to throw these ——— crutches away and to kick the doctor and tell him to go jump in the Elkhorn. Doggone the doggone luck anyhow. Say Gertie, you will please excuse us for being a little out of humor this morning, for our angelic disposition has gone haywire.

▽

Our nurse got April Shower out of the garage and took us down to the Moon theatre to see Shirley Temple in "Poor Little Rich Girl," and expressing our foggy opinion, we would say that this one merits a full house and will give pretty general satisfaction although we don't regard it as Shirley's best. But we do regard it as good enough for the price of admission.

▽

From our good friend, Mr. H. Rankin, away back at Tilbury, Ontario, comes a letter thanking us for our letter to him of July 16th and, among other things, he says that the heat has broken and that he is putting in his spare time horseback riding and sailing his yacht on the briny deep, and asks how we would like to join him. He closes his letter by saying, "Even the beer is better in Canada." That's right, rub it in: tell us about your sailing on the cool waters and that you have better beer, while we have to suffer in silence (with the exceptions of a few choice sentences not considered good in the Sunday School).

Mr. Rankin operates the Plaza theatre at Tilbury and we judge that the Tilbury folks don't have to go away to see a good show. He is playing the picture of the Dionne Quintuplets and, from the billing he sent us, we judge he is putting it over in a big way. He addressed us in care of the Herald at New York, and right here we want to advise you boys that our permanent address is Neligh, Nebraska, and a letter sent to us at that address will save the Herald boys the trouble of forwarding it, although they are pretty accommodating down there. Thanks, Mr. Rankin, for your letter.

▽

We notice that some expert writers back east, who pretend to know all about it, tell us that the conditions in the Middlewest are not as bad as generally understood. People can't sit in an office in New York and tell what a cornfield looks like in South Dakota, their eyesight isn't that good.

In some spots the wheat was fairly good because it matured before the dry, hot weather set in, but as for corn, except for a few situations, can be considered gone, and what we mean, it is gone too.

If you want correct information about the crops ask somebody west of the Mississippi River.

▽

This long spell of dry hot weather is going to increase the demand for dogs for that shelterbelt. We can see that right now. This town could spare a lot of 'em.

▽

We wish we could remember the name of that lady who wrote us once from Houston, Texas. As we recall it she was on the editorial staff of one of the Houston papers. We would like to hear from her again, that is, if there is no husband, but we don't want to get tangled up with any of these husbands. Some of 'em don't use good judgment.

▽

We may be laboring under a delusion, but as we see it, the producers will have to make a drastic reduction in film rental to some of the theatres in this burned up district or they will be forced to close. This may not sound good but we should look the facts squarely in the face regardless. Rainbows seldom appear except after a rain.

But then, maybe we shouldn't have said that the outlook for business was bad out here in the Middlewest; maybe we should have said that business was good; that we would have excellent crops, etc., etc., and maybe we should have left it to the expert writers to state the conditions of the rural sections from a metropolitan viewpoint, and then maybe again we should be guided by what Will Pfrimmer, the Indiana poet once wrote:

Or shall the sparrow cease to sing
While mocking birds are caroling?

▽

Those letters from Shine Mason of McAllen, Bob Smith of Mission, Texas, John Piller of Valley City, North Dakota, Bert Silver of Greenville, Michigan, W. H. Brenner of Winchester, Indiana, and a lot more of the boys—but then, when we come to think about it, we didn't get any.

▽

We would like again to call the attention of you exhibitors to the importance of reporting to the department "What the Picture Did For Me." Some few people may not care so much for it. A few of us are not overly crazy about lobster salad but a large bulk of the people are strong for it and it is said to be a mighty good dish. Personally we would prefer huckleberry pie.

And now, if the nurse will bring us those crutches we will try and hobble out on the veranda and get a little fresh air, for its cool this morning.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

SHORT PRODUCT PLAYING BROADWAY

Week of August 15

CAPITOL
How to Train a Dog..... MGM
Master Will Shakespeare... MGM

MUSIC HALL
Going Places, No. 24..... Universal

PARAMOUNT
Shorty at the Seashore..... Paramount
Fashions in Love..... Paramount
Let's Get Movin'..... Paramount
Milk Parade ..... Al Bondy-Pathe News

RIALTO
A Pain in the Pullman..... Columbia

RIVOLI
I Don't Want to Make History ..... Paramount

ROXY
Disorder in the Court..... Columbia
Dr. Bluebird ..... Columbia
Irish Melody ..... Grand National

STRAND
Clyde Lucas and His Orchestra ..... Vitaphone
Sunday Go To Meetin' Time. Vitaphone

George Jessel Signed As Universal Producer

Universal Pictures has signed George Jessel as a producer, writer and director. Three new comedy stars have also been signed by the company. Their names are Meany, Miny and Moe, all monkeys.

Sileo Flashes Candid Camera

James Sileo, head of Cosmo-Sileo Company, photographers, has been assigned by *Stage*, magazine of the theatre, to cover the screening of "Romeo and Juliet." He recently has photographed the screen performance of "The Road to Glory," the stage show at Radio City Music Hall, the plays "Parnell" and "Dead End," and scenes in broadcasting stations. Mr. Sileo often has done special assignment photography for Quigley Publications.

Stuart To Manage Cooperative

Frank E. Stuart has resigned as salesman for First Division to become general manager for the newly formed Cooperative Exhibitors, buying organization in Michigan, headed by the James Minter and William Cassidy circuits. New organization will be confined to upstate theatres and about 70 members are expected to join.

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SAVE ON SCREENS! ONLY 22½c. SQ. FT. FOR voco-chrome, 27½c sq. ft. for voco-beaded. They're brand new flameproof, top quality grade "A." Every screen product of nationally known manufacturer; every screen guaranteed. Sale prices positively end September 15th. Buy today. Don't put up with a worn dirty screen when a new one costs so little. S. O. S., 1600-AC Broadway, New York.

WANTED TO BUY

SET OF CINEPHOR CONDENSERS AND HOLDers for Mazda lamps. GAY THEATRE, Erick, Okla.

HIGHEST CASH PRICES FOR RCA SOUND, Simplex, Powers projectors, arc lamps, rectifiers, generators. Stocks liquidated. Strictly confidential. BOX 744, MOTION PICTURE HERALD.

THEATRES WANTED

PAYING THEATRE ANYWHERE. WILL IRWIN, 1012 West Monroe, Springfield, Ill.

PARTNERSHIP OR ALONE IN SMALL TOWN not far from New York. BOX 745, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

SPECIALIST MOVING PICTURE SUPPLIES wants to invest money in similar business. BOX 746, MOTION PICTURE HERALD.

USED EQUIPMENT

WILL SACRIFICE: PEERLESS LAMPS, ROTH generators, rectifiers, Simplex projectors. PENN THEATRE EQUIPMENT COMPANY, 309 North Thirteenth St., Philadelphia, Pa.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalogue H free. MOVIE SUPPLY COMPANY, Ltd., 844 So. Wabash Ave., Chicago.

RECONDITIONED EQUIPMENT AT BARGAIN prices—(pair) Simplex projectors $325; Morelite Deluxe lamp with automatic arc control and 15 ampere rectifier $190; (pair) Strong lamps $175; Peerless lamp $175. Special buy on new 15 ampere rectifiers with bulbs $80 (pair); 18 ampere generator $75. CROWN, 311 West 44th St., New York.

YOUR OPPORTUNITY TO BUY CHAIRS. Warehouse chuck full of veneer back, panel back and fully upholstered chairs. Special on spring cushions newly covered $1 each. Don't delay. ALLIED SEATING CO., 358 W. 44th St., New York City.

LARGE STOCK RECONDITIONED PROJECTION equipment. RCA sound equipment, only one set left at a bargain! Simplex projectors. Strong, Peerless, Super Morelite, Brenkert, G.E. mazda and Suprex lamphouses. Forest 15 ampere and 30 ampere reconditioned rectifiers. Roth, Hertner and Westinghouse generators, various sizes. Reconditioned portable sound projectors. Lenses. General Register ticket machines. Theatre chairs. Old equipment accepted in trade. Tell us your needs. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

BARGAINS: RCA SOUND SYSTEM COMPLETE, Roth actodectors, low-intensity lamps, screens, lenses, coin changers, ticket choppers, automatic rewinds. We have what you need. Ask us. MIDWEST THEATRE SUPPLY COMPANY, 910 So. Michigan Ave., Chicago, Ill.

VENTILATING EQUIPMENT

PERK UP PERSPIRING PATRONS WITH S.O.S. blowers for small theatres, complete, no extras, $59.50. Silent air circulators, $49.50; oscillating fans, 16", $17.95; large exhaust fans, $19.95. S. O. S., 1600-AC Broadway, New York.

AIR CONDITIONING

AIR CONDITIONING CHARTS THAT REPRESent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25c each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

(From The Exhibitor)

Two Reel Shortage

Statistically minded exhibitors, this week, were pondering the possibility of a two-reel shortage occurring in this territory. Because most film districts are double feature areas, a slash in two reel production has already been indicated in the 1936-1937 announcements.

2 Reel Shortage ?

NOT FOR THE SHOWMEN WHO PLAY

Educational Pictures

42 TWO-REEL COMEDIES PROMISED
TWO-REEL COMEDIES BEING MADE

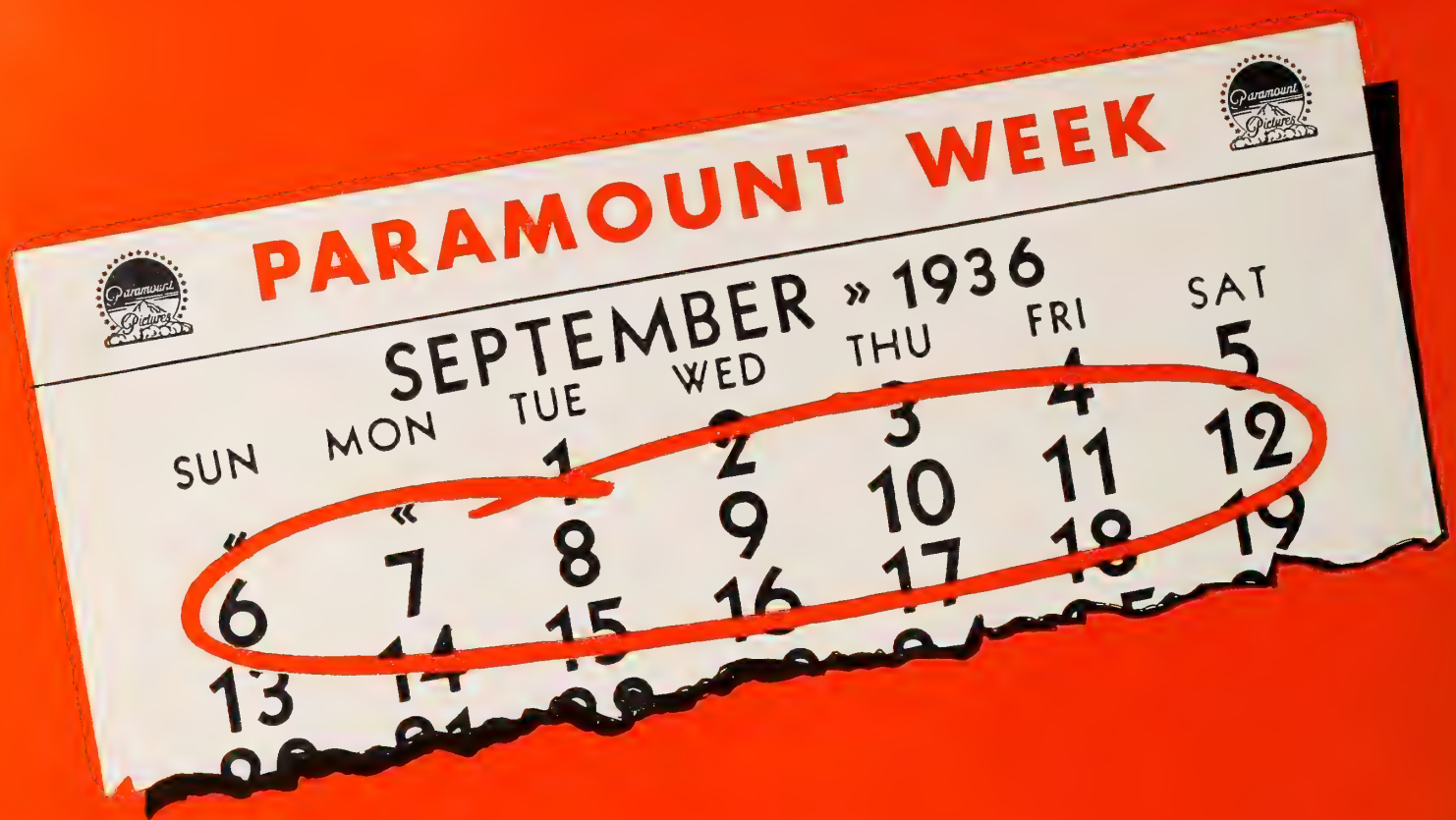
8 already completed



Educational Pictures
"THE SPICE OF THE PROGRAM"

1 **"HAPPY HEELS"** with BUSTER WEST and TOM PATRICOLA. 2 **"BASHFUL BUDDIES"** with PAT ROONEY Jr. and HERMAN TIMBERG Jr. 3 **"BOY, OH BOY!"** with BERT LAHR. 4 **"BLUE BLAZES"** with BUSTER KEATON. 5 **"PARKED IN PAREE"** with BUSTER WEST and TOM PATRICOLA. 6 **"THE WACKY FAMILY"** with TIM and IRENE. 7 **"GAGS AND GALS"** with JEFFERSON MACHAMER and fifty beautiful girl models. 8 **"THAT'S WHAT YOU SAY"** with the DIAMOND BROTHERS and "The THREE REASONS."

DISTRIBUTED IN U.S.A. BY 20th CENTURY FOX FILM CORPORATION



THE BIGGEST WEEK IN THE YEAR!

Read all about it on pages . . .

65 to 70

MOTION PICTURE
HERALD

Better Theatres



Procedure for Heating Plant Inspection

An Electric "Pipeless" Pipe Organ

The Methods of Functional Decoration

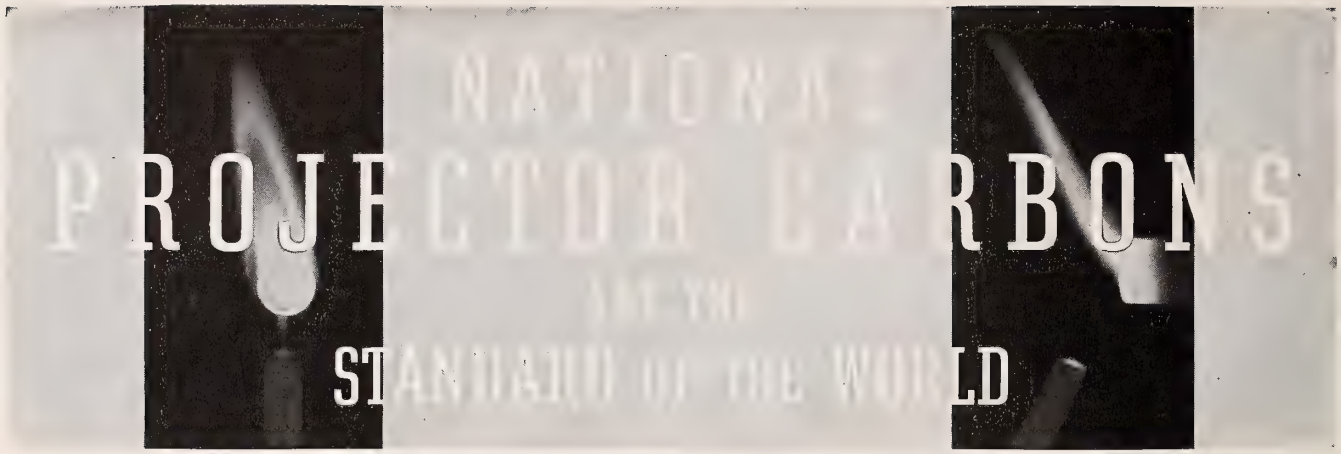
Modernization of Speaker Systems

Law of Theatre Licensing and Taxation

An Interior of Fabric and Solid Wood

AUGUST 22, 1936

In Two Sections — Section 2



IN MOTION PICTURE PROJECTION

MAXIMUM EFFICIENCY IN SCREEN ILLUMINATION
SMOOTH AND QUIET IN OPERATION

Only the selection of the picture exceeds in importance the quality of your projection light as a means of assuring satisfied patrons.

YOU CAN'T AFFORD TO USE ANY BUT THE BEST IN CARBONS

NATIONAL PROJECTOR CARBONS

HIGH INTENSITY · LOW INTENSITY

Theatres using low intensity, D.C., reflecting arc lamps will obtain best results by operating under conditions shown in the following table.

National SRA Projector Carbons give a steady arc at higher currents than are permissible with regular low intensity carbons.

National Cored and Solid Projector Combinations for Low Intensity D. C. Reflecting Arc Lamps

Arc Current Amperes	Approx. Arc Volts	Polarity	SIZE and KIND		
			National Cored Projector		National Solid Projector
10-15	54-57	Positive	9 mm x 8″		.....
		Negative	.....		6.4 mm x 8″
16-20	54-57	Positive	10 mm x 8″		.....
		Negative	.....		7 mm x 8″
21-25	54-57	Positive	12 mm x 8″		.....
		Negative	8 mm x 8″	or	8 mm x 8″
26-30	54-57	Positive	13 mm x 8″		.....
		Negative	9 mm x 8″		.....
31-35	54-57	Positive	14 mm x 8″		.....
		Negative	10 mm x 8″		.....
			National SRA Cored Projector		
28-32	54-57	Positive	12 mm x 8″		
		Negative	8 mm x 8″		
32-42	54-57	Positive	13 mm x 8″		
		Negative	8 mm x 8″		

NATIONAL

PROJECTOR CARBONS

NATIONAL CARBON COMPANY, INC.

Carbon Sales Division, Cleveland, Ohio

Unit of Union Carbide and Carbon Corporation

Branch Sales Offices

New York ❖ Pittsburgh ❖ Chicago ❖ San Francisco

HERE'S A *Simple way* TO BUILD UP BOX OFFICE RETURNS



PITTCO FRONTS *appeal to the eye . . . and invite patronage. Here's how the Royal Theatre in Morehead City, N. C., used Pittco Store Front Products to install an attractive Pittco Theatre Front. Remodel* your *theatre with a Pittco Front . . . and build up box office returns.*

REMODEL your theatre with a new Pittco Theatre Front. Easy, quick, inexpensive . . . but what a difference it usually makes in ticket sales! For a modern, good-looking Pittco Front says to potential patrons: "This is a progressive, up-and-coming theatre. Our feature pictures and short subjects are entertaining. Come in." And they *do* come in. Your clientele grows. Profits increase.

Don't think for a minute you can't afford a new Pittco Front. Read about the Pittsburgh Time Payment Plan below. Our staff of experts will gladly help you and your architect to plan a Pittco Front suited to your needs and purse. So act now . . . send the coupon for our free book on Pittco Fronts and interior painting. It contains complete data, facts, figures and illustrations of actual Pittco jobs.

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Take up to 2 years to pay for your new Pittco Front! Merely make a 20% down payment and then settle the balance in easy monthly installments at low F. H. A. rates!

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PITTCO STORE FRONT METAL
PITTSBURGH MIRRORS

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glass . . . metal . . . paint

PITTSBURGH PAINT PRODUCTS
POLISHED PLATE GLASS
TAPESTRY GLASS

PRODUCTS OF
Paint { PITTSBURGH PLATE GLASS COMPANY } Glass

Pittsburgh Plate Glass Company,
2240B Grant Bldg., Pittsburgh, Pa.

Please send me, without obligation, your new book entitled "How Modern Store Fronts Work Profit Magic."

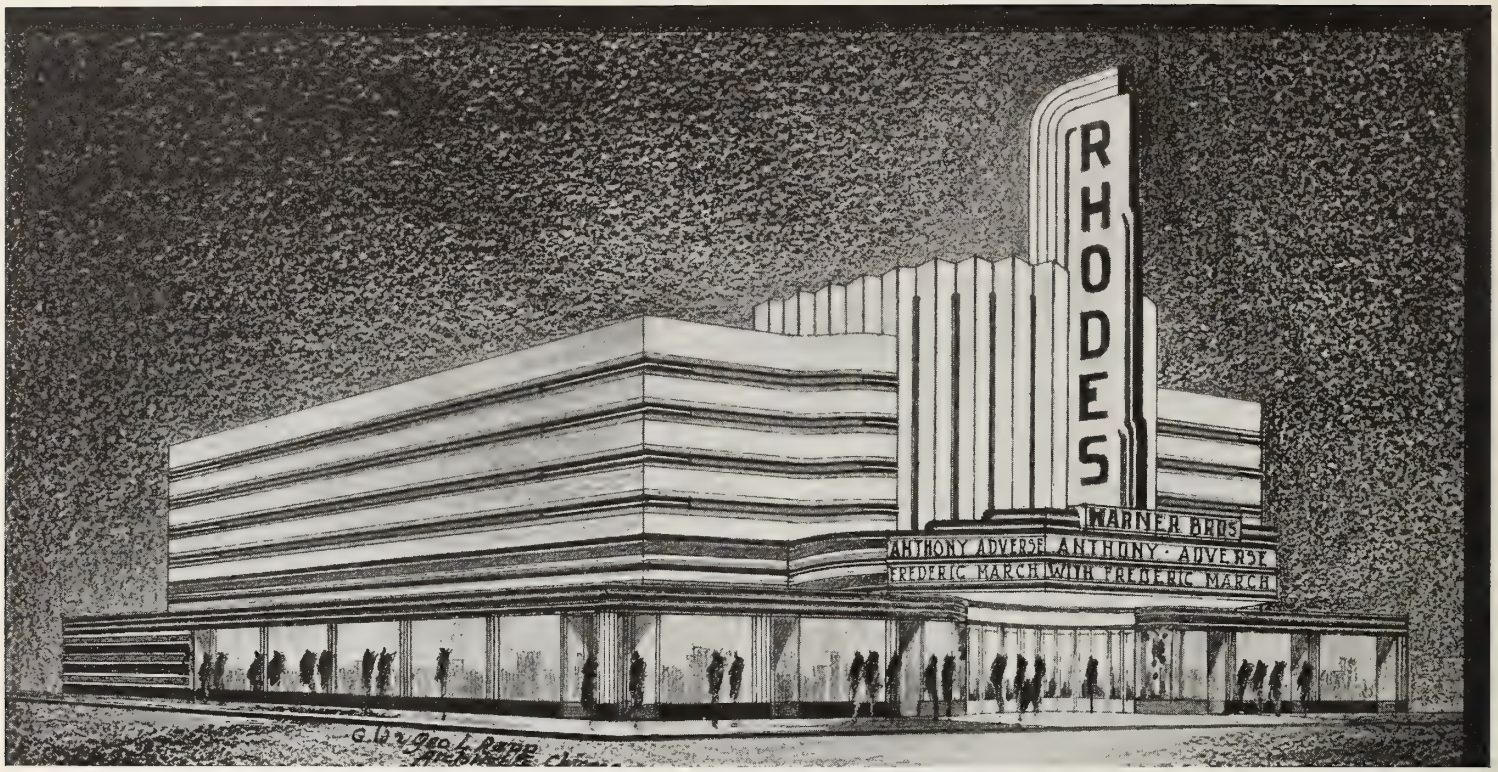
Name.....

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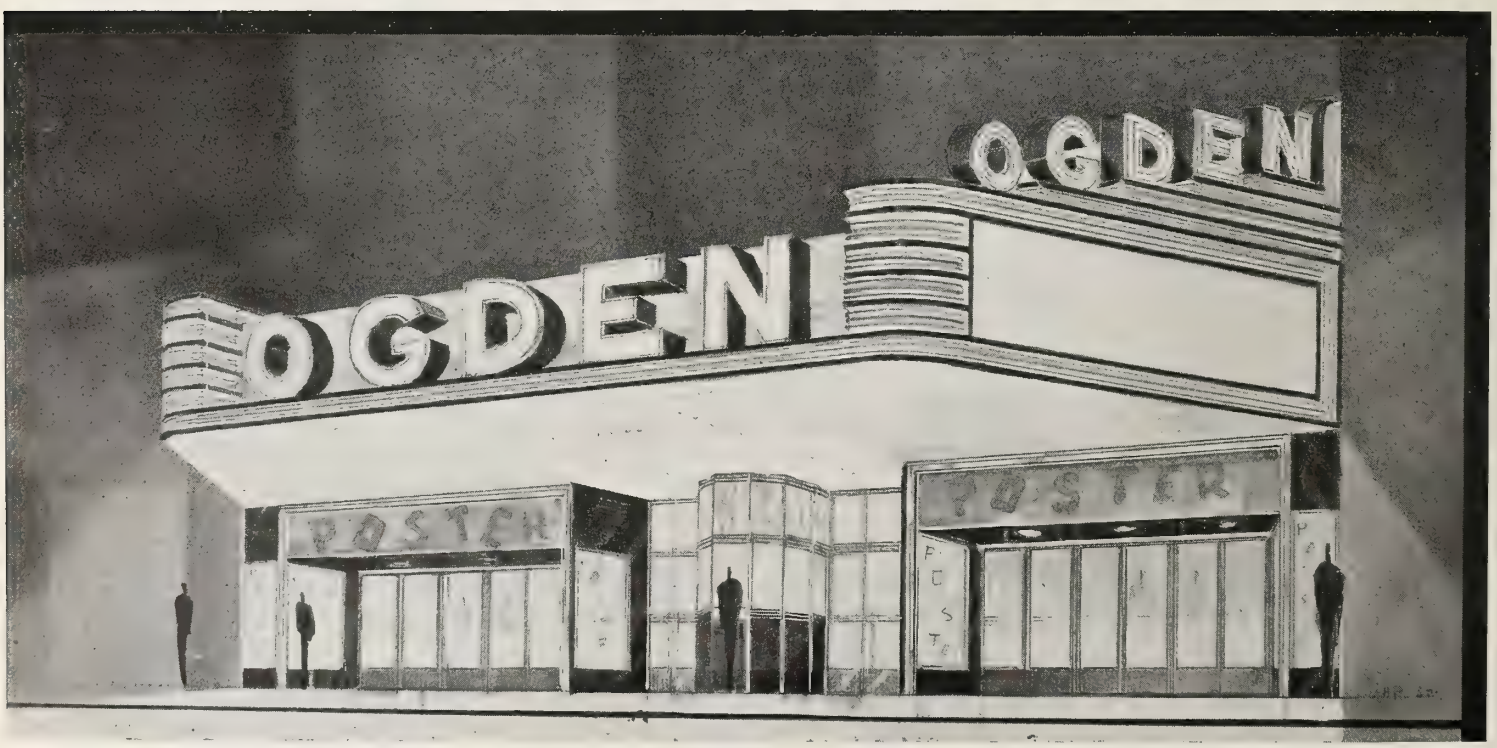
City.....State.....

I am ☐ am not ☐ interested in the Pittsburgh Time Payment Plan.

MODERNE FRONTS FOR THEATRES IN CHICAGO



● The Rhodes, designed for Warner Theatres by C. W. & George L. Rapp. Theatre portion will combine concrete and porcelain enamel with nickel trim, remainder to be architectural concrete in blended colors with stripings pointed in neon and walls set back for flood-lighting. Entrance to be colorfully treated in ceramic shale-aggregate. Box office in lobby.



● The Ogden, remodeled by Pereira & Pereira, architects, and B. B. Buchanan, consultant. Front to be treated with macotta except below marquee. Theatre name letters of channel type 5 feet high, with incandescent illumination. Marquee trim in neon. Attraction board for four lines of silhouette letters. Box office on sidewalk, and entrance area glazed.

MAINTENANCE • EQUIPMENT

Better Theatres

CONSTRUCTION • OPERATION

VOLUME 124 AUGUST 22, 1936 NUMBER EIGHT

New Standard Reel Ready; Warning Issued on Takeup

WITH BRANCHES of all the major distributing companies ready to begin service September 1 on 2000-foot reels, two large cities—Boston and Chicago—remain doubtful as to the acceptance of the new standard length. In Boston there has been no assurance that any extension of the present 1000-foot reel will be permitted, while in Chicago the authorities insist on continuance of the 15-5 reel which has come into use there through doubling of 1000-foot lengths, instead of the reel (diameter 14½ inches, hub 4½ inches) which has been adopted by the distributors on recommendation of the Research Council of the Academy of Motion Picture Arts and Sciences.

Objections in Boston to the new standard, early voiced by the projectionists' union there, threaten to take the form of a bill before the next Massachusetts legislature, under the sponsorship of the State safety commission. That body has consented to a meeting, however, and will hear arguments for the longer reel early in September.

Where service cannot be provided on the larger reels, due either to regulations or facilities of the theatre, the longer prints can be cut and adapted to the former standard reels, such a situation having been provided for by the editing and marking specifications drawn up by the Research Council and adopted by the producers.

A large number of theatres will be affected, however, by a condition pointed out in a warning just issued by Herbert Griffin, vice president of the International Projector Corporation. He has stated that in order to avoid extra rewinding and attendant confusion and extra labor in the projection room, a new take-up pulley for the lower magazine of Simplex equipment is necessary in theatres using reels of 2-inch or 5-inch hubs, because the present takeup will not provide proper speed to take up the film during the first few turns. New pulleys have been placed in production and are available at a nominal cost.

Theatre Limit Law Delayed Until Election

WHETHER OR not Oconto, small town in Northern Wisconsin, shall have more than one theatre for each 5,000 population, will be determined by the people at the next city election in April, 1937. This action was taken by the city's common council following a petition signed by nearly 700 voters.

The ordinance was passed by the common council in June, following reports that a circuit operator was planning to erect a new theatre in Oconto. The measure provides that only one license for each 5,000 population may be issued by the common council provided the additional licensee will expend not less than $25,000 for theatre and equipment.

It also provides that no theatre may be conducted in any location within the city where the side walls or front entrance of the theatre is within 150 feet of any gasoline filling station.

A. L. Merritt, an independent exhibitor, controls the Oconto situation with his Gem and Princess theatres. The former is dark, while the latter has been renovated and renamed the Oconto. It is believed this action has been taken in view of the fact that the New Oconto Operating Company was the firm planning to build another house in that city.

Several other Wisconsin cities, including Baraboo and Sturgeon Bay, have similar ordinances. In Ashland last year a similar measure was passed by the common council, but later was vetoed by the mayor. It marks the first time in Wisconsin that the measure will be presented to the people at a regular city election and promises to become quite an issue in the voting in Oconto. All the Wisconsin cities with ordinances of this kind have a population of approximately 5,000.

RCA to Service Fox Houses, Many with WE

SERVICING OF sound equipment in more than 300 theatres in the Midwest and West operated by the Fox theatre companies, will be done by RCA Photophone engineers beginning October 1, under a five-year contract just announced. Most of these theatres, it is stated, have Western Electric sound systems; a few of them have DeForest equipment.

F. B. Ostman, RCA service manager, states that this is the first contract RCA Photophone has taken for the servicing of competitive equipment. Under the arrangement, service engineers will make periodic checkup calls and be available for emergency service without charge. Mr. Osterman announced that 20 additional sound engineers are to be added to the staff as a result of this assignment, while provisions are being made for the stocking of spare parts at convenient locations throughout the country. Among the latest test instruments with which the engineers will be equipped is a cathode ray oscillograph, which indicates the presense of a fault in the system on a fluorescent screen.

The theatre groups included in the provisions of the contract are the Fox West Coast, the Fox Intermountain, the Fox Columbia and the Wisconsin Amusement Company circuits.

New Theatre Added As Third Major Project

FOR THE THIRD time during the last eleven months, Balaban & Katz announce a major theatre project. Work is scheduled to be started shortly on a 1,500 seat cinema, designed by Periera & Periera, Chicago architects, at the Northwest corner of Cermak Road and Wesley avenue in Berwyn. Fronting 107 feet on Cermak and 125 on Wesley avenue, the new house will be built on extremely modern lines, with lighting effects on the walls and elimination of sharp corners to accentuate its streamlined exterior. It will be called the Wesley.

The walls and ceiling of the auditorium will be of acoustic plaster in plum and gold tints. The foyer and lounges will be of veneered woods and marble. All the carpets and interior fittings and fixtures are to be specially designed by the architects to harmonize with the decorating scheme. All lights will be concealed.

The exterior walls will be of a light colored material, especially adapted to natural light, with trim of buff and brown shades, according to the architects.

Work is scheduled to be started within 60 days, with the expectation of having it ready for Berwyn patrons in the spring of 1937. The cost is placed at $250,000.

The Wesley will be the second Balaban and Katz theatre in Berwyn. This circuit recently extensively remodeled the Berwyn theatre, a few blocks away. B & K's Will Rogers theatre is nearing completion at Belmont and Central avenues. In Evanston, the Main theatre, recently acquired by B & K, is to be remodeled and enlarged.

Carrying forward a program for complete remodeling of Warner Chicago theatres, James E. Coston, zone manager, has announced plans for modernization of the West Englewood in Sixty-third St. near Ashland avenue, to cost approximately $75,000. The work will be started this year.

From plans by Periera & Periera, with

B. B. Buchanan as consultant, the entire cinema is to be rebuilt. The lobby, front and foyer will be done in a modernistic manner with a complete change of lighting, structure, furnishings and decoration. The name of the theatre will be changed to Ogden.

After undergoing $20,000 worth of remodeling, the Maywood theatre in Hammond, Ind., will reopen on September 15 as the Rio theatre, according to R. Levine & Company, the architects. The house will be operated by the Cooney Brothers, formerly owners of the Avalon and Capitol theatres in Chicago.

Cooling Sought Through Mere Ultra-High Velocity

AN AIR-CONDITIONING installation of special interest because of the dependence for cooling effect on the high velocity at which the air is introduced into the auditorium, is that recently completed in the Colonial theatre in Canaan, Conn., owned and operated by Anthony Boscardin. The installation was made under the supervision of J. J. Ferretti, for the United States Air-Conditioning Corporation.

The equipment consists in a blower, motor, special automatic dampers (Kooler-Aire "Equalizers"), copper heating core, and two dual deflectors, besides the ducts.

The Colonial theatre building is over 15 years old, and the air-conditioning installation was made in connection with general remodeling. The seating capacity is only 500.

The blower capacity of the system is 24,000 cubic feet per minute, and the air is distributed by means of two ducts leading to two deflectors, one at each side of the proscenium arch. Immediately behind the deflectors the equalizing dampers have been installed to maintain constant velocity, controlling distribution in accordance with the amount of cooling effect required.

The air is exhausted through the lobby and also through two exhaust ducts leading to the outside at each rear corner of the theatre. The air change period is approximately 2½ minutes, with both supply and exhaust figured to be about equal.

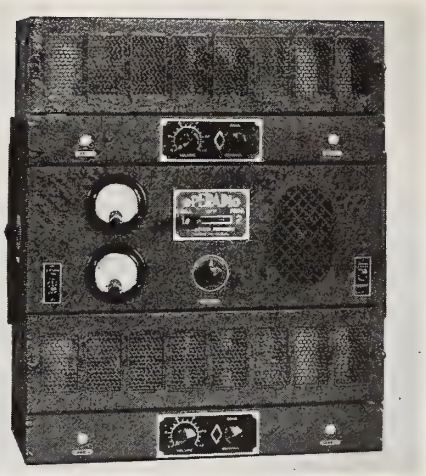
Ventilating equipment is located in a false ceiling above the stage, and it draws air from the outside at a northern exposure. Thus the coolest air available is blown into the auditorium at a high velocity and completely changed every 2½ minutes.

Produce Natural Marble That Is Translucent

RESEARCHES conducted at the Mellon Institute of Industrial Research have resulted in the production of a natural marble that is translucent, its colorations and grain taking on added beauty when lighted from behind. The marble has been marketed by the Vermont Marble Company under the name of "Lumar."

Only certain marbles are suitable. Ordinary electric bulbs are used as the source of light. The marble is sufficiently translucent so that high wattages are not necessary. Artificial light sources are not always required, however, and the window panels comparable to the stained glass in architectural use are available.

"Lumar" is obtainable in a wide range of colors and types and in each product the internal coloring may be brought out in every degree from a dull warm glow to a brilliant radiance. It is also procurable in several thicknesses and translucencies, and is adaptable to both exteriors and interiors. It is particularly indicated for theatre fronts, lobbies and foyers.



Dual channel theatre amplifier with a reserve unit recently brought out by the Operadio Manufacturing Company of St. Charles, Ill. The reserve unit is for instant emergency use in the event of failure of the operating unit, guarding against possibility of a silent screen. This amplifier has a tone control adjustment for variations in recording and to peculiarities of response to high or low frequencies. It operates with any soundhead using standard photocells. The tube complement is two 77's, one 75, two 6B5's, and one 83. An Operadio rectifier unit can also be supplied for direct current.

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT, Physical Operation
BEN SCHLANGER, Architectural Form

More Seats Wired For Hearing Aids

INCREASED recognition of the place of hearing aids in the modern theatre is shown by recent large-scale installations. Electrical Research Products announce the wiring of 60 seats in the new Ritz Theatre at Talladega, Ala. Dictograph Products report completion of a 50-seat Acousticon installation in the Riverside Theatre of Milwaukee.

Other recent Acousticon installations are at the Broadway Theatre, San Diego, 5 outlets; Cabrillo Theatres, Inc., San Diego, 5 outlets; Forum Theatre, Los Angeles, 16 outlets.

New Device to Clean Film in the Projector

A PROJECTOR DEVICE for cleaning film has been developed, called the "Film Treatizer." It mounts between the upper magazine and the projector head, and the film passes through it. A sloping extension arm holds, in front of the upper magazine, a glass container of cleaning fluid, which feeds through flexible conduits to the mechanism proper, and impregnates absorbent pads that press lightly against the passing film. These pads are inexpensive, and so mounted that they can be changed without trouble as often as they become dirty—in extreme cases after every reel.

Marked Reduction In Simplex Prices

A SUBSTANTIAL reduction in the price of the Super-Simplex projector has been announced, coincidentally with withdrawal from the market of the older Simplex mechanism with front or rear shutter. Concentration of production on the Super-Simplex and Simplex Acme models, eliminating the earlier style which the Super-Simplex replaces, makes possible greater efficiency in operation, it is stated, and lower price for the improved mechanism.

Catalogue Celebrates Fortieth Anniversary

A NEW AND enlarged catalogue issued by Kliegl Brothers, their Catalogue No. 40, marks the company's fortieth year of service in illumination. Front cover illustrations contrast the dingy shop of 1896 with the impressive building of today. The booklet, containing 96 pages, describes the complete line of Kliegl lighting equipment in word and picture.

Decorating the Theatre According to Its Functions

● A nationally known designer of theatre interiors speaks out for the use of modern schemes as peculiarly adapted to a cinema's requirements

By HAROLD W. RAMBUSCH

PRODUCERS OF motion pictures are rightly interested in revealing to the public the inner operation of the studio, showing the actors at work and the studios in operation, as they are or are supposed to be. The public likes to know about the people and processes of the show. And the backstage of a motion picture theatre is not behind the screen but in Hollywood.

Only the "legitimate" theatre has a true backstage. The very want and absence of this feature in the film theatre creates its own hiatus. We all like to feel that there is a backstage, and it may seem quite logical, therefore, to attempt to supply this element in the form of an illusion. The general tendency accordingly has been to pull the stage *out* into the house, and the house out into the street, and the street back into the theatre.

In bringing the stage out into the house we find the stage effects, lights and drapes carried out into the body of the auditorium, with resulting greater richness, more color and, above all, those lighting effects which for years we have seen in back of the footlights only. This means colored lights and lighting effects well out into the auditorium, all carefully guarded against those reflections which are so inimical to the picture itself.

In this very effort and in the light of our modern, scientific architectural developments, we find created new forms of architecture, all predicated upon the use of light in architecture. The forms are built for light. It is architecture built around light and color rather than light and color applied to architecture. It means the integration of the building rather than the frightful results we saw only a few years ago when electric lights were applied behind cornices and coves of historical architectural forms, resulting in shades and shadows which made the very orders of architecture unrecognizable.

ACOUSTICS

To the problems of the eye and the light have been added those of the ear and sound. However, these problems, truly faced, result in new possibilities. They simply represent fields for inventive genius and talent. Cloth and damask panels were used as soon as the deluxe theatres appeared, but they were used only for appearance sake. Now they have functional necessities, and we find effective patterns and textures either in wall coverings or draperies, all toward the end that the sound may be at its best, yet carrying also decorative possibilities and an emotional effect.

TEXTURE

Few people fully realize the emotional possibilities of texture, color and light. The general public may not realize the extent to which the various structural surfacings, plasters, wallboards and tiles have been added to the repertory of textiles to insure the ultimate in sound, but they are there nevertheless, and their general characteristic is one of a rougher, more textured surface, giving depth and quality to the eye in the form of color, as well as proper absorption of sound. More felt than seen are that depth and two-dimensional color which is the result of the textured surfaces so characteristic of sound-absorbing materials.

FORM

The general public is quite conscious of the appearance of distinctly contemporary style of architecture, and there are few better examples of this tendency than the theatre itself. We call it the *modern* style; the architects call it *functional* design. The fact remains that it is based on a scientific evaluation of materials. Since the theatre, of all modern buildings, is probably the most scientific in its necessities, it is quite natural that the theatre, should be the very exemplification of functional architecture; functional from many points of view—light, sound and structure, which all have an effect on form and surface.

The theatre is, probably, the only truly original form that modern architecture has created—this largely because its function represents the only truly *new requirement*. We still live in the same kind of houses; we sleep, eat and rest in the same way people did centuries ago. Our churches, particularly the ritualistic ones, have not changed at all in their requirements.

ILLUMINATION

Though the theatre has created its own form and style, even back to the time of the legitimate house, there has entered a new element based largely on the psychology of our modern audience—the public's insatiable desire for entertainment without pause or interruption. The answer of the motion picture to this problem is its continuous show, with no interruptions.

Thus we have an always-dimmed house. The corollary, it would seem, is a house that recognizes this and looks its best under its most natural condition—semi-darkness. This also explains the use of colored lights in our theatre auditoriums. The various parts can never be as strong as the whole, and we still love light, so we have red light, blue light and amber light, all giving pleasant effects and tones, never as harsh and brilliant as the pure white light the public once suffered from. There may, however, be another weighty argument for this great use of color and light. It might be the natural need and yearning for a setting for our pictures of black and white. As long as there was color on the stage the need for color in the house was not so apparent. If and when we get the truly successful colored pictures there will, undoubtedly, be a change in the treatment of the auditorium which now forms a colored setting for a black and white picture. We may, with the coming of the colored pictures, find ourselves returning to the chiaroscuro of the Italian Renaissance.

OUTSIDE THE AUDITORIUM

If a case has been made for the modern, as a result of necessity in the house and auditorium, based on functionalism and its necessities, it cannot be similarly maintained with respect to lounges, foyers, retiring rooms and the like, where the problems of motion picture exhibition no longer exist. Here we naturally find that type of modern which relates itself to the human being, his comfort and his appearance. The modern theatre has long striven to let the pauper feel himself king for a day and to supply, if only for a brief period, that feeling of luxury which is absent in the majority of homes.

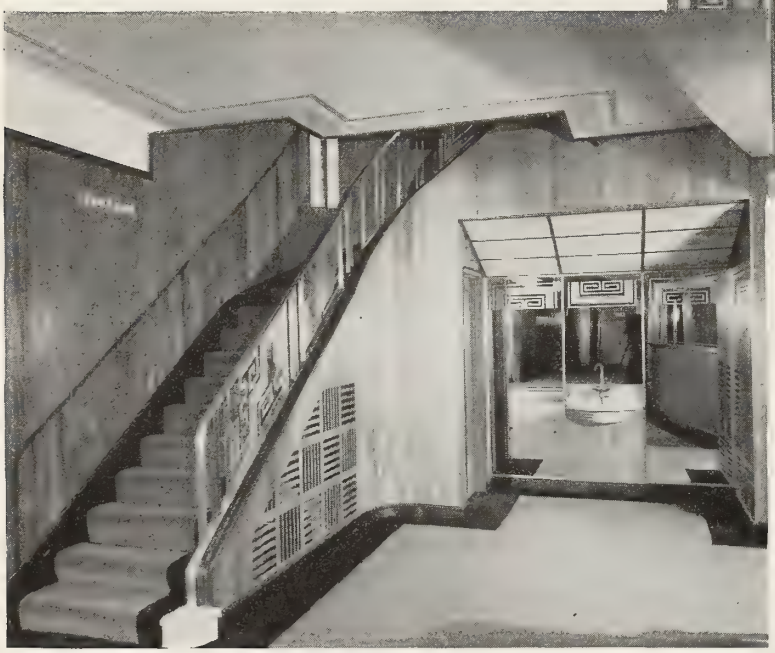
As the dazzle of the stage and highlights has made a very modest encroachment upon the auditorium of the theatre, it has made a forceful and emphatic appearance upon the street. Bright signs and dazzling marquees seem to have moved the old "legitimate" stage out to the street. We have long seen the bright signs and vestibules, but as the stage is moved outward,

(*Continued on page* 43)

An Interior in Fabric and Solid Wood

• Describing the Ventnor theatre in Ventnor, N. J., in which silk and mahogany are combined with translucent marble, glass tiles and metals in a modern pattern. Specifications of this project appear on page 10.

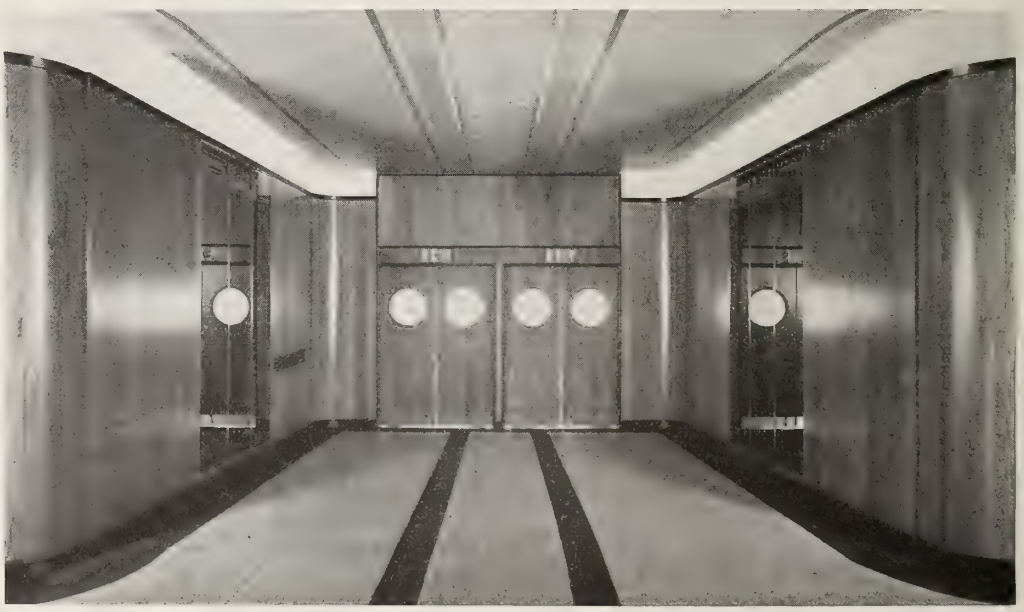


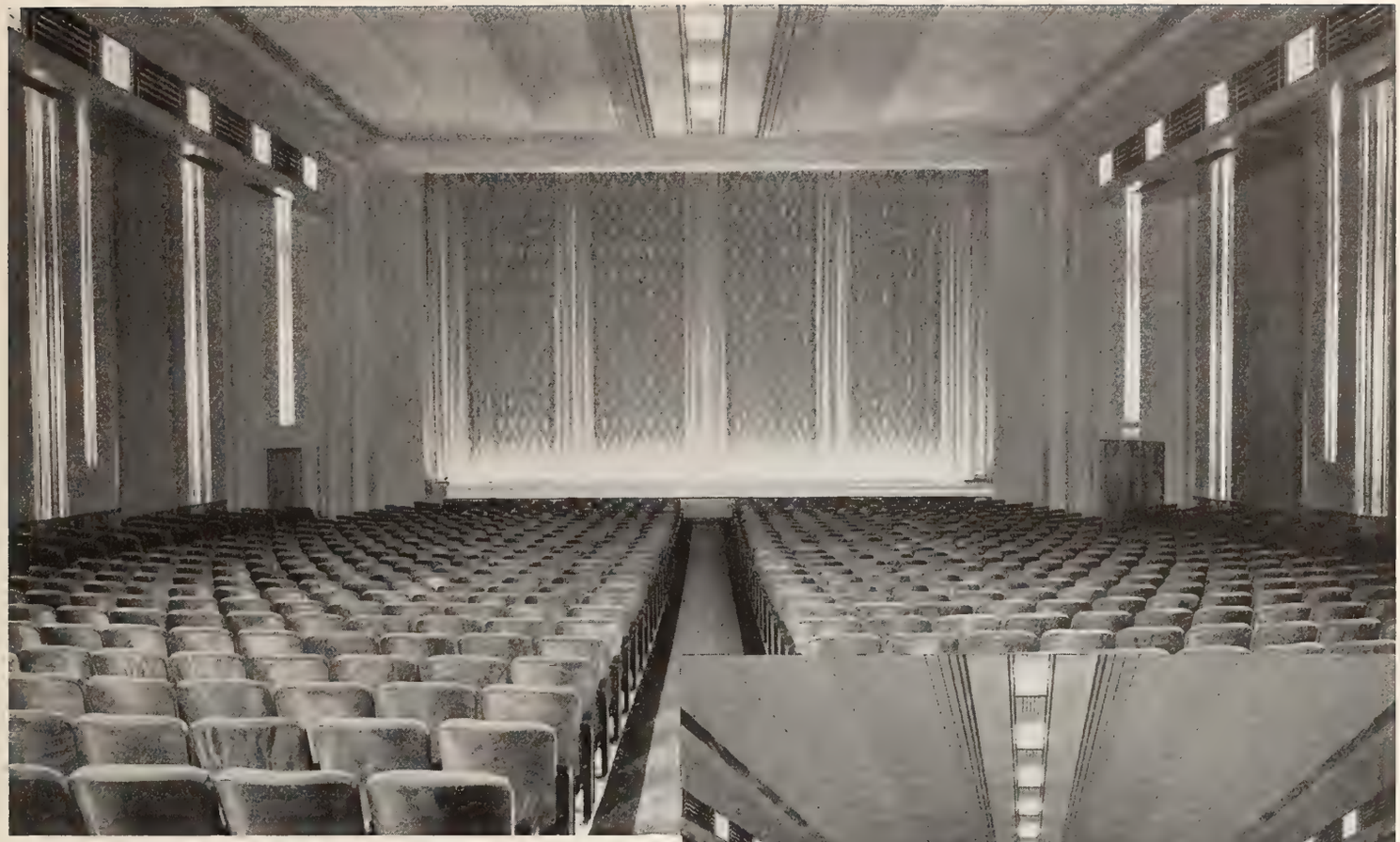


Above: The front of the Ventnor, with its entranceway and built-in box office bordered by Lumar marble, a new slightly translucent material here laid over lamp boxes. Otherwise front construction is in limestone. The triangular marquee is illuminated with neon name signs, and silhouette-letter attraction boards three lines high.

Below: The lobby, looking toward a vestibule inside the entrance. This view is of the central portion of the lobby, which is T-shaped, extending across the rear of the auditorium. Walls and doors are of solid mahogany. On each side the wall is interrupted by a gun-metal mirror. The white strips at the cornices are lighting coves.

Above: The left wing of the lobby, continuous with the central portion picture at right, with the same wall treatment in solid mahogany and illuminated by a cornice cove. The soffit of the fountain niche is of Lumar marble, illuminated from above. The grilles in the niche and staircase conceal air exhaust ducts. The stairs, which have a railing of bronze, lead to women's lounge and toilets, which are placed on mezzanine level.





Above: Forward view of the auditorium showing walls divided into plaster pilasters and panels of silk. Along the walls are vertical silvered and fluted metal troughs containing Lumiline lamps, the light from which is reflected from blue-tinted plaster recesses. The curtain as it appears to the audience, matches the wall fabric.

Below: Looking into the auditorium from behind the standee rail, which really forms an inner wall of the lobby. The lower portion, above the baseboard, is of mahogany. Above the windowed section are Pyrex opaque tiles. Marking each aisle entrance are strips of illuminated Lumar translucent marble set in the mahogany dado.



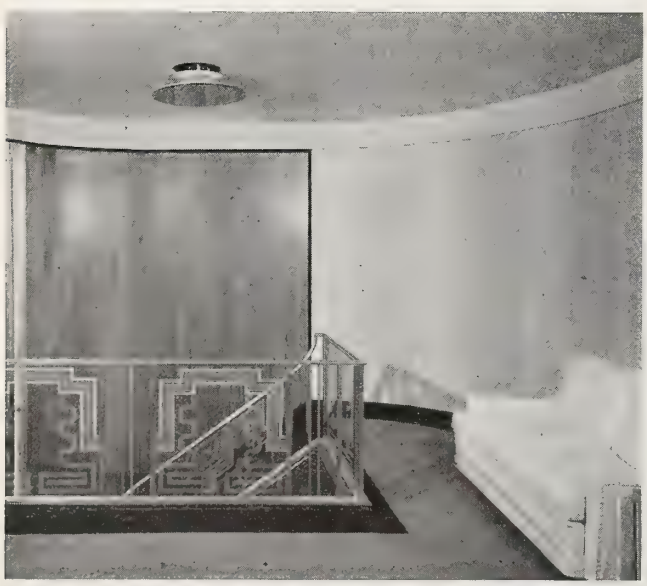
Above: The auditorium looking toward the rear. Note carpet motif continuous with the central portion of the lobby, leading from entrance. The balcony-like structure across the rear merely conceals a light trough illuminating the upper rear wall, which is covered with silk fabric laid over rock wool. The overhanging cornices conceal air ducts, the side grilles of which alternate with light boxes covered with flashed glass. Ceiling illumination is of similar type.



End view of the right wing of the lobby-foyer, showing exit treatment similar to that used for fountain in the left wing. The stairs here lead to the men's lounge and projection room.



The women's lounge on a mezzanine level behind the auditorium and to the left of the projection room. The furniture, of special design, it covered in white kid leather. Carpet is jade green.



Another view of the women's lounge, showing how stairway opens directly into it. The stair rail is of bronze closed in with etched glass. In the stairway wall is a vertical reverse light trough.

MATERIALS AND EQUIPMENT

VENTNOR THEATRE, VENTNOR, N. J.

Owner: Wielland-Lewis Circuit. Architect: Armand Carroll.

Construction and Plan: The building housing the Ventnor theatre has a frontage of 75 feet and a depth of 133 feet. Construction is of concrete, brick and fireproof tile. The theatre entrance is 16 feet wide, located in the center, with stores on either side. Above the stores are apartments.

Front: Side pilasters and facing above marquee of limestone. Beneath marquee facing is in Lumar marble, a translucent material, behind which are lamp boxes. The box office is built in at the right side of the entrance doors abutting the sidewalk.

Lobby-Foyer: The walls, above a 10-inch dado, are of solid Mexican mahogany in natural finish, ⅝-inch thick. On either side this material is interrupted by banded gun-metal mirrors with bronze stripping, 7 feet high and 18 inches wide. At the cornice the mahogany wall treatment ends in a lighting cove of reversed type—light is reflected on the wall, not on the ceiling. The wood wall finish continues into each wing, and is used for staircases and lower portion of the standee rail. The upper part of the rail is of plate glass and Pyrex corrugated glass tiles. At each side of the aisle entrances is a narrow strip of Lumar marble set flush into the mahogany over a lamp box. At the outside wall adjoining the staircase to the women's lounge is a fountain alcove with a soffit of illuminated Lumar marble, while a similar treatment is employed at an exit on the outside wall of the opposite wing. The entire lobby-foyer is carpeted in Chenille (by Cochran Mills), unpatterned, rust color inside a black border, and this carpeting is continued into the aisles.

Auditorium: Walls are of plaster with broad panels of silk fabric (Kapok) in a special pattern of strawberry-red figures on an oyster-white ground. The fabric, which was pre-shrunk before laying, is stretched on battens over Johns-Manville rockwool. The same decorative and acoustical treatment is applied across the upper rear wall of the auditorium. At intervals along the side walls are vertical plaster recesses, tinted blue, reflecting light from metal troughs, painted aluminum. Each trough is 18 feet high and contains 18 lamps of 30 watts. Illumination is also provided by lamp boxes set into plastered structures concealing ventilating ducts (*see Air-Conditioning below*) and into a ceiling panel. These are decoratively covered with Corning flashed glass set flush. In the ventilating duct structures located along the side cornices, these light elements alternate with ornamental grilles. Ornamentation flanking the proscenium arch is in cast plaster. At the rear wall, above the standee rail, is a projecting structure imitative of a balcony but deep enough to contain only reflective light sources illuminating the rear wall above. This is of plaster except for a central panel of Acousti-Celotex. (Total amount of rockwool, 35,000 square feet.)

Seating: Chairs range from 20 to 22 inches wide, arranged in four banks with a center and two side aisles, each 4 feet wide, on a radial plan containing 28 rows. The chairs, by American Seating Company, are of full spring construction, with jade-green mohair backs and strawberry-colored leather seats. The capacity is 972.

Lounges: Both men's and women's lounges are entered directly from the stairs, the rooms surround two sides of the stair well, which is protected by a bronze railing. Off each is a toilet room, the walls of which are constructed of terra cotta bricks.

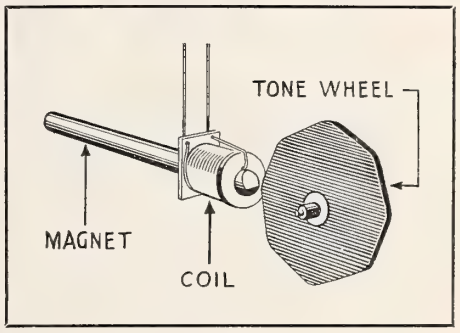
Projection: The projection room is 12 feet deep and 16 feet wide. Projectors are Simplex; sound is by a Western Electric system. The projection lamps are Brenkert Magnarc, supplied from a Hertner motor-generator. The projection angle is 4½°. The screen is 29½ x 21½ feet, masked to an image of 24½ x 17¾ feet.

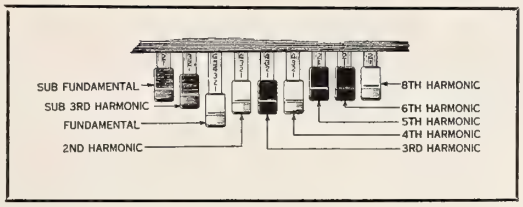
Air-Conditioning: Conditioned air is supplied the entire theatre by a duct system. Air is introduced into the auditorium from grilles in the ducts along the side cornices of the auditorium, both at the sides and in the soffits. The lobby is supplied partly from the auditorium, through grilles in the standee rail, and by inlets of its own. Other ducts lead to the lounges. Cooling is by means of well water.

No Pipes—Yet Full-Range Pipe Organ Music









Illustrating principles of the all-electric organ. At top are the manuals with drawbars with which the many possible tones are created, as indicated in the diagram at left. Diagrammed above is the disc-magnet system by which the electrical energy is given its tonal frequencies. Pictured also is a power cabinet, but only half theatre size.

• How Laurens Hammond's invention operates, creating true pipe organ and all tones produced by theatre organs entirely by electricity—and its peculiar suitability to theatres

THEATRE OPERATORS entertaining the thought of installing an organ for musical solos or the accompaniment of stage interludes, would do well to consider the all-electric "pipe" organ invented by Laurens Hammond of Chicago and brought to technical perfection during the past year. It has the tones of a pipe organ. It has, however, no pipes. Tones are created by electrical impulses entirely, and amplified to any degree desired by amplification tubes actuating speakers. Compared with a pipe organ of comparable power and tone range, it is inexpensive and occupies much less space.

Many pipe organs have been removed from motion picture theatres since the film began to supply its own music and dialogue rules out musical accompaniment except during certain dramatic situations. Other organs, though not removed, have been allowed to deteriorate through the action of dirt and atmospheric changes and disuse. Probably few of them could be restored to good working condition for a sum of money representing less than a substantial portion of the original cost.



A performer at the console.

Organ music has not entirely disappeared from the screen theatre, of course. Indeed, in other countries, particularly England, it still occupies a respectable place on the programs of leading cinemas, while in the United States it has been continued without interruption, or resumed, in theatres having a clientele especially responsive to musical and "personal" elements which an organ can contribute to the show. In the main, however, the organ, at least in the United States, was eliminated by sound as something no longer needed, and it is practically in that same classification today. That is to say, although theatre management has been obviously groping during the past few years, for a something-extra and a something-different with which to reinforce the "draw" of the all-screen program, it has sought to find them in double features, prize games, raffles, bargain matinees and, in some cases, occasional stage acts (commonly exploiting a celebrity acquired from the theatre's would-be competitor, the radio). This apparent groping, and the fact that organ music has been added to the programs of a small number of theatres during the past year or so—Hammond electric organs, for example, have been installed in about a dozen houses—returns to the organ a potential significance it was thought to have definitely lost forever.

CREATION OF TONES

The all-electric pipeless "pipe" organ is itself a result of the discoveries in electrophonics which have given us radio and motion picture sound. It is played by a performer, and its two-manual console is comparable to that of an orthodox air-column pipe organ. However, no sound is created in the console, only electrical wave forms. There is no sound until electrical impulses energized in the console mechanism and relayed to the amplifiers have actuated speaker diaphragms.

The sound produced by the speakers is that of the conventional pipe organ, or is made up of those combinations of tones which may be produced by the more complex, expensive theatre pipe organs. Technically, 253 million tone variations are possible (only part of these, of course, are desirable), and out of this range may be

(*Continued on page 27*)

How to Determine the Validity Of Theatre Tax and License Laws

● Reviewing the body of law established in high court decisions, indicating when State or local levies may be successfully contested in court

By LEO T. PARKER

SINCE THE general laws on theatre taxation, licenses and regulations are similar in all States, it is not difficult to impart specific legal information applicable to all theatre owners alike. Therefore in this article are reviewed leading cases decided by the higher courts in different States, in order that theatre operators in various locations may determine with dependability the established law. In this manner theatre owners and operators may rightly judge and determine whether it is wise and advisable to file test suits against undesirable taxation, license laws and oppressive regulations.

First, it is important to know that the courts in all States recognize that municipalities may enact taxation laws against theatres under either the *police power* or the *general taxing authority*. In order that readers may thoroughly understand the relationship between police power and taxing authority of municipalities, it is well to explain that police power is that power *naturally* possessed by municipal officers to safeguard the morals, lives, health and property of the citizens. In other words, all municipalities have a natural authority to protect the lives and property of citizens.

However, taxing authority *must* originate from either the State constitution or State statutes. Therefore, an ordinance is void unless either the State's constitution or statutes authorize the particular form of taxation specified by a municipal ordinance.

Moreover, the courts hold that the license taxes must *not* be enacted and enforced if the same are prohibitive of a useful and legitimate business. This rule applies regardless of whether the license tax is levied under the police or the taxing authority. Therefore, under no circumstances may an ordinary theatre owner be required to pay a license so high that the average theatre owner is unable to pay such fee, in consideration of the profit derived from operation of the theatre business.

TAXING OUT NUISANCES

On the other hand, this rule must not be confused with the one that relates to certain kinds of businesses, such as those that are inherently harmful and dangerous to the public welfare, which may be taxed so high that the owners of these undesirable businesses will be discouraged, and even amount to a prohibition of the business whether in the classification of amusements or otherwise. However, since it is universally recognized that the operation of a theatre is not a nuisance or an undesirable business, this latter rule of the law rarely is applicable to theatre owners. Nevertheless, the rule is mentioned in order to inform readers correctly of all phases of the law. Obviously, a theatre may be, but generally is not, conducted so that the class of patronage, noise developed, disturbances resulting, moral influences, etc., are objectionable and demoralizing to the average citizen. [See 116 So. 369; 187 U. S. 609.]

Therefore, under all circumstances, theatre owners, when endeavoring to interpret the validity of a taxing law, must, and the courts *will,* bear in mind the distinction between useful businesses and that class of businesses which are productive of disorder, injurious to the public, or harmful to public morals. Not only may a municipality tax a business of the latter class unreasonably high, but it may prohibit conduction of such business under the police power delegated to it.

The following explanations of the law refer to higher court cases involving the validity of State statutes and city ordinances imposing a license tax or regulation on the ordinary and average theatre.

LEGISLATURE DELEGATES POWER

A TAXATION LAW usually originates specifically or impliedly from the State's constitution, therefore, the legislatures of all States may pass valid, reasonable and non-discriminatory laws which tax or regulate theatres; or the State legislature may expressly or impliedly delegate authority to municipalities to enact taxation laws. Without this delegated authority a municipality cannot pass a valid law taxing theatres.

After a State legislature delegates to a municipal corporation the power to levy license taxes, the municipal council may pass an ordinance licensing theatres, and places of amusement, providing the ordinance is reasonable, uniform and not discriminatory. This law has been upheld by many court decisions in different States.

[For variations of the law, see State cases, as follows: *Arkansas*: Waters v. Leech, 3 Arkansas 110; *Colorado*: Godfrey v. El Paso, 124 Pacific 190; *Florida*: Park v. Morgan, 60 Southern 347; *Illinois*: Webber v. Chicago, 148 Illinois 313; *Massachusetts*: Boston v. Schaffer, 9 Pick. 415; *Minnesota*: Higgins v. Lacroix, 137 N. W. 417; *Mississippi*: Orton v. Brown, 35 Mississippi 426; *Missouri*: Negrotto v. Monett, 49 Missouri App. 286; *North Carolina*: State v. Prevo, 101 S. E. 370; *Ohio*: Baker v. Cincinnati, 11 Ohio State 534; *Pennsylvania*: Mahanvy City, 40 Pennsylvania Superior Court 50; *Rhode Island*: Standard v. Cushing, 74 Atlantic 719; *Tennessee*: Hodges v. Nashville, 2 Humph. 61; *Texas*: Brunk v. State, 6 S. W. (2d) 353; *Virginia*: Robinson v. Norfolk, 61 S. E. 762.]

These various cases have established the law that a municipal ordinance licensing theatres is valid, *provided* such ordinance is authorized by a State law and the license fee is reasonable, uniform, and not discriminatory.

TAXATION UNDER POLICE POWER

WHERE A STATE constitution does not authorize a State legislature to pass licensing laws and other regulations, numerous courts have held that in the exercise of its police power a State may impose a license tax on shows and places of amusement, and such a statute is valid unless it is unreasonable, or discriminating. [144 S. E. 846; 260 S. W. 138.]

What is discriminating depends upon the decisions of prior higher courts. Generally speaking, a taxing law is *not* discriminating if it authorizes a lower rate of taxation, or exempts from taxation all the theatres in the same classification. For example, in Curdts v. South Carolina (127 S. E. 438, 273), it was disclosed that a State legislature passed a State law imposing a tax on all theatres *excepting* those located in unincorporated towns of less than 2,000 inhabitants. Also, theatres, the proceeds of which were donated to charitable or religious organizations, were exempt from taxation.

Suit was filed for the purpose of testing the validity of this law and it was held valid.

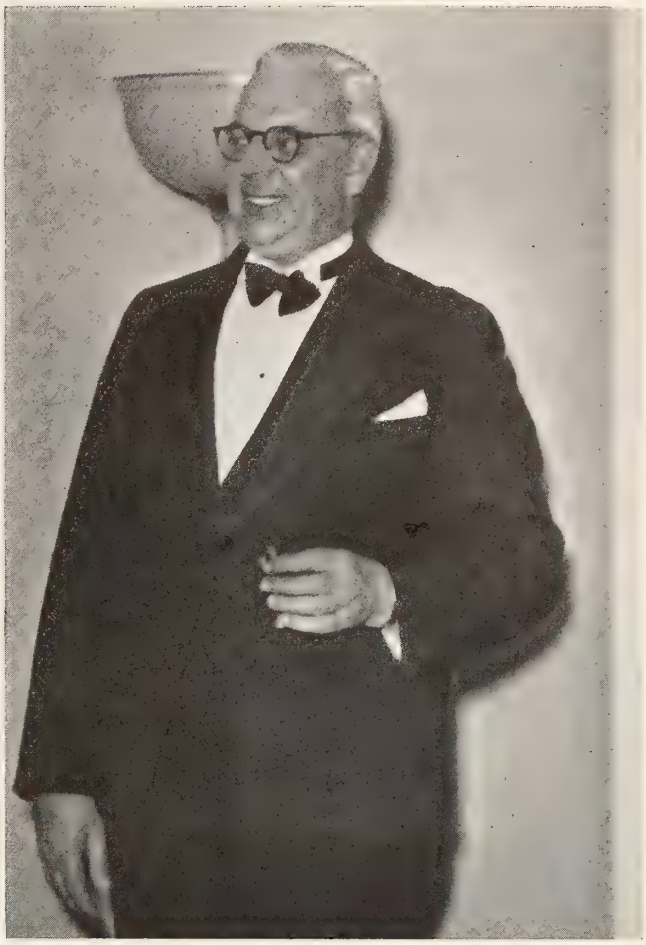
VALIDITY OF PENALTIES

Also, in Wallace v. New York, it was shown that a State law required each theatre owner to pay $500 annual license and imposed a fine of $100 for every perform-

(*Continued on page* 42)

We Exploited a Theatre-Going Idea

Explains STUART DOYLE



"I AM GOING to give England some showmanship—showmanship as we know it in Australia and in the States."

Stuart Boyle was referring to his current project in London's Piccadilly Circus, crossroad of Europe. "A smaller Radio City," he called it. And the writer was reminded of something Henry Craig wrote about this dynamic Australian in BETTER THEATRES six years ago.

"What more opportunities Doyle will find for his opportunities on this smallest of the continents," admitted Mr. Craig after reviewing the Doyle career up to that point, "one cannot predict. The growth of the motion picture theatre business in Australia to an importance and high standard comparable to those in the United States and England, has been more rapid than in even those countries, and today one hears it said that Australia's limitations are already exerting a check on expansion. But one wonders if Doyle has heard about them. And if he has, will they long remain limitations?"

They remained limitations—Australia's. But (to answer Mr. Craig) not Stuart Doyle's. The rapid theatre expansion of the last few years, which Mr. Doyle declares now to have arrived at the saturation point, definitely checked the building of the circuit operator on the island continent. But it merely turned Stuart Doyle into activities which have consolidated the position of his theatre interests, which have given Australia domestic film product—and which now are bringing to London "a smaller Radio City." It was all of these manifold motion picture interests which had brought him this summer from Sydney to New York. The head of Greater Union Theatres, Ltd., which is associated with Hoyt's Theatres in the domination of motion picture exhibition in the Antipodes; the head, too, of Australia's only (and increasingly important) motion picture production organization, Cinesound Productions, Ltd., Stuart Doyle is still a substantial distance this side of 50. He is of middle height, compact of build, speaks quietly, pursues yachting diligently.

• ONE OF A SERIES OF INTERVIEWS WITH • INTERESTING CINEMA FOLK

"Although I say that theatre building in Australia has arrived at the saturation point," he explained, "I believe that there is still a large part of the population remaining for exploitation. In running certain pictures—for example, 'A Midsummer Night's Dream'—we found in our theatres a large number of people who scarcely ever attended motion picture theatres, some of them had never done so before. In some localities we have made checks, and from the evidence, I believe that at least 50% of the population represents a virgin field for the motion picture industry. Has any attempt ever been made in the United States to find out if that might be true here?"

The writer could not recall any.

"Well, I think you'd be surprised. There are still a lot of people who do not go see motion pictures—a lot of people still to be sold this form of entertainment."

Stuart Doyle came into the motion picture business from the law. That was in 1914. It was of course along about that time that the erection of palatial theatres began in America. Stuart Doyle immediately studied the metropolitan situation in Australia. He began to build finer theatres, too, and to organize a circuit of them. He ultimately provided Sydney with the magnificent Capitol, seating 3,300 and located in the heart of a slum. Failure for it was predicted. It proved a huge success. Other theatres followed, in Sydney, in Melbourne, in Victoria. By 1930, Union Theatres was a circuit of 64 houses, most of them setting precedents in architecture, policy and showmanship. And now this new project, in London.

It will have two theatres. Nothing really comparable in size to New York's Radio City, Mr. Doyle explained, but in accommodations and policy a true amusement center, built to inspire London's own, and to dazzle the capital's visitors.

He was talking about it in his suite at the Waldorf-Astoria. He got out the plans. Just off Piccadilly Circus the structure will lie, occupying a city square. The main section will contain a 1,500-seat theatre devoted to screen productions on extended runs. Beneath it will be a 300-seat newsreel theatre. In another part of the sublevel will be a huge and very grand restaurant. On the street, adjoining the larger theatre, will be shops. And television is a part of the scheme of the newsreel cinema.

"It will take showmanship to put it over," reflected Mr. Doyle, "but we can do it with the Australian and American kind. London has never had that kind. But we are going to sell these theatres from the moment excavation begins and will keep England conscious of them as something that must be seen.

"We'll do what we have done with great success in Australia. You know, over there we run the bigger pictures three, four, six months." He named several productions currently enjoying their usual week-runs at the key theatres of the United States. He prophesied runs of many months for each of them in Sydney and other Australian cities at from $1.50 to $2 per ducat!

"Oh, yes, we get those prices for long-run pictures regularly. You see, we haven't merely sold pictures to our public. We have sold the *idea* of coming into the city, to shop and in general get a change from suburban and small town atmosphere, and at the same time to visit our great theatres. We have sold the motion picture theatre and an idea—the related idea

(*Continued on* page 28)

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

J. F. Garrette has awarded contracts for the construction of a theatre seating about 600 at Main and Elm Streets, Woodland, Calif.

Working plans are being prepared for the Petersen Theatre Circuit, San Francisco, for a 1,000 seat theatre of the stadium type to be erected at Brentwood, Calif. The house will be of reinforced concrete construction, with steam heating and air conditioning systems. L. H. Nishkian, 525 Market Street, San Francisco, is the engineer.

T. & D. and Fox-West Coast are planning alterations to the Capital theatre, Sacramento, Calif., at an estimated cost of $40,000. The work will include redecorating, new wiring, plastering, and the installation of air conditioning and hot air heating systems.

Redwood Theatres, Inc., San Francisco, is having plans prepared by S. Charles Lee, for a theatre to be erected at Eureka, Calif. George M. Mann is president of the theatre circuit. Arrangements are also being made to remodel the Rialto Theatre there.

B. B. Byard has reopened the theatre at Fall River Mills, Calif.

William Peters will erect a theatre at Manteca, Calif. at an estimated cost of $65,000. Preliminary plans are being prepared by Mark Jorgensen.

A new motion picture theatre will be erected on South Drane Street, Plant City, Fla., to be operated by the E. J. Sparks interests.

Arthur Richards will make alterations to the Neptune Palace theatre, Alameda, Calif., at a cost of about $8,000.

G. H. Bast has taken a lease on the Ritz theatre, Carpinteria, Calif., from Mission Trails Theatres, Inc.

James Lima has purchased the Lincoln theatre at Pleasanton, Calif. and has changed the name to that of the Roxie.

Redwood Theatres, Inc., has purchased Smith's Theatre, Yuba City, Calif. from Edward E. Benham and will rebuild it. This concern also owns the National theatre and will remodel this and change the name to that of the State theatre.

The Irving Theatre & Realty Co. of San Francisco, of which Robert A. McNeil is president, and Harry Sacks secretary, has purchased property on Irving Street and 26th Avenue for a theatre. The site is the last one in the district available for commercial uses under the present zoning. The theatre that is planned will have a seating capacity of about 1300, but no definite date has been set for the start of construction.

Burton L. Clark, manager of the Rosetta theatre, Little River, Fla., reports the reopening of this house after completion of an extensive remodeling and modernizing program. New sound equipment and a modern air-conditioning system have been installed.

Tom Ford has leased the Palace Theatre Building at Rector, Ark.

W. H. Morris, formerly manager of the Ritz theatre in Columbia, S. C., has been transferred to Lexington, N. C., as manager of the Grenada theatre. He will be succeeded at Columbia by Grady Beeker, formerly of Abbeville, S. C.

W. W. Troxell of Omaha, has taken over the Owl at Bancroft, Neb., and is having the Western Theatre Supply Company of Omaha remodel and reequip the house.

Scott Ballantyne Company of Omaha, reports putting new carpeting in the Columbus at Columbus, Neb., a Central States theatre; a new blower in the Joyo at Havelock, Neb., managed by Fraiser and Williamson, and Largen sound in the Comstock at Comstock, Neb., managed by Don Meyers. The Comstock was among the last houses in Nebraska still using disc.

New screens have been installed in the Town and Military theatres, Omaha, owned by Ralph Goldberg, while Brenkert lamps were installed in the Military, all by Western Theatre Supply of Omaha. Also projectors were placed in the Joyo at Coleridge, Neb., managed by Minerva Robertson, and new sound and projectors in the Commercial Club at Lindsay, Neb.

W. N. Youngclaus, head of Western Theatre Enterprises which operates four houses out of Grand Island, Neb., has disposed of the State at Central City, Neb., to his brother-in-law, Joe Lucas, who has been house manager since Mr. Youngclaus took over the theatre.

H. H. Thomas, manager of the Conway theatre, Conway, Ark., has been transferred to Russellville, Ark., as manager of the New theatre, recently acquired by Malco Theatres, Inc.

A new 400-seat house is being built at Salineville, Ohio, by the Liberty Amusement Company, of Wellsville, Ohio, which organization operates houses in Ohio, Pennsylvania and West Virginia. Salineville has been without a theatre since the Graubner Opera House was destroyed by fire five years ago.

Bernard Caldwell, manager of the Criterion theatre, Spartanburg, S. C., has been granted a temporary leave of absence in order to recover from a recent operation. He will be replaced by Dan Austell, who has been connected with the Spartanburg theatres for some time.

A new cooling plant has been installed in the Eldorado, Ewing, Neb., managed by J. N. Sutherland.

An air-conditioning system has been installed at the Hollywood in College Hill, suburban to Cincinnati, one of the recently-acquired houses in the Libson-White circuit. This is the only outlying house to be so equipped.

The RKO Colonial, Dayton, Ohio, reopened August 14 with vaudeville and pictures. Millard Blaettner again is the manager.

The Columbia, unit of Tri-State Theatres, Inc., Alliance, O., has gone dark to permit installation of new stage equipment. Reopening scheduled for Labor Day, according to Ray Wallace, managing director.

Emmett R. Rogers, manager of the Wilby-Kincey interests in Chattanooga, Tenn., reports that the Bijou theatre in that city is being remodeled and new equipment installed at a minimum cost of $25,000.

W. R. Vincent, who recently renovated and enlarged the seating capacity of his house at Oconto Falls, Wis., is now planning to enlarge the seating capacity of his Nicolet theatre at De Pere, Wis., shortly.

Norbert Smits reopened the renovated Pearl theatre in DePere, Wis., August 8. The house had been dark for many months and was completely remodeled and redecorated. It has a seating capacity of approximately 600.

J. P. Howes has opened his theatre at North Hero, Vermont, with portable equip-

ment for Saturday showings primarily for the summer vacationist.

The SCHOENSTADT circuit has taken over the New Regent theatre from VAN NOMIKOS and are operating it in connection with their other southside houses.

CHARLES W. KOERNER, division manager for RKO in New England, has announced a remodeling and remodernizing program for the RKO Boston theatre which will cost $75,000. This work will consist of new seats, new carpets, new marquee and vertical sign and new sound equipment for the projection booth. In addition the stage will be outfitted with new stage equipment including lighting fixtures.

ASHLEY THEATRE CORPORATION, Madison, Wis., is widening the aisles of its Garrick theatre, adding new seats, reducing the capacity from 850 to about 800 and installing a new sound screen. Complete remodeling will cost approximately $10,000 with the house scheduled to reopen this fall.

The FOX MILWAUKEE CIRCUIT has made improvements to its Grace theatre, including new ventilating system, screen, seats, lights, carpets, front and canopy. The house was dark for several weeks during the alterations.

The new Mode theatre in Joliet, Ill., has been opened by EDDIE GROSSMAN and CARL FULTON. This is the first of a series of new theatres they are building.

JULES M. PARMENTIER, one of the principal stockholders of the Green Bay Building Corporation, Green Bay, Wis., owner of the 2300-seat Bay theatre, has announced that THOMAS F. FLANNERY, of Chicago, has purchased practically all of the stock of the building company. It is reported that the Bay Theatre, Inc., will continue to operate the house.

JOE CHARUKAS, manager of the Mont Clare theatre in Chicago, is in the hospital recuperating from a broken leg. He slipped and fell in the bathtub while on a trip to Texas. He was removed to Chicago on a stretcher.

N. C. HAEFELE, manager of the National Theatre Supply Company in Baltimore, has sold Louis Tunick, for his Hollywood theatre, soon to be opened in Arbutus, Md., complete booth and projection equipment, curtain controls and screen.

The Capitol, A. H. Blank's theatre in Sioux City, Ia., was closed for one week for complete renovation, which included installation of RCA sound equipment, a new cooling plant, and entire new front and marquee.

HENRY SOMMERS, for several years manager of the Indiana in Indianapolis, has been transferred to the Palace, at Akron, Ohio. He succeeds *Holden Swiger*, resigned. Both houses are Monarch units.

B. D. COCKRILL, manager of the Denham theatre, Denver, now has the controlling interest in the house, having acquired it from the Denham Building company.

A. M. Weiss, aged 58, father of Al F. Weiss, manager of the Olympia theatre in Miami, Fla., died recently.

RALPH GOLDBERG of Omaha, who operates the Town, Avenue and Arbor theatres, has taken over the Military, 953 seats, the largest suburban house in Omaha, from the Military Theatre Corporation, of which Gordon Ruth, manager, was secretary-treasurer. Ruth remains as house manager for Goldberg.

GERALD HANN has purchased a quarter interest in the Rio theatre, Longview, Wash., from H. C. ZURFLUH.

W. M. TROXELL, manager of the Moon theatre at Wilber, Neb., was married recently to Miss Grace Churchill of Malvren, Ia.

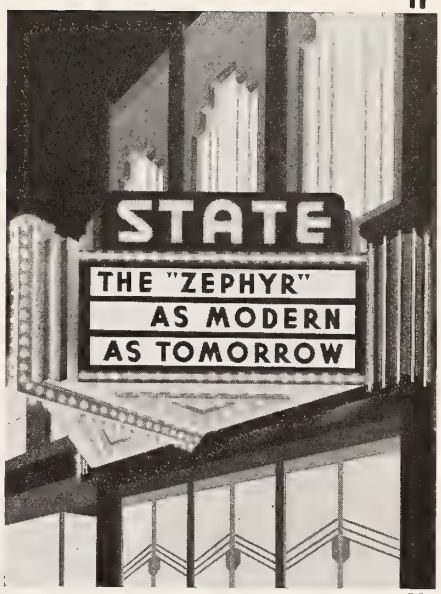
GEORGE MANN and MORGAN WALSH have arranged to erect two theatres at Woodland, Calif., to take the place of the house destroyed by fire several months ago. One, the State, will cost about $100,000; the other, called the Porter, will cost about $50,000.

[MORE REPORTS ON FOLLOWING PAGE]

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J. B. Coverston has leased the Hook theatre at Gravette, Ark., and after remodeling, will operate it as the Cozy.

Roth Hooks, manager of the new Palace theatre in Aliceville, Ala., which held its grand opening this month, has named Jim Turnipseed local manager.

S. A. Hines is manager of the Bailey theatre recently opened in Winnfield. P. K. Smith is the operator.

Frank Henson, former manager of the Bijou in New Haven, Conn., has been shifted to the resident managership of Loew's Broad in Columbus, Ohio. William Elder, who worked up to an assistant managership from a doorman position at the Bijou, succeeds Mr. Henson.

Harry I. Wasserman, district manager for M. & P. Theatres, is the father of a 7½-pound daughter.

Dubinsky Brothers will build a new theatre at Leavenworth, Kan., where they operate the present three houses, sometime this summer. The house will be a duplicate of the Capitol at Jefferson City, Mo., which Dubinskys built at an approximate cost of $60,000 last spring.

Plans have been completed for the erection of a new $25,000 motion picture theatre at Oxford, Miss. Among the principals backing the new project is R. L. Smallwood, Jr., prominent attorney, and others. The new house will have a seating capacity of 750.

N. B. Steen, realtor of Wadsworth, Ohio, and owner of the Strand there, will build a 550-seat modern house on the site of the Opera House, which was razed a few months ago. The new house already has been leased to the Wadsworth Amusement Company, of which Earl Seitz is president. The same company is lessee and operator of the Strand.

Sam Richmond, formerly of Boston, has resigned as manager of Keith's, Frederick E. Lieberman circuit house in Portland, Me. Mr. Richmond has moved to Providence to be resident manager of the Modern.

R. P. Higgenbotham, operator of the Pell City, Ala., theatre, has opened the Rex in Goodwater, Ala.

Solomon Brothers, owners of several motion picture theatres in South Mississippi, have leased a large building in Columbia, Miss., and will convert it into a modern theatre.

C. C. McOllister is having cooling equipment installed in his Nomar theatre in Wichita, Kan. A well is being dug on the premises for cold water.

Maurice Cockery, manager of the Central Square in Cambridge, Mass., for M. & P. Theatres, has been appointed to the Cambridge recreational and park Department by the mayor.

E. E. Lane and Roy Palmer have leased the theatre in Monte Rio, Cal., and plan to operate it during the vacation season.

William Gustine has purchased the Kummeth Building in Sanger, Cal., and will transform it into a theatre.

A. E. Levin and George Oppen of San Francisco, have awarded preliminary contracts for the construction of a theatre seating 1000 in Alameda, Cal. S. Charles Lee is the architect.



M. F. Burns (left) and Ralph B. Austrian, who have been elected assistant vice presidents of RCA Manufacturing Company. Mr. Austrian, who was formerly associated with Paramount Studios in Astoria, L. I., will have headquarters in New York City. Mr. Burns' background embraces extensive work as sales manager for RCA Radiotron. He has been assigned to Hollywood.

The Saenger theatre at Hope, Ark., one of the largest houses in that section of the State, has been sold by J. P. Brundige to Malco Theaters, Inc., according to M. S. McCord, secretary-treasurer of the latter firm.

George Coleman, assistant to Manager J. A. Goodwin at the Scollay Square in Boston, and Frances Buckley of Dorchester, were recently married.

J. G. McPherson has sold the Vaudette theatre in Brewton, Ala., to the Martin Theatre Circuit. Mr. McPherson recently sold his theatre in Atmore to the same firm. Extensive plans for remodeling and improving the theatres are understood to be under way by the new owners.

M. J. Pellascio has taken over the Arena Theatre in Point Arena, Calif., from Alonzo Kendall.

Pat McSwain, former manager of the Criterion theatre, Spartanburg, S. C., has joined the announcing staff of Radio Station WSPA in that city.

Managerial changes announced recently by Rick Ricketson, manager of the Intermountain division for Fox Theatres, named Tommy Hawkins, manager of the Rio at Helena, Mont.; and Wayne Gossett, assistant manager of the Isis, Denver. The latter post was formerly held by John Robinson, who is now assistant at the Rourke, LaJunta, Colo.

H. F. Kennedy and his son, Howard Kennedy, are erecting a new theatre in Broken Bow, Neb. It will seat 500.

T. & D. Jr. Enterprises of San Francisco, has purchased the building at Redding, Calif., occupied by the Redding theatre, from Mary, Lena and Bessie L. Golletti.



New lobby front of Loew's Stillman in Cleveland, Jack Lykes manager. Dignified modernistic effect, attractive both day and night, is achieved by body of green marble, with black base border, light yellow top border, and chromium trimmings. Lighting is a combination of transparent and indirect.

How Any Manager Can Test The Condition of a Heating Plant

● Be prepared when the cold snap comes—inspect your heating system now. Here is detailed the procedure for getting the information you need

WITH THE temperatures where I am, soaring around 100° F., and the wet bulb in the high eighties, it is hard to concentrate on the many heating problems that we are all going to face during the next winter. However, unless we keep a jump ahead of this perpetual maintenance problem it will certainly overtake us and pass us by.

Heating costs are substantial, but they pale into almost insignificance when we compare them with our film charges, advertising costs or even our electric light and power bills if we are fortunate enough to have refrigeration. Inefficient heating systems actually cause inconvenience from a practical operating point of view rather than from a financial viewpoint, and we never know just how many people stay away from the theatre because it is too cold. Consequently it becomes a very real problem to heat a theatre *both* properly and economically.

To start our program of more efficient heating this winter first calls for an inspection. Naturally the more competent the individual making this inspection, the more benefits to be derived. The fact that you have never really made an inspection of a heating plant need not overawe you. Common sense combined with a willingness to get dirty, and the perseverence to make yourself understand, will make up for any lack of professional or engineering knowledge. It is not absolutely necessary that you cover the whole plant in one day—just get started and keep at it until you have covered the entire system.

HOW SYSTEM WORKS

We all know that steam is created or generated or made by boiling water. To boil water requires heat and to obtain heat something must be burned; i.e., coal, wood, rags, paper, gas, oil, etc. Most of us know, and those who don't will find out now, that it requires oxygen to make things burn. An inexhaustible supply of oxygen is at our disposal, contained in the free air that is about us.

Now in order that the process of burning something, or combustion, may heat water, the water must be brought into close proximity to the burning substance. When the steam from the water is created by the heat, if not enclosed it would escape into the air and be lost, hence we confine it in a boiler and a system of pipes and radiators. When the steam is generated, we must guide it through pipes to the points where we want to make use of it. These pipes should be free from obstruction and provide as easy a passage for the steam as possible.

When we get the steam to the point where we want to use it we must provide some equipment for regaining from the steam the heat which the burning fuel imparted to it. This piece of equipment we call a radiator. It takes heat to transform water to steam and the same amount of heat is given up when steam is converted back (condenses) to water. The heat applied or transferred to water to make steam is called the *heat of vaporization.* The heat given up when steam is condensed into water might be called the *heat of condensation.* Heat of vaporization equals heat of condensation. When the steam has returned to the form of water we don't want to throw it away or waste it, so we provide space in pipes or an entirely separate piping system to convey the water of condensation back to the boiler.

This, in the simplest words at my command, is the whole principle of a heating system. Understanding this basic idea, it is easy to see that all of the accessories, traps, valves, pumps, etc., are designed to aid one or more of the operations and make the whole system more efficient.

INSPECTION PROCEDURE

START THE inspection equipped with a good flash light, a pad of paper and a pencil to make notes.

1. GRATE BARS

Open all the fire-doors, ash pit-doors, clean-out doors and all access-doors to the boiler. Examine the grate bars. Certainly anyone can tell the general design of the grate bars and can see whether they are warped or have lugs burned or broken off, or the bar broken entirely. Operate the shaker bar and satisfy yourself that the grates move properly. The function of the grate is to support the bed of hot coals up off the floor so that air can circulate under and through the bed of coals. They are supposed to hold the hot coals until they are burned, then as they become ash, to permit it to drop through into the ash pit.

It is a natural conclusion that the size of the openings in the grate determines the size of the fuel that can be best burned on that grate. If the openings in the grate are too large and the coal too small, then the coal will fall through the gate into the ash pit before it is properly burned. If the spaces in the grate are too small and the coal too large, then the coal can't get enough air through the grate to burn properly, and you will have a hard time getting a hot enough fire to create the quantity of steam required. *So the size of the fuel in relation to the grate design is of importance.*

2. INSIDE BOILER

Now examine the surfaces on the inside of the boiler that separate the fire from the water. Most naturally a thin piece of steel plate will transmit heat more quickly than a thick piece will. So if there has been any incrustation of scale, soot or rust on those surfaces, it will take longer for the water to heat up. All those surfaces should be cleaned very thoroughly. If you will carefully examine your boiler, you will



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PROTECT VENTILATING EQUIPMENT: When the summer season comes to a close, that is the time to clean thoroughly and paint up your ventilating equipment. Don't just leave it to rust and corrode during the winter months, then because the job in the springtime is a hard, dirty one, just not do it.

The fans should be scraped and cleaned with a wire brush, and the housings and supports painted with the best grade of aluminum metal paint, having at least 3½ pounds of the powder mixed into one gallon of the vehicle. A gallon of this paint will cover 450 to 550 square feet. Don't buy ready-mixed aluminum paint. The fan rotor, shaft and blades, should be cleaned carefully even to washing with gasoline to remove the accumulation of dirt, and these painted with the same aluminum paint.

Wash out the bearings, oil well or grease caps with gasoline, and lubricate thoroughly with fresh clean oil or grease. Paint the bearing housings a nice shiny black. Be sure that no paint gets into the bearings or into the oiling system.

Clean up the motor, and paint it if you wish, but don't paint over the name plate. Wash out the bearings and refill the oil wells with clean oil. Then get a large piece of clean cloth and tie it over the motor to keep out the dust during the months when it is idle.

Slacken the belts—not too much, but just enough to equalize the strain on them. Clean out the starter switch and fuse box, and be sure that the covers to these boxes are snapped shut.

•

BUILDING INSULATION: With winter coming on I want to call your attention again to the benefits from the standpoint of comfort and secondary savings resulting from the installation of building insulation. Actual installations have left no room for doubt as to its real value in theatre operation. It won't cost a dime to have your theatre surveyed for insulation, and calculation made indicating just what insulation can do for you.

Really the basic load on any heating plant, after the building has once been brought up to occupancy temperature, say 72°, is just to replace the heat losses from the building. In installing insulation the theatre can be brought up to 72° with less firing hours of the boiler, and the temperature can be maintained with greater facility because the heat losses are reduced from 30% to 35%, consequently the rate of heat loss has been reduced. It is that rate of heat loss that build up the load on the boiler.

For instance, the rate of heat loss on a winter afternoon is lower than the rate of heat loss at 8:30 o'clock in the evening, consequently we have to tax the boiler to capacity in the evening and can let it almost idle in the afternoon. Insulation will reduce the rate of heat loss as well as it reduces the total quantity of heat lost. The subject of insulation has been previously covered.

•

Glass has become an architectural, structural material. Today, because of its newness and color effects, it is extremely theatrical. It is not inexpensive, but it is easy to maintain and looks distinctive and rich. Glass is now even used for floors, roofs and walls, in addition to being applied to walls as wainscoting and decoration. Hollow glass units are now available for walls, and vacuum units are now available for use in walls for insulation against heat, cold or noise.

Structural glass is manufactured from feldspar, clay, sand and manganese, vitrified with intense heat and rolled into slabs of varying thicknesses. It has great possibilities for theatrical purposes, and is entirely practicable from the point of view of maintenance.

find that the flame from the fire and the very hot gases resulting from the burning of the fuel are guided back and forth and around in between hollow sections of metal that contain the boiler water. This is done for the purpose of transferring to the water every bit of heat possible from the combustion or burning of the fuel. Consequently all of those surfaces should be free from soot and scale. You will find access doors provided so that these surfaces can be thoroughly cleaned.

(Now, let's be honest: Is there anything up to this point that an intelligent theatre manager can't do because he's not an engineer?)

3. BREECHING

The flue gases, smoke and excess air that has passed through the bed of coals, firebox and flues, finally leaves the boiler through a sheet metal or brick pipe that connects to the stack (smoke stack); this connection from the boiler to the stack is called the *breeching*. The breeching connection is usually very nearly horizontal and varies in length from a few feet to 8 or 10 yards. Because of the tendency of the flue gases to slow down in the breeching, the gases deposit much soot and fine ash which because of their velocity they had carried along from the firebox. Most naturally the breeching should be cleaned out. There usually is and *always should be* an access door for this purpose.

4. INSULATION

A boiler filled with hot water and generating steam will radiate to the air of the boiler room a great quantity of heat. Such heat is wasted because we don't need heat in the boiler room, and we don't operate the boiler for that purpose. This heat loss can be minimized by applying to the outside of the boiler asbestos plaster from 2 to 3 inches thick. This plaster should always be applied on wire reinforcement. If your boiler is not covered, then take steps to have it covered. If the covering now on is cracked or falling off, have it repaired.

5. FUSIBLE PLUG

Further examination of the boiler will reveal several things—first, a *fusible plug*. The exact location of the fusible plug is dependent upon the make and model of the boiler. The duty to be performed by this plug is (what the name implies) to melt at a pre-determined temperature and release all of the water from the boiler. Depending upon the exact composition of the fusible alloy of the plug, the degree of temperature at which it will melt is pre-determined. Fusible plugs may be obtained with ratings over a rather narrow range of melting temperatures. In many states the law requires that fusible plugs be renewed every year, also many boiler insurance companies insist upon this requirement.

6. SAFETY VALVE

The next adjunct of the boiler to note is the *safety valve*. This is usually located on top of the boiler. Have the safety valve removed, taken apart, cleaned and reassembled. See that it is set at 15 pounds and re-installed in the boiler. The safety valve is designed to release the pressure of steam from within the boiler should it any time exceed 15 pounds pressure per square inch.

8. WATER TEST

It is purely a mechanical design and anyone is capable of understanding its principle if he will take the time to examine it.

7. PRESSURE GAUGE

Now turn your attention to the pressure gauge. Don't try to dismantle the pressure gauge and make any adjustments. If the glass is broken, that of course can be replaced locally. Pressure guages for low-pressure boilers cost only about five dollars and every theatre can afford to have two. They should be installed on a small T-pipe



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connection with a small valve between each valve and the boiler, so that only one gauge need be under pressure of the boiler during actual operation of the boiler. Therefore, at this point, if your boiler has only one gauge, buy another and install it as suggested, then you will have some reasonable means of checking the correctness of the old gauge. If one gauge is found to register incorrectly it should be discarded and replaced or sent back to the factory for repair.

For the moment let's assume that all connections to the boiler are tight. Somewhere along the top of the boiler you will notice a large pipe that has several connections into the main water or steam compartment of the boiler. This pipe is often referred to as the *steam riser header*. From this header various steam rises take off, and these steam risers serve the various portions of the theatre. Each riser taking off from the header should have a valve in it somewhere close to the main steam header. If one or more risers have no valve in them, you certainly should have valves installed. Depending upon the size of the risers, the installation of these shut-off valves are costly or inexpensive.

Every low-pressure boiler is required to stand a 15-pound per square inch internal pressure. Pressures in excess of that will be released by operation of the safety valve. Now we want to put a 15-pound pressure test on the boiler to determine leaks and whether the boiler is safe for operation at pressures less than 15 pounds. This test is made with water pressure. Close all the steam riser valves, also close the valves on the condensation returns to the boiler. Then go to the city water line that feeds the boiler, watch your gauges carefully, turn on the feed water valve and let the boiler fill. As the pressure increases, as indicated on the gauges, note whether the two gauges register exactly alike. As the gauges approach a reading of 15 pounds, begin to close down on the water valve and at just a fraction of a pound under 15 pounds, shut the water valve tight.

Now the boiler, we will say, is under 14¾ pounds pressure. It should hold that pressure indefinitely. Watch the gauges: if that indicator on the gauges shows any lessening of pressure, it means that the boiler is leaking or that one of the valves in the steam risers is leaking and letting water into the risers; or that one of the valves in the condensation-returns is leaking and permitting water to back up into those return lines. Perhaps one or two of the valves are leaking around the stem packing—this, of course, can be seen with your eyes.

Examine the boiler inside and out for leaks. If the boiler has an asbestos covering, it may be some time before a leak is evident on the outside, therefore don't rush this part of the inspection.

Now let's assume that the boiler is tight and that the pressure is slowly declining. Externally the valves look all right, so the conclusion is reached that one of the valves, either in the risers or the returns, is not seating properly and is leaking. This con-

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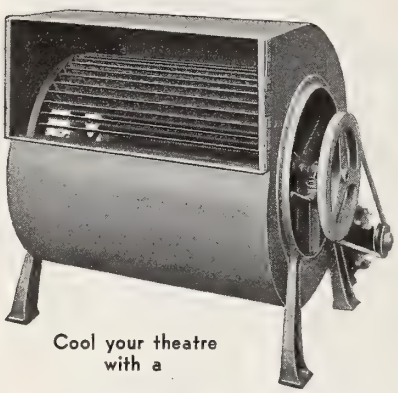
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CORRECTION

- In the June 27 issue of BETTER THEATRES we carried an advertisement for RINO URINAL SOLUTION. There was an error in the price.

RINO is sold for $1.75 per gallon.

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17 East 42nd St., New York City

Winter Air-Conditioning

- For hot air heating plants saves fuel—filters air—circulates air—especially designed for theatres—write for full details.

TAYLOR MANUFACTURING CO.
314 Monroe Avenue, Grand Rapids, Mich.

dition can frequently be detected by the ear. A good way to listen to what's going on inside the valves is by use of a stick. Take a piece of wood, say ½-inch square by 2 feet long, place one end of it solidly against the valve and the other end solidly against the head in the vicinity of the ear. By comparison of what you hear at one valve with what is heard at another valve you will generally be able to determine the leaking valve. Leaking valves on steam risers to unoccupied spaces will add materially to fuel bills each year.

Now that every thing is tight, or at least that we have definite knowledge as to locations of leaks, let us complete the pressure test. Remember the safety valve is set for 15 pounds. Go to the feed water valve, and still watching the gauges, crack the valve slowly so that the pressure in the boiler builds up to 15 pounds pressure. Both gauges should read exactly the same and at the moment they record 15 pounds, the safety valve should let go. At this moment you will get a shower of water, and, of course, you then shut the feed water inlet valve that you have been operating. If the gauges should register 15 pounds and the safety valve not release, then, of course, the thing to do is to release some of the pressure and examine, adjust or replace the safety valve so that it will operate at 15 pounds pressure.

9. AUTOMATIC FEED

After carefully conducting this water test, a manager should know a good deal about his boiler. There are one or two other pieces of equipment that might be found connected to the boiler. If the boiler is not already equipped with an automatic boiler water feed, it certainly should be. An automatic water feed can be connected to the average theatre boiler for about $35, and it is fine insurance against cracked sections and the resulting shut-down and inconvenience. No matter whether or not your boiler is insured, the inconvenience and possible box office loss generally means that we are the loser whether or not we collect for the physical damage to the boiler.

10. WATER SIGHT

The water level line in the boiler is important. This is indicated by the water sight glass usually installed on the right hand side of the boiler. Somewhere on the metal portion of the boiler the manufacturer has indicated in raised letters on the casting the proper water level for that particular boiler. If this has been covered up with the asbestos covering, remove enough to determine where it is, then when the covering has been replaced, paint a conspicuous line on the covering that shows the proper water level in the boiler. Depending upon the design of the boiler and the system it serves, as little as an inch and a half difference in water level will be the difference between good and bad results.

It is because of the importance of water level that the automatic water feed proves its worth. The usual type of boiler water feed mechanism is just a float valve, similar in principle to the float valve found in any toilet flush tank, but, of course, it is more carefully manufactured and more sure of operation. The adjustments are such that it operates accurately within narrower differences of water level. Automatic water feeds should be taken apart at least once each year for cleaning.

Previously in BETTER THEATRES we have explained in detail how to clean the sight glass indicating the water level. That method is still good. Naturally, there's no use in having a water sight glass if it is so dirty, but one can't detect the height of water in it. Also we have previously explained a method of cleaning the inside (water side) surfaces of the boiler. It is quite evident that any accumulation of scale, corrosion or sediment inside the boiler will materially reduce its efficiency.

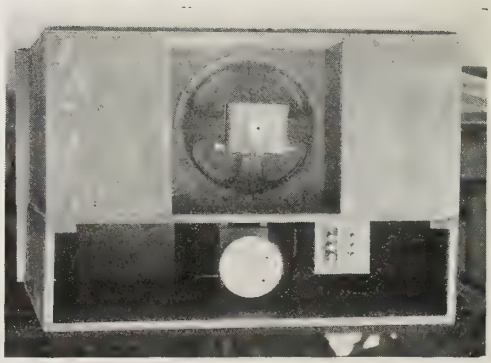
I still insist that a theatre manager need have had no technical or mechanical training in order to conduct a test and inspection as outlined. I shall continue this discussion in the Sept. 19th issue.—*J. T. K.*

Monitor Horn Designed On the Shearer Principle

MONITOR SPEAKER equipment incorporating some of the principles of horn design applied in the Shearer "two-way" system recently introduced, has been developed by Lansing Manufacturing Company of Los Angeles for direct program monitoring and public address systems.

The monitor is 50 inches wide by 27 inches high by 27 inches deep, and is designed to give a performance closely following the general characteristics of the theatre system so far as size permits.

Like the Lansing-Shearer theatre speaker system, the new "Monitor" is equipped with a high- and a low-frequency unit, also of Lansing make, together with suitable horns and dividing network. Standard equipment includes moving coil type

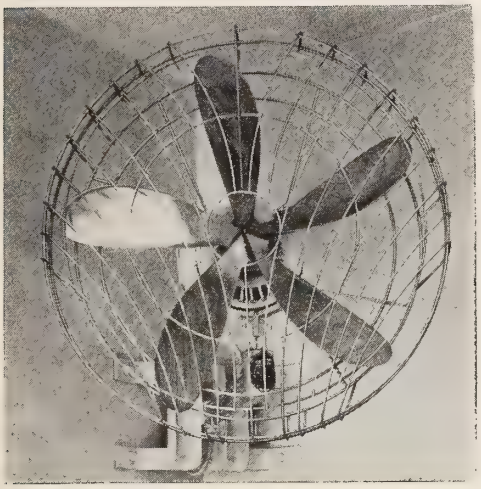


unit for frequencies from 500 to 8,000 c.p.s., and a 15-inch dynamic cone-type speaker, delivering from 40 to 500 c.p.s., or a larger unit may be substituted.

Air Circulator With Dual Wave Type Propeller

EFFECTIVE air motion in large rooms, like the auditoriums and lobbies of theatres, through the use of entirely portable circulating fans, has been sought in the design of the Roto-Beam circulator installed in a number of theatres this summer. It is a blade-propeller type capable of operating at three speeds.

There are three sizes, but only the two larger sizes would be ordinarily suited to theatre work—that with a blade of 20



Roto-Beam propeller (on bracket fixture).

inches in diameter, and that with a 24-inch blade. Except when it is desired to "flush" out the theatre before the first performance, operation of the fans at middle speed is preferable, at which the noise level is low enough to prevent interference with the dialogue and music of the performance.

At middle speed, the 24-inch propeller moves 7,500 cubic feet of air per minute at a rate of 15 miles per hour (at point of emanation). The 20-inch propeller, at mid-speed, moves 8,500 cubic feet of air



Diagram of Roto-Beam air motion.

per minute at a rate of 19 miles per hour (a higher r.p.m. rating accounts for these figures being larger than those for the 24-inch fan, and of course there thus is a higher noise level for the 20-inch fan).

These fans are heavily constructed and are operated from a heavy stand that stands 9 feet above the floor, or from heavy brackets that can be secured to the wall.

The design of the Roto-Beam propeller is really the distinguishing feature of this



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fan. On examination it seems to be, in its form, more on the order of a ship propeller than an aeroplane propeller. The result of the unusual design is that from the center of the fan a spiraling beam of air at high velocity is projected, and this central beam is surrounded by a spiraling tube of air at lower velocity. This phenomena accounts for the remarkable aspirating and entraining effect of the Roto-Beam air shaft and its tremendous throw.

Air motion is one of three important requirements of air conditioning. The Roto-Beam air circulator produces effective and efficient air motion when so placed that the beam is directed above the heads of the occupants of an auditorium, and it definitely has a place in theatre lobbies, foyers, both summer and winter. Careful study as to proper locations for this equipment is essential for satisfactory results.—*J. T. K.*

All Operating Parts Sealed In New Refrigeration Machine

HERMETICALLY SEALED air-conditioning condensing units with nominal ratings from 7 to 22 tons cooling capacity, just brought out by the Westinghouse Electric & Manufacturing Company (Mansfield, Ohio), have the motor completely enclosed with the compressor, eliminating the shaft seal, for the purpose of preventing dust, dirt and moisture from reaching working parts. The rotor of the driving motor is overhung from the main rear compressor bearing on a short stubby extension of the compressor crankshaft. This gives an ultra-compact direct drive, makes oiling the motor unnecessary, and eliminates use of belts and pulleys.

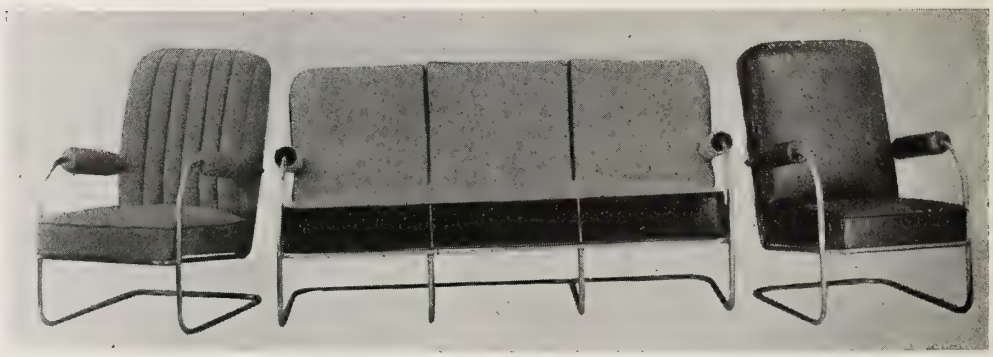
The motor is water-cooled, making the unit suitable for installation in unventilated locations.

The direct drive motor and compressor are mounted on a common crankshaft to eliminate "lining up" problems and power losses incident to pulley and belt drive. Water-cooling of the motor permits installation in enclosed spaces. Previous designs of condensing units have provided water cooling for condenser and compressor but not for the motor. These new units employ a water jacket around the motor, within the motor housing, through which water circulates constantly. Oil going through the system comes into contact also with this cooled jacket, is itself cooled, and serves also to cool the entire operating mechanism. There is only one external pipe, reducing the possibility of leaks and simplifying field installation, since fewer connections are required.

The unit uses a simple oil pump forcing complete distribution of the oil to every part of the unit. Pump is directly driven from the main crankshaft by means of a noiseless Micarta gear. The pump consists only of two rotating gears, which pump the oil from the reservoir, strain it through a fine mesh metal screen and deliver it through rifle-drilled passages in crankshaft and connecting rods to all bearing surfaces. Oil pumped with the refrigerant is removed from the refrigerant by a simple oil separator, with no moving parts, is strained and returns for recirculation.

A series parallel condenser manifold permits use with either city water or cooling tower. A simple manifold allows the selection of pressure drop through the condenser, by placing two sets of coils in either series or parallel, to best suit local conditions. A pilot operated water valve is used for reliable control.

The mechanical adjustments are made through side service plates. The entire operating mechanism can be exposed by removing the side plates from the crankcase casting. No refrigerant or water lines need to be disconnected to service the interior of the unit. The unit itself is not disturbed in any way. Bolts holding the plates in position are removed and tightly screwed up again when adjustments have been made. The oil pump is also accessible. All major parts are interchangeable.



Recent designs in modern metal furniture suitable to theatres. These models, from the line of the Electric Welding Company of McKees Rock, Pa., are adapted to lounges and foyers. Any of them are obtainable in either enamel or cadmium frame finishes, or in stainless steel construction. There are no screws or bolts, all joints being welded; while construction is of solid, not tubular, metal. Fabrics cover a wide range of texture, weave, pattern and color, while either Pyroxylin coated fabric or genuine leather are also available for coverings. Both of the chairs illustrated have padded backs and seats. The divan is of deep-upholstered lounge type of a width to accommodate three people.

Projector Base With Moving Parts Reduced

A NEW HEAVY projector base, developed by Edward H. Wolk of Chicago, features in its design very few moving parts. All wiring is fully enclosed and comes through the floor to a distributing panel, from which it is fanned out to



the various locations, with double-plugging receptacles in the front of the base to the foot switch on the bottom of the base, and to the lamphouses through large federal receptacles on the back of the base.

This base is heavy, and the table casting is mounted directly to it. The base carries an adjustable lamphouse carriage, that can be readily moved from side to side. The base accommodates a 16-inch or 18-inch magazine with room to spare at any angle.

Factors in Newsreel Theatre Air-Conditioning

CHIEFLY BECAUSE of rapid audience turnover, newsreel theatres present special problems in air-conditioning, and of special interest, therefore, are the operating data now available on the first summer season of the Newsreel theatre in Newark, New Jersey. Sixteen showings are made daily, from 8 a.m. until midnight. This audience turnover necessitates air conditions that will not produce shock to the bodily temperature of patrons on entering, yet provide the desired comfort while the show is being viewed.

During a recent hot spell when the outside thermometer, during the daytime, read from 90° to 96°, the theatre temperature ranged from 72° to 79°. This differential between outdoors and indoors offered a cooling effect found to be adapted to one coming in from the hot street. At those temperatures the relative humidity was maintained around 50%. While the cleaning of the air is not so apparent in the reduction of temperature, the air in the

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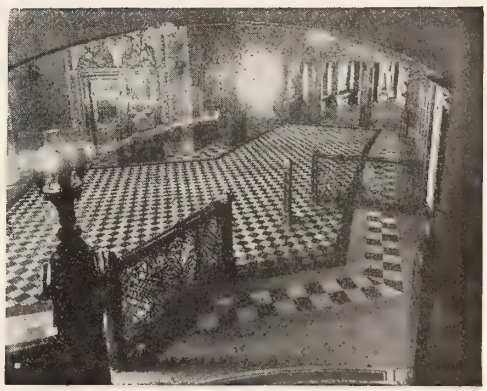
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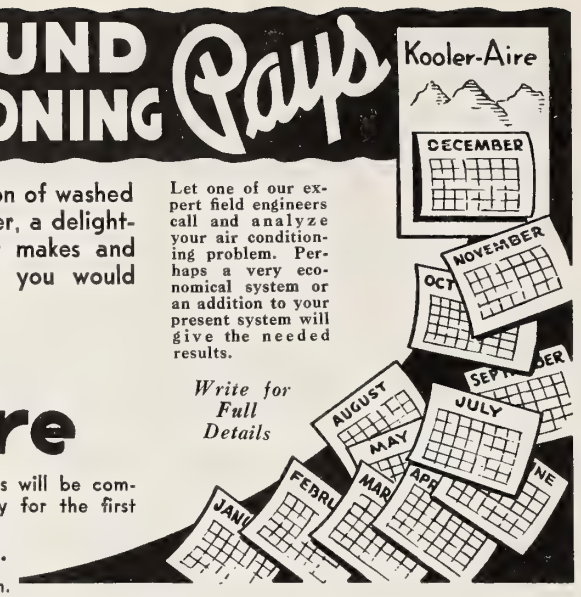
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Newark Newsreel theatre is kept free from dust, smoke and odors by recirculation after passing through filters.

The Newsreel theatre installation, which is by Carrier, is typical of the layout for this type of theatre. The seating capacity is 400, with an auditorium that is long and narrow in shape. F. C. Wood, general manager, comments:

"Of course the comfort of the patrons was our primary consideration, but we were also seeking a fully automatic installation that would not require the time of an engineer for operation. The construction of our building necessitated the installation of the air conditioning equipment under the auditorium floor. Without any special sound insulation, no noise is transmitted to the theatre.

"We gave particular attention to the problem of ventilation and cooling between seasons; that is, between spring and summer, and between summer and fall. At these periods, the outside temperature may go below 70°, yet the body heat of the patrons will raise the temperature of the theatre to an uncomfortable degree. The calendar is, therefore, not a criterion.

"On the other hand, the fall and spring periods have their balmy days when the temperature inside will rise unless sufficient outside air is introduced to drop it. By dampering the outside air, the cooler air is admitted to the theatre as fast as the temperature rises inside the theatre. When the temperature of the air from the outside goes above 65°, the cooling equipment automatically starts to operate."

Lead Anchorage Used in New Type Of Expansion Bolt

AN EXPANSION bolt for securing theatre chairs and stationary equipment to floors, developed by the Chicago Expansion Bolt Company, combines lead and steel jackets and employs lead, a dead metal, for anchorage, a method calculated to eliminate any transmission of vibration to or cracking of masonry.

When placed in a hole and driven down with the application tool, the steel cone expands over the head of the bolt and completely fills all space between the head of bolt and wall of hole, thus preventing the lead from flowing past the head of bolt, and it wedges the bolt head in the hole. The lead jacket expands and flows over the steel cone completely filling the hole around the shank of the bolt and gives a soft but powerful grip between the bolt and masonry throughout the entire length of the lead jacket.

A washer, which is slightly larger than the lead jacket, is furnished, to give a good bearing for driving and expanding the lead jacket, and making the lead contact the masonry 100%. This washer also prevents the lead from "backing up" into setting tool, allowing the tool to be easily removed when bolt is driven.

No Pipes—Yet Full Range Pipe Organ Music

(*Continued from page* 11)

produced all of the orchestral effects, in addition to those strictly associated with pipe organs, of which the largest theatre organs are capable. Yet, unlike the pipe or reed organ, which must have sets of pipes and reeds for every basic tone characteristic produced, Mr. Hammond's invention incorporates the full range of organ tones and instrument simulation without additional elements. This is because tones are produced electrically, instead of by air motion through a column. Tones are built by construction of subtones and overtones upon the fundamental through mixture of electrical frequencies. The organist can work out almost any tone quality suggested by the music or the acoustical conditions of the theatre and preset it for instant use by the mere tapping of a key during rendition. He is not dependent upon preset tones, however, if he is expert in his technique. He then can create, mix, modify and "color" the tones of either manual, or of the base, at any point during rendition, directly, by means of tonal controls just above the manuals (*see accompanying photographs and diagrams*).

The tonal controls are drawbars, of which there are four sets, each affecting certain keys of the manuals. There is also a set for the base keys. When the performer pulls out a drawbar and depresses a playing key, a slight alternating current is generated in the console. This current is carried through a cable to the power cabinet, where it is amplified by the vacuum tubes and transmitted to the speakers. By adjusting other drawbars for the keys he wants affected, the performer adds currents of other values to the original and thus varies the tonal effects of the keys depressed.

FREQUENCY CONTROL

The electrical energy actuated by the keys is supplied by a generator located in the console. A metallic disc about the size of a silver dollar is arranged so that it will rotate in close proximity to a permanent magent. Around the magnet is wound a coil (*see diagram*). The disc has a number of high spots, and as it rotates these high spots pass close to the magnet, varying the magnetic field and thus inducing a flow of current in the coil having a certain frequency characteristic. All tones have a certain frequency characteristic, and should the disc be rotated at a speed so that 440 high spots should pass the magnet in a second, the current generated would have a frequency of 440, and actuating a speaker diaphragm at that cycle, would produce the musical tone known in music (International Pitch) as "A."

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rotation and the number of high spots on each so calculated that each disc produces one of the 91 frequencies necessary for the 91 pitches required for fundamental tones and harmonics (it is the harmonics, of course, which give specific character to the tones of instruments, and also—though *harmonic* may not always be the right word in this application—which give identity to the human voice; the harmonics superimposed upon the fundamental represent the principle reason for the extension of the frequency range in theatre sound).

When a key of the manual is depressed, it selects the proper frequency for the fundamental of the note it represents, together with the proper frequencies for any or all of eight harmonics of that note as set upon the harmonic controller (set up during rendition, or preset and actuated by the preset key). Current of each of the frequencies thus determined flows through the contacts made by the key and to its corresponding drawbar. There its intensity is fixed by the extent to which the performer has drawn out the drawbar. Intensity plays a part in the formation of the ultimate quality of the tone, and each drawbar has eight intensity positions. With their respective intensities fixed, all of these currents representing the harmonics, together with the current representing the fundamental, are superimposed upon each other, or mixed, and flow as a single complex electrical wave to a preamplifier, which is also located in the console. Amplified to a small degree, this complex electrical current flows to the amplifiers and thence to the speakers.

VOLUME

Maximum volume is determined by the number of power units (cabinet with four amplifiers and four speakers), but volume is of course varied, for musical effect, by the performer. This is by means of a "swell pedal," which is located between the preamplifier and the power cabinet. This pedal varies the strength of the electrical energy received by amplifiers, and hence determines the strength of the impulse received by the speakers. Three power cabinets are adjudged sufficient for a theatre seating 800. Two of the four speakers in each cabinet cover a little more than the lower half of the frequency band, and the others cover a little more than the upper half. The power units are very small and may be placed most anywhere without being conspicuous. In most theatres, however, it is likely that positions beside the stage (in existing organ chambers, for example), and fairly high up, would prove most effective. The console is readily adapted to the smallest of areas in front of stages, it being only 4 feet square and, when open, about 40 inches high.

Current consumption for each amplifier is 180 watts. Maintenance is not comparable to that of a theatre pipe organ because there are no pipes to deteriorate because of atmospheric conditions and dirt. Such all-electric organs are also readily removable, requiring no special construction and in no way being legal fixtures.

In theatres where, at certain performances, there are many patrons waiting in the foyer or lobby, entertainment could be provided for them through a power cabinet located in this area, with the performer at the console in the auditorium and the auditorium power units, if desired, switched off.—*G. S.*

A New Medium Power Theatre Amplifier

A NEW SOUND-ON-FILM amplifier for extended frequency reproduction, with electronic equalizer to give high-frequency response up to 10,000 cycles, and to compensate for acoustic conditions or defects in recording, has been brought out by the Wholesale Radio Service Company of New York. The new amplifier, coded as Model 410-A, is designed for audiences up to 1000. Power output is 15 watts to a 500-ohm speaker line (peak output 25 watts). Beam power tubes, 6L6, are used in the output stage, resulting in a unit that is light and compact in proportion to the sound power delivered.

Weighing 33 pounds, the amplifier includes all features necessary for a complete sound system, less sound heads and loud speakers. It is a complete power supply unit as well as amplifier, providing photo-electric cell bias, exciter lamp current, and loudspeaker field excitation.

Photo-cell voltage is supplied to two cells, through a triple-tap connection that permits compensation for line voltage conditions or for inequality in the condition of the two cells.

Exciter lamp supply is designed for either 8.5 or 10-volt lamps, and is wired through a two-position switch on the front panel of the amplifier, by means of which sound changeover between projectors is effected by switching the exciter lamp current.

D.C. exciter lamp supply can be substituted at additional cost for response at the lower frequencies.

Loudspeaker field supply as furnished by the amplifier can be adapted to varying loudspeaker arrangements, and is adequate for the two matched 8-inch dynamic speakers included with this amplifier in some systems.

Input circuits provide for two photo-cell connections, at a gain of 128 decibels from each. A microphone jack is included, which may be used for announcing or for stage show reinforcement, or for incidental music played on any standard electrical phonograph. The gain from this input circuit is 115 db., at an input impedance of 150,000 ohms. Tubes used are two 6J7's, one 6N7, two 6L6's, and one 83V rectifier.

The equalizer incorporates an exclusive use of a vacuum tube to provide frequency control, selectivity being provided by variation of the plate load of a voltage amplifier tube. A range of 12 decibles in the response at 10,000 cycles is afforded by varying the setting of the equalizer.

Choice of eleven output impedances is provided, to match any loudspeaker system. The amplifier is obtainable with output characteristics of .35, .6, 1.35, 2, 4, 6, 8, 15, 50, 250 or 500 ohms.

Power drain from a 110-volt line is 125 watts. Dimensions are 6¾ x 8½ x 16¾".

This amplifier is available for portable motion picture work in a carrying case with two matched dynamic speakers. The entire system, amplifier and its self-contained power supply circuits, speakers and carrying case, weighs 45 pounds, and when folded measures 17 x 17 x 7 inches.

We Exploited a Theatre-Going Idea

(*Continued from page* 13)

of coming into the city on a pleasure trip. I am going to do that in London."

But in the United States, it was pointed out, the trend of the motion picture theatre has been one of physical decentralization—the cinema is returning to the neighborhood where it is more conveniently accessible, with its seating capacity accordingly reduced, allowing an investment small enough to permit profitable operation and moderate admission prices.

Mr. Doyle smiled, leaned forward a little in his chair. "I am glad you mentioned that. It is something I have given a lot of thought to. And I've got my scheme all worked out. I don't want to tell you anything about it yet, but it fits into that neighborhood theatre plan perfectly."

He was tickling a very irritable bump of curiosity. What was this scheme?

"A new kind of theatre," smiled Mr. Doyle. "I cannot tell you more. But it will revolutionize the motion picture theatre business."

An exasperating point at which to terminate an interview! But that was precisely what he did.—*George Schutz.*

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Recent Developments for Modernizing Speaker Systems

● How new equipment on the open market and new principles of design are making reproducer systems of today's quality available at low cost

By H. C. ROLLS

MOST VALUABLE to exhibitors of all the many developments in loudspeakers is the appearance on the open market of reproducers of theatre size and power that operate entirely by means of permanent magnets and need no exciter current or exciter current supply apparatus. Such speakers not only provide marked economy in installation and maintenance, but remove an entire system of electrical circuits from theatre consideration, and consequently eliminate some dozens of possible causes for trouble and stoppage of the show.

The new feature of these speakers does not lie in the use of a permanent magnet in place of an electro-magnetic field winding, but in the use of a permanent magnet in association with the dynamic form of reproducer construction.

The magnetic speaker, proper, is old—and useless for theatre purposes, except possibly as a projection room monitor. It is merely a loud-talking telephone receiver, and its construction and operation are readily understood by looking into any telephone receiver that may be available. The dynamic type of construction, which distinguishes the new permanent magnet speakers, is very different, more efficient and capable of handling far greater power.

In the telephone receiver will be found a horseshoe magnet. In the long type used in public telephone booths and on the standard desk set, the horseshoe is lengthened to the appearance of a bulky hairpin. The two ends are drawn down to smaller dimensions, and wound with many turns of fine wire. In headphones, hearing aid phones or French phones, the horseshoe is nearly a circle, with the ends bent back into the center of the circle, and then brought up to meet the diaphragm, these poles also being wound with many turns of fine wire. Vibrating speech current flows through the wire and either reinforces or opposes the magnetic pull of the permanent magnet, causing the center of the diaphragm to vibrate accordingly. If the speech current is too strong, the diaphragm center will be pulled inward and touch the pole pieces, and the phone will rattle.

OLD MAGNETIC TYPE

In the magnetic speaker of older type, the diaphragm was the cone, its center fixed firmly to an iron armature that vibrated with the changing magnetic attraction. If volume became too high, the armature touched the pole pieces and the speaker rattled. If, on the other hand, the construction were changed to permit the speaker to handle high volume (this being done by increasing the original distance between pole pieces and armature) the speaker was relatively insensitive to low volume, since the increased distance over which the magnetic force had to act reduced its effectiveness when that force was weak.

These magnetic speakers could be made to reproduce either a whisper or a shout, but not to serve well for both purposes, and hence were never used in theatres, except as monitors.

The dynamic speaker operates on a different principle. Speech current is not fed to a stationary coil that acts upon an armature or a diaphragm, but to a coil consisting of a very few turns of wire (carrying higher amperage) and fastened to the vibrating cone. This speech coil rides freely in a slot provided for it in the core of the magnet. It vibrates in virtue of the interaction between the steady magnetic field, and the varying magnetic field created by the speech current flowing through it. Because it is mounted and moves in a slot of the core of the magnet, it cannot hit anything when it moves over long distances for high volume—in some speakers the length of its path is a quarter of an inch, or more. Because it is always in the slot, the speech coil of the dynamic speaker responds proportionately to any volume, low or high.

The dynamic type of construction permitted speaker reproduction at high power, but to provide a magnetic field of comparable power an electro-magnet was needed. Permanent magnets were not sufficiently powerful. The electro-magnet required a source of d.c., filtered to remove hum.

Direct current field excitation has been supplied in theatres in many ways. The power requirements are fairly large. Separate motor-generators have been and are used for the purpose. Storage batteries were used at one time. A tap taken from the d.c. arc supply proved very useful and economical, provided suitable switching and filtering were included in the line running from the arc supply to the speakers. Usually it was also necessary to include heavy-duty rheostats to "drop" or waste enough voltage to bring down the arc supply voltage to the lower value required by the speaker fields. In some systems, speaker field supply was taken from the amplifier power circuits, and the speaker windings did double duty as filter chokes in the amplifier power supply arrangement.

All of these systems required running field supply wires as well as speech wires from the projection room to the screen. All provided fruitful sources of trouble, ranging from loss of sound caused by outage in the speaker field circuits to excessive hum caused by a defect in the speaker field filters.

In some cases "a.c." speakers were used; that is, each speaker mounted its own recti-

fier tube or copper-oxide "stack," and its own filter condensers, and required only an a.c. line, suitably fused and provided with switches, for its excitation.

NEW MAGNETIC TYPE

The new permanent magnet speakers do away with all these complications. They are called permanent magnet dynamic speakers, because they follow the dynamic form of construction previously described, as distinct from the permanent magnet *magnetic* speakers which are merely loud-talking telephones.

The new speakers need no field supply of any kind, neither d.c. nor a.c. They cannot create hum in the sound. They can reproduce hum that arises elsewhere in the system, but cannot add any of their own.

In installation they save the cost of running field wires back stage, or fusing and switching such wires, and all the cost of whatever form of exciter current supply may be used, whether a special rectifier at several hundred dollars, a motor-generator, or a tap taken from the arc wiring with its associated rheostat, meter, switches and filter.

In maintenance they save the cost of rectifier tubes, if such are used, or the cost of periodic servicing of a motor generator, and all the cost of the current previously necessary to excite speaker fields of any kind.

Likewise, they eliminate an indefinite number of causes of trouble, ranging from open circuit in the wiring to a variety of possible defects in the field supply rectifier.

These speakers were not invented in sound laboratories, but by metallurgists, who found new and more effective magnetic alloys. A few years ago they would have been impossible, because the alloys that produce their powerful magnetic fields did not then exist. In these new combinations of metals, which can be magnetized more strongly than any metals previously known, iron (the magnetic element that was formerly the chief constituent of any such alloy) plays a minor part, and in some is not used at all. Aluminum and nickel are important in these new combinations, although neither is conspicuously magnetic in itself. Adaptation of these alloys to loud speaker work has resulted to date in the production of units capable of reproducing ten watts or more of sound power; four such speakers obviously being powerful enough for any except the largest theatres. In price the new speakers are moderate, ranging between the earlier "dc" and "ac" models of comparable quality.

FREQUENCY RANGE

The introduction of high frequency "tweeter" speakers, a few years ago, resulted in a marked improvement in the naturalness of theatre sound, but these speakers, as commercially available, had one drawback. Their power handling capacity was sometimes very low, requiring an uneconomically large number of them for full theatre coverage. Where such numbers were not installed, the improvement in sound quality was confined to a limited area, and the contrast was sometimes painfully noticeable when the patron moved from an aisle located in the high frequency "beam" to a seat that was not so located. The writer knows of one case in which a patron asked if he could have his seat moved into the aisle!

Two remedies have now been provided for this condition. One has been to substitute for the special tweeter speaker simple radio dynamic speakers (now also available in permanent magnet types) that are good up to 8,000 cycles, which many radio speakers are, even though deficient at the low end of the sound spectrum. Such speakers are less expensive and greater numbers of them can be used. More than 8,000 cycles is not necessary in any theatre, since more is not placed today on any film.

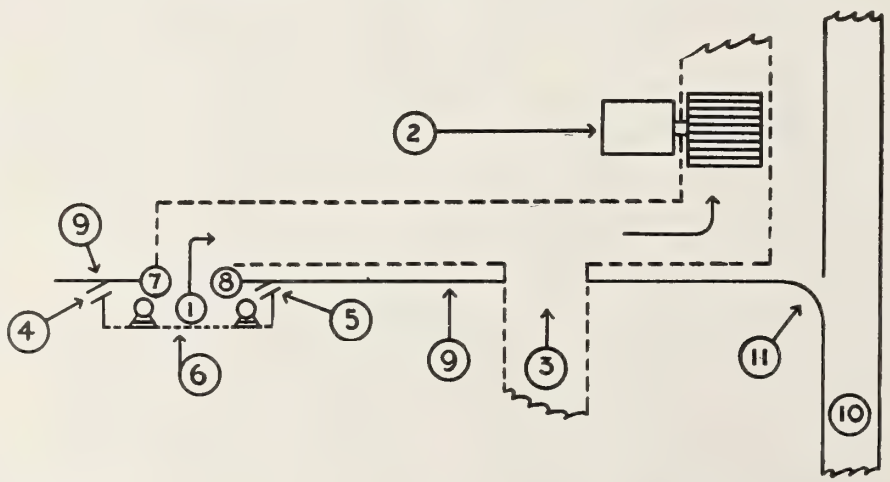
A second remedy is provided in the very interesting Shearer system, in which one such speaker is mounted in a sound chamber and operates through multiple flared openings which point to every part of the theatre. The tendency of the higher sound frequencies to travel in a straight line is well known, and the combination of a radio speaker good up to 8,000, having a substantial power handling capacity, with a multiple-flare baffle of the Shearer type, can provide full high frequency reproduction to every seat of a large auditorium.

Low frequency sound reproduction has also had due attention from speaker manufacturers of late; and dynamic units ranging from 12 inches to 18 inches are now available, with response guaranteed by reputable makers to extend downward to 40 cycles or below. The writer knows of one such speaker, of unquestioned reputation, which, on actual test, has reproduced satisfactorily sounds from 20 to 8,000 cycles, although warranted by its maker only from 6,000 to 40. With such speakers (now available either in electro-dynamic or permanent magnet dynamic construction) the use of separate bass and tweeter units becomes unnecessary, except in the presence of unusual acoustic conditions, and a further economy is made possible by using one set of speakers, with one set of wiring and no filters, for fully extended frequency reproduction comparable to the best sound recorded so far.

FREQUENCY DISTORTION

The cheapness of modern high power amplifiers has made practicable another advance tending toward finer theatre quality. It is well known that many sound systems today suffer not so much from restricted frequency range as from distortion within the range they cover, and a very large percentage of that distortion has always arisen in the speakers themselves, or in their baffles. When amplifier wattage cost the theatre (for installation) something in the order of $1,000 per watt, speaker efficiency to conserve the power delivered was more important than the best possible sound quality. Hence exponential baffles, for most efficient coupling of the speaker diaphragm to the air to be moved, were in favor, and the distortion inescapable with even the best baffle had to be tolerated. Today, however, when perfectly good theatre amplifiers can be bought at from $1.50 to $10 per watt, speaker efficiency is less vital, and it is practicable to use more speakers which are less efficient, but which also create less distortion. The dynamic type with relatively large-area cone, operating either on a flat baffle or (for acoustic distribution) through a short, non-exponential flare, has come strongly into favor as against the earlier type of "unit" mounted at the base of a long, bulky, heavy horn that required several feet behind the screen, cost as much as some complete modern systems, and added distortion to the sound.

A PROJECTION ROOM LIGHTING PLAN



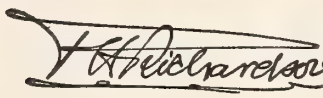
1—Metallic ventilation duct leading to open air. 2—Exhaust motor and fan. 3—Lamphouse vent flue (two). 4 and 5—Louvre openings, one on each side, staggered with relation to each other. 6—Metal trough containing one or more circuits of lights, each with separate switch. 7 and 8—Incandescent lamps. 1 and 9—Ceiling of room. 10—Front wall. 11—Cove in ceiling to obtain better diffusion of light.

A plan for projection room lighting submitted by Joseph L. Thomas, Detroit, Mich., projectionist.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





A PROJECTIONIST'S OWN DEVICE FOR SOUND TESTS

A SHORT TIME ago, in Lima, Ohio, I met a projectionist—Theodore P. Hover—whose extraordinary interest in projection and continual experimentation in projection technics, immediately suggested some paragraphs about him in these columns. The design and layout of the projection room of the Ohio theatre, where he works, are his. And he maintains a well equipped workshop where he conducts his investigations and from which he frequently emerges with a new gadget for his projection room, or with a new idea concerning the why's and wherefore's of various projection processes. I asked Mr. Hover to write me, when it was convenient, about his projection room and his workshop activities, and this he has done

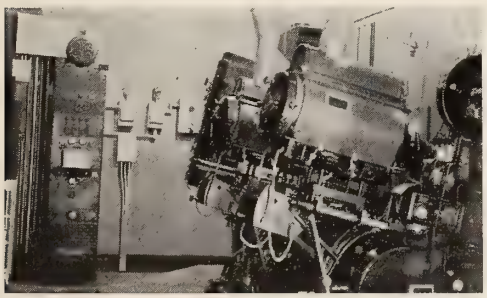


FIGURE 1

so well that I need merely to append his letter, which describes a noteworthy device of Hover's making for the testing of sound equipment operations:

"Enclosed find photographs of a portion of my projection room. The front wall is flat black across its entire length, extending from one foot below the ports to the sound absorbing panel near the ceiling [*which is visible in the upper section of Figure* 1].

"This sound absorbing panel came into being as a result of an order to get rid of a lot of our inch-thick fireproof tile left over from acoustical treatment of the theatre. With them we constructed a mosaic panel extending from the black panel up 2 feet, to within 6 inches of the ceiling. These tiles also were placed in panels on the projection, rewind and washroom doors, and on both sides of the generator room door in order to effect complete absorption of the generator hum.

"We constructed sound baffles in the lens ports thus: The wall is 16 inches thick. For each lens port four pieces of acoustic Celotex [Acousti-Celotex] were so cut that they fitted inside the opening tightly. One was placed flush with the inside and one flush with the outside wall. The remaining two were equally spaced between them. The white light was then projected on each in turn, the outline of the beam marked thereon in pencil, and the beam opening cut 0.25 of an inch larger, top, bottom and sides, than the beam itself. The plates were then painted flat black, reinstalled and secured in place with small wooden wedges. We prefer this system to projecting through glass. While perhaps not quite as efficient acoustically, optically it is a great improvement.

"Concerning our test equipment, the audio-oscillator is a beat-note type, construction details of which may be found in most radio magazines. The oscilloscope I showed you is more complicated than is required for use in the average projection room. A simplified version may now be built by the use of a kit of essentials obtainable from any of the larger radio stores at a cost of about $2. The important parts are a revolving mirror, a neon discharge tube (must not be confused with a neon lighting tube), and an output transformer.

"The neon tube is so constructed that when 250 volts, or nearly that, is applied to its terminals, a tiny arc or break-down occurs in a ⅛-inch space between electrodes. Any increase in voltage above this point causes a column of neon light to rise in the tube. Any voltage drop causes a reverse effect. The column of light is much like an electrical 'thermometer' which rises and falls in direct proportion to the applied voltage. The current supply for the tube may be taken directly from the plates of the audio-amplifier, but we prefer the standard output transformer originally used for push-pull output tubes to variable voice coil taps. As the load is less than 10 milliamperes, even the lightest of transformers will be satisfactory.

"The two leads of the primary, originally intended for the plates of the output tubes, are connected directly to the neon tube. The center tap of the primary is not used. A selector switch permits matching the voice coil of the sound amplifier to the voice coil taps of the transformer. In effect the output of the sound amplifier is stepped up to a sufficient voltage to register on the neon tube.

"The rotating mirror in this case is a 3x4.5-inch sheet of flat copper, silver plated on both sides. Best results are had with the mirror rotating 50 to 200 r.p.m. The reflection from the neon tube is viewed in the rotating mirror. When the up and down motions of the neon light are viewed in this rotating mirror, the longer and shorter images of the light, which correspond to successive waves and also to successive intervals of time, appear side by side [see Figure 2].

"When the rotating mirror is in perfect synchronism with any particular sound wave, that wave image appears to be stationary on the mirror. Other frequencies, higher or lower, will appear to be moving to the right or left in the mirror. The speed of the mirror is not critical unless one particular frequency is to be closely examined, in which case the variable speed control can be operated in order to bring about synchronism.

"In effect the light emitted by the tube fluctuates in direct proportion to the input of the sound amplifier, the rotating mirror permitting a view in much the same manner as does the rotating shutter of a pro-

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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Projection Room Deluxe	Page 34
Bits of Projection History	Page 35
Phase, Mirror Curvature	Page 35
Volt-Ammeters and Wattmeters	Page 36
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jector, with the difference that the rotating shutter of the projector gives us many individual views of a moving film, while the rotating mirror gives us many individual views of a moving column of light

"We found the best motor available for this work to be one taken from an old ticket register. It has a high torque at variable speeds.

"A rheostat was placed in series with the 110-volt motor supply, and the whole assembly was mounted in a case, the interior of which was painted black. The neon tube must be parallel with the motor shaft and so mounted that when it is lighted its reflection may be viewed in the mirror.

"And now as to its practical use. To set the exciter lamps, the oscilloscope is hooked to the amplifier and the lamp is focused as nearly as possible by the eye. The projector is then placed in operation without film, and the fader opened until the tiny, jagged lines of a noise oscillogram appears on the mirror. This is caused by the vibration of the exciter lamp filament, which action modulates the light beam enough to cause a high-frequency noise to be heard in the loud speakers; also it is registered upon the mirror. The lamp is then carefully focused until the noise oscillogram has disappeared. It will be found that this focal setting is very critical; once reached, the best of results are assured.

"The noise from a microphonic tube will immediately show up as a noise oscillogram if the tube is touched or slightly vibrated. When a shallow noise oscillogram appears and tubes and other equipment are apparently in good condition, one may expect a noisy photocell. This may be checked by removing or disconnecting the cell, which should stop the noise.

"Loose elements in the optical system are more common than supposed, as are loose brackets holding the exciter lamp assembly and the optical system. These may be checked by opening wide the gain control or fader and tapping the suspected element with a hammer made from a rubber eraser fastened on a stick or lead pencil. Both these troubles will show up instantly with the slightest vibration. Poor joints

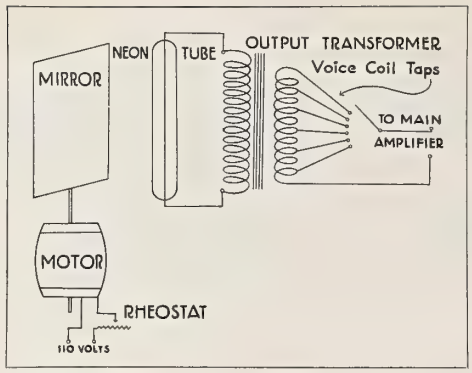


Figure 2.

in the wiring also show up and are characterized by bright and jagged noise oscillograms.

"This instrument also makes an excellent vibration analyzer. After making sure that there were no noise sources in our theatre amplifier, we hooked a Western Electric 4A reproducer to the input; however, any good phonograph pickup will do. Instead of a phonograph needle we used a 3-inch darning needle for a test prod. Care should be taken in handling this test prod so as to avoid damaging the reproducer unit, which is very fragile. This instrument may be held in the hand, and the point of the needle be placed in the very center of the constant speed shaft in order to check for gear noise or vibration. When the gain control is opened wide there should be practically no noise oscillogram.

"We found this unit of the greatest value in setting up the bevel-gear which drives the Micarta gear on the constant speed shaft of our Western Electric reproducer. The test prod was placed on the center of the constant speed shaft, and also on the bracket which supports the steel gear and drive shaft (708-A drive). When this gear was set too loose, back lash was quickly registered on the mirror. When too tight, the gear chatter also showed up with a distinctive noise oscillogram. Both of these noise oscillograms show up as parasitic wave forms which follow, and in some cases overshadow, the wave registered by normal gear operation.

"This test prod will find innumerable uses in the projection room where a little adjustment and perhaps a close checking of the type of lubrication used can effect wonders in reducing gear noise, vibration, and wear on parts.

With a 9000-cycle loop, this instrument may be used as an ultra-sensitive output meter for matching the output of two projectors, testing each for the highest wave form.

"Innumerable other uses for this machine will probably occur to projectionists. I would greatly appreciate hearing of any new uses.

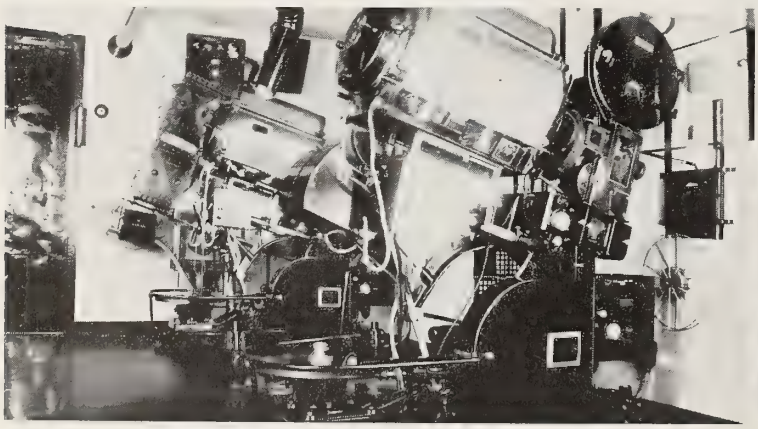
"While the properties of the neon discharge tube have been recognized for many years, I believe the use of this simplified instrument in the projection room is original with me."

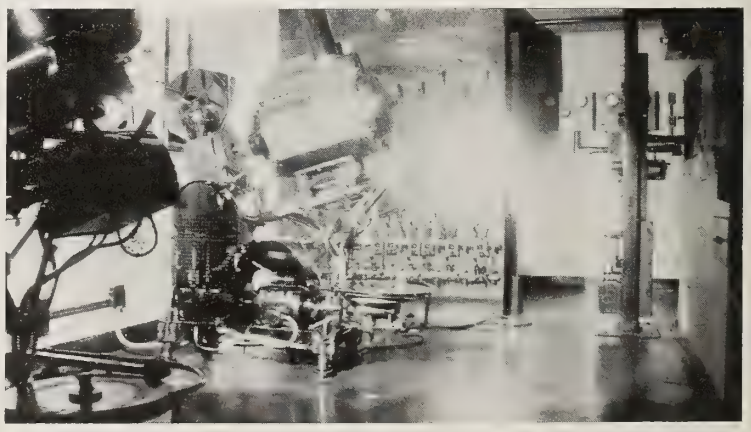
This deserves very close study. I believe Brother Hover, who is a member of Local 349, has supplied the profession with a convenient method of checking up on the proper performance of sound equipments.



BEST TINT FOR SCREEN LIGHT

JOHN R. SNOW, projectionist of the Saunders theatre in Harvard, Ill., writes, "I wrote you last April concerning poor condition of prints being sup-



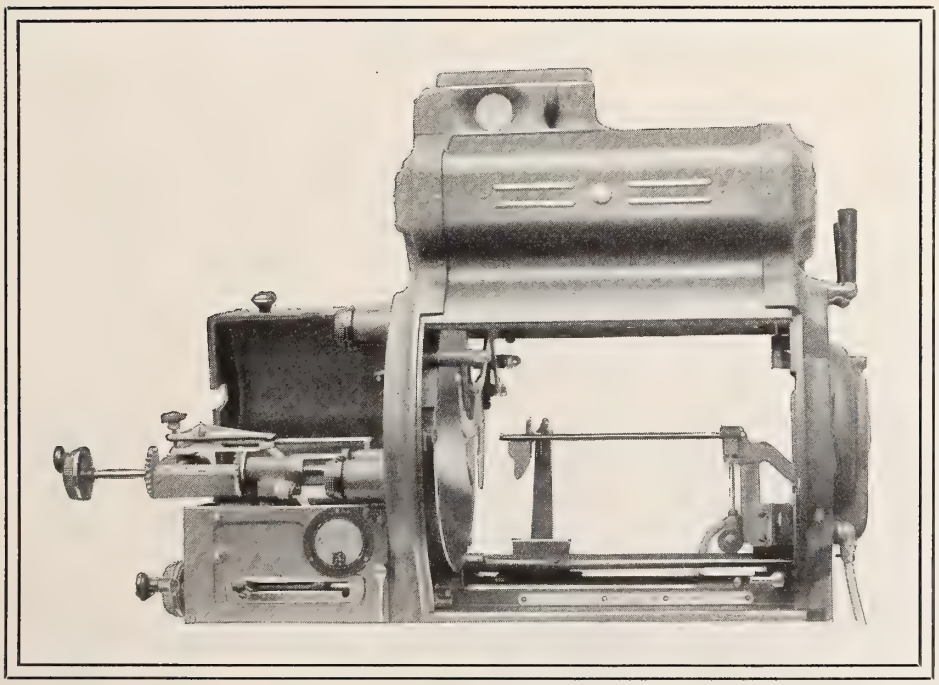


Emory Myers, chief projectionist of the Strand theatre in York, Pa., with the assistance of the men on his staff, has sent in these snapshots, in response to our recent request for projection room pictures. The projectors are Simplex, the sound system is Western Electric. Lamps are Strong hi-lo, 65 to 70 amperes. Equipment includes a Brenkert effect projector. The first picture is a time exposure of 30 seconds, taken with light from a 1000-watt bunch light, which was moved around on all sides during the exposure. The second picture is of the opposite wall, showing switchboard, generator controls, and side of amplifier rack, which consists of 200A horn panel, and 41, 42 and 43 amplifiers. This second picture is a 15-second exposure with light from the projector lamps, with doors open. The upper picture shows Brother Myers with his assistants—first Myers, then Lester Shaffer, who is first assistant, Wilmer R. Kilgore and William C. William. This is a pretty good set of pictures, the best of the kind yet sent in.—F.H.R.

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plied to me. You were then on your way to Chicago and answered, in part, from Toledo. Mr. Richardson, your lecture to exchange managers and theatre managers on that trip certainly had an effect. Since that time I have been receiving prints in, by comparison, really wonderful condition. Inclosed find one million perfectly sincere thanks. You have yourself been a projectionist and must know the grief in trying to put on a good show with junk films.

"I hand you herewith a small sample of film that gives the blue high-intensity effect on the screen when projected with low-intensity. Not only is it perfectly clear, but also is very easy upon the eyes. Why would it not be possible to put out all prints with that tint, and thus wean the smaller theatres away from low-intensity, yellow-tinted light?"

The tint of screen illumination is an old, much discussed matter. Some prefer the high brilliancy of high intensity, with its bluish tone. Others prefer mazda and low-intensity, with its comparatively amber tint. In my opinion this is a matter deserving much more attention and careful investigation than it has as yet received.

Millions of people in this country and Canada and elsewhere each day gaze intently and continuously at motion picture theatre screens for an hour and a half to two hours, and elimination of fatigue depends to a considerable extent not only upon the *amount* of light, but also upon its nature.

A PROJECTION ROOM DELUXE

FROM Charles F. Horstman, supervisor of projection for RKO Theatres, comes this letter:

"Dear Mr. Richardson, inclosed please find photographs of the projection room, and its equipment, in the new RKO Grand theatre in Columbus, Ohio, which I regard as typical of modern design in every respect.

"The theatre seats 1200, on two floors. Acoustical excellence is insured by a proper combination of acoustic plaster and rockwool. The theatre is strictly modern throughout. Even the projection room is acoustically treated, to the end that machinery noises, so far as possible, be absorbed.

"The projection distance is 112 feet, with a 16x21-foot screen image. The installation includes Super-Simplex projector mechanisms on Chicago Cinema pedestals. The light sources are Peerless Magnarcs, the projection lenses Bausch & Lomb. Sound reproduction and projection is by RCA Photophone. The Magnarcs receive current from a Hertner multiple arc motor-generator, of which there are two, located in a room immediately beneath the projection room, with direct access provided thereto through a steel trap door in the door of the projection room [*see Figure* 1]. The projection room is well ventilated and well illuminated.

"One unique feature is that after the arc has been struck, both the sound and projection control equipment is handled from the special panel located immediately below the observation port [*see Figure* 2]. Observe the generous size of the port. The panel occupies little space and enables the projectionist to observe the screen perfectly while effecting changeover. It obviates all need for acrobatics on his part while making changeovers, and by its use perfect results may and should be attained.

"Rewinding by hand is made obligatory in order to insure competent inspection of reels after each run. Reels are stored in a 'Neumade' storage reservoir, the interior of which is connected directly with the outside air. It also is protected by a standard sprinkler head."

This is, indeed, a commendable layout. However, I cannot agree that rewinding by hand necessarily operates to insure competent inspection. My own view is that projectionists regard it as unnecessary and, feeling annoyed at having to do it, will just rush it through at high speed without any inspection at all, unless indeed they know or believe there is something wrong with the film. Personally, after many years of observation, I am very thoroughly "sold" on motor rewinding at speed (not in excess of 6 minutes, though 5 minutes is not really objectionable for each 1000 feet of film). In this way, if the rewinder is properly equipped, competent inspection can be made if required or desired, and at the same time damage to film through too rapid rewinding is avoided.

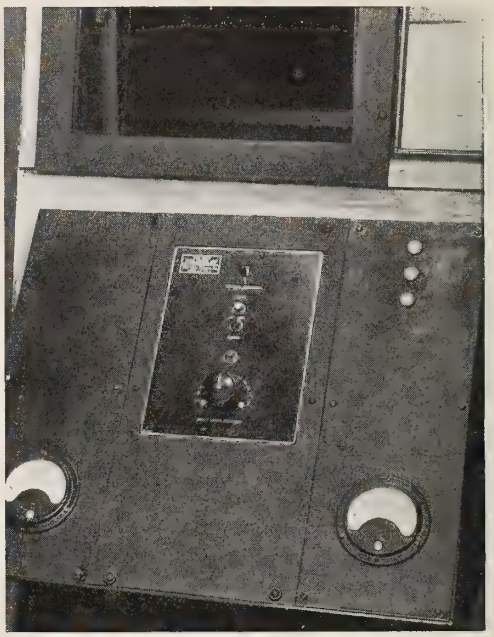


Figure 2.

If I could believe that rewinding by hand would insure competent inspection, or for that matter any inspection worthy of the name, I might agree with Mr. Horstman. However, as matters lie, I hold the net result will, on the whole, not be beneficial.

Considering modern projection room lighting procedure, the lighting of this room is distinctly above par, for the reason that the indirect ceiling fixtures are opaque. But nevertheless there remains a well illuminated ceiling, much of which comes well within the vision of the projectionist when in working position. According to my view the light should all come from the rear, falling upon the back of the projectionist when in working position beside the projector.

It is not really necessary to light the projection room so brightly during projection that reading may be accomplished without eye strain. It is more to the purpose that "reading" the screen critically be made possible, or so it seems to me.

In most essentials, of course, this projection room is well designed, with equip-

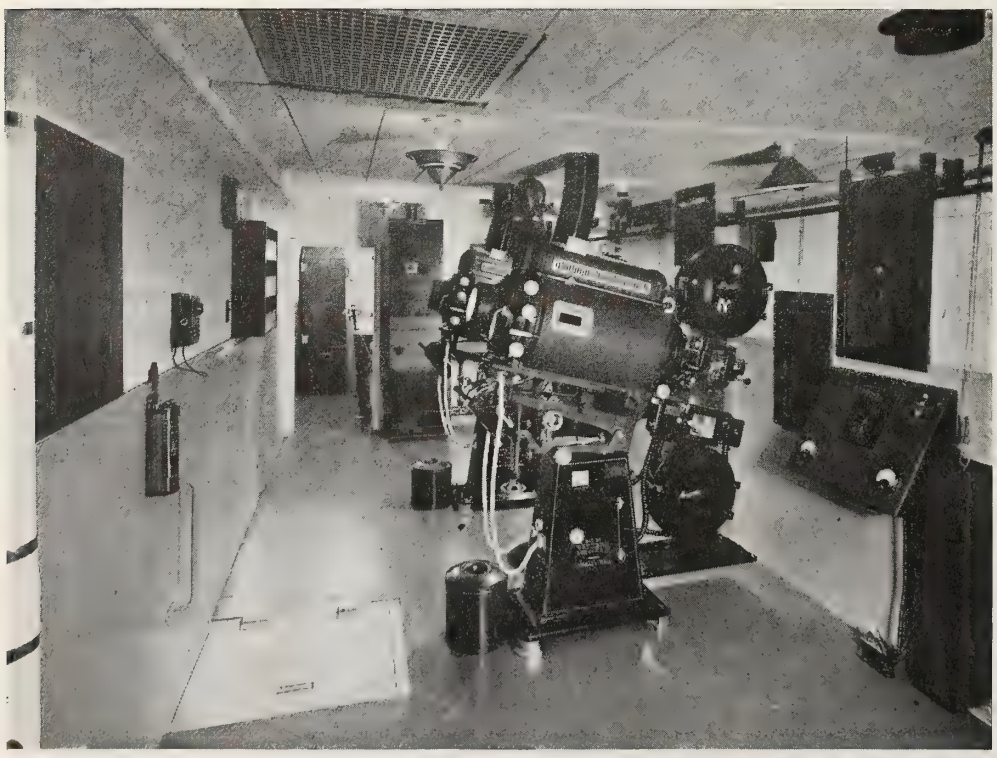


Figure 1. Projection room of the RKO Grand Theatre, Columbus, Ohio.

ment and related apparatus conveniently located. The panel under the port deserves special commendation. It certainly should make for efficiency. I thank Brother Horstman for giving us a chance to "visit" the Grand theatre in this manner.

SOME BITS OF PROJECTION HISTORY

JOHN L. SEYMOUR of Houston, Tex., asks, "Will you be good enough to advise as to just who really invented the motion picture projector as we now have it, and when the invention was made. Also when was the first motion picture shown in public and where, and who was the projectionist. Also who is the oldest living projectionist. A lot of questions, but I believe the answers will trouble you very little."

Well, Friend Seymour, that depends upon the exact meaning of your queries. The intermittent movement now in use in all projectors was first made into essentially its present form and applied to projectors by Thomas Armat, who is still with us, residing in Washington, D. C. This was done in the fall of 1895. Mr. Armat also applied the principle of slack film, ahead of and behind the intermittent sprocket at about the same time. These two things marked the completion of the projector mechanism principles as we know it today, though of course numerous ones have added very many refinements through the years.

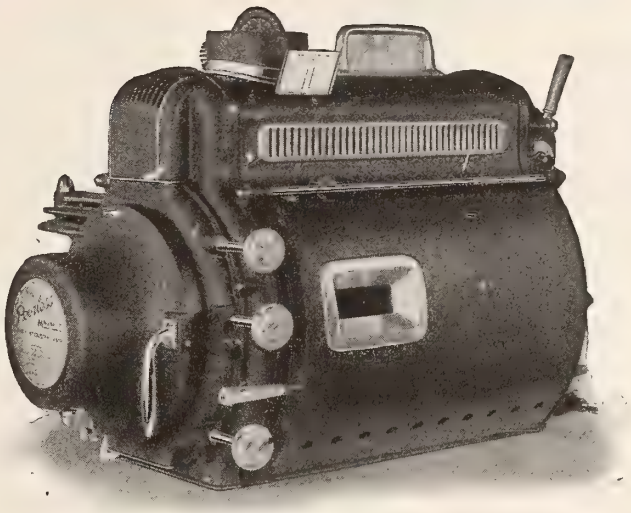
The first public showing of motion pictures in a theatre was made in Koster and Bial's Music Hall on 14th Street, not far from Broadway, in New York City on April 23, 1895. Mr. Armat himself was projectionist. The only living person who has followed projection as a profession continuously since the summer of 1896 until today is William Reed of Atlantic City.

CURRENT "PHASE," MIRROR CURVATURE AND TENSION

A NUMBER of questions have come from Benjamin D. Shnitka, Calgary, Alberta. "First," he asks, "what would be the difference in phase between currents when one is at zero negative and the other at maximum positive? Second, why is a convex spherical mirror equal to half its radius in curvature? Third, what is the tension, in ounces, at the projector aperture?"

You apparently have a wrong impression of the term "phase." It has nothing to do with pressure—nothing whatever except as it may be regarded as difference in time that two or more alternating currents reach maximum and minimum in voltage insofar as has to do with the alternations. You, Friend Shnitka, have a Bluebook of Projection. Examine the figure on page 21. You see there, at *B*, two lines representing three alternating currents. The top and bottom curve peaks represent maximum voltage at each alternation. The length of the line represents time.

Phase, as applies to a.c., means time-



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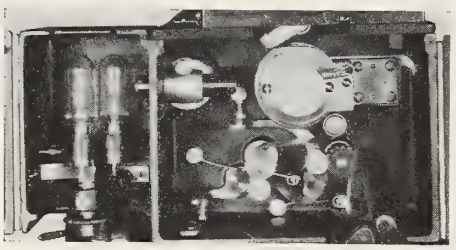
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spacing of voltage peaks of alternations. It means two or more currents so joined in a circuit that their alternations reach maximum voltage at regular but different intervals of time.

As to your second question, mirrors used in projectors and elsewhere in the industry, while silvered on their convex side, function optically on the opposite or concave side. They therefore are regarded as concave mirrors. I think you meant to inquire why the focus of a spherical, concave mirror is equal to half its radius in curvature, and have accordingly reworded your question.

In speaking of the focal length of a lens, optical engineers accept the definition which associates parallel pencils of light entering the lens and the distance from some point within the lens, to that point or plane where these parallel rays are brought to a focus, as being the focal length of the lens. Exactly the same thing is carried out, in principle, with reflectors. If parallel rays of light enter the reflector, the point at which they are brought to a focus, if measured from the reflection surface, is referred to as the focal length of the reflector.

Working the other way around, if a point source of light be located at the radius of the mirror's curvature, each ray of light going toward the mirror surface would meet that (remember it is spherical) surface perpendicularly (at right angles thereto) and therefore be reflected back exactly upon its own path.

It so happens that as the light source is moved toward the mirror, it finally arrives at a position where the angle made by the rays of light to the reflecting surface is such that the light reflected from the mirror becomes parallel to the center line, axis, or "normal" of the mirror. The position thus found is the focal length, which in spherical mirrors happens to be one half the distance from the mirror to the radius of its curvature.

Carefully remembering the optical law: "The angle of incidence is always equal to the angle of reflection," so with a compass and protractor, lay it out for yourself and you will see how simply and satisfactorily you have answered your own question.

Replying to your third question: As I remember it, some years ago the Society of Motion Picture Engineers did recommend a certain number of ounces of pull to overcome the braking pull of the aperture tension shoes. This was, I believe set up as "recommended practice."

VOLT-AMMETERS AND WATTMETERS

SAMUEL L. TOWNSEND, Portland, Me., asks, "will you tell me exactly what is the difference between a volt-ammeter and a wattmeter, if any. I've been told these instruments are not the same."

The term volt-ammeter and ammeter indicate the same instrument. It is defined in Hawken's Electrical Dictionary as "An electrical instrument designed to measure directly the products of the amperes and volts in a circuit, and to give its readings in watts—a volt-ammeter. In the dynometer type there are two coils, or sets of coils, one of which is fixed and the other movable. The movable coil is connected to the current circuit and the fixed coil in the pressure circuit, or the reverse. The induction type is used on a.c. circuits. In this type electromagnets are arranged near a vane in which eddy currents are caused to flow, which react upon the magnetic field and the record made is proportional to the reaction."

You thus see, Friend Townsend that a wattmeter and volt-ammeter are one and the same thing; also that they are made for both a.c. and d.c.

PROJECTION ROOMS AND SOUND ABSORBTION

TOO MUCH attention cannot be paid to lining projection rooms with sound-absorbing materials. Were this done more efficiently, unquestionably it would be quite possible to reduce lens ports to the dimensions of the light beam and leave it open in very many rooms and in practically all of them were proper baffles inserted.

There is a considerable amount of noise in projection rooms. That is inevitable. High speed machinery makes quite a lot of it. It cannot be eradicated but most of it may be absorbed. Then, too, there is more or less conversation even in one-man rooms. Managers enter and hold conversation. Laws or no laws, rules or no rules, visitors come and conversation ensues.

With walls and ceiling covered with really efficient sound proofing material, these noises may be so well absorbed that they will never reach the auditorium and there is no ill effect, except only the relatively small cost of installation.

In view of these facts it would seem advisable that in future all projection rooms have their interior surfaces thoroughly sound-proofed.

BLUEBOOKS IN A BUNCH FOR THE ANTIPODES

ILLUSTRATING the widespread influence of the Quigley Publications, in addition to the many copies of the new Bluebook of Projection previously shipped to that far-off continent, a single order of 150 books went forward to Australia during the month of July. Australia has many large, beautiful motion picture theatres, progressive management and high-grade projectionists. It therefore should and very evidently does realize the importance of excellent projection and the necessity for taking proper steps to secure it.

The rapid sale of the new Bluebook was a genuine surprise to officials of the Quigley Publishing Company, this being the first edition of this work that it has handled. A good sale was expected, but when I asserted it would run into many thousands of copies there was some skepticism.

Year by year theatre managements and projectionists are coming to a keener real-

ization of the high importance of excellence in projection with *maximum economy* in production thereof. With every edition since the first I have tried hard to improve the Bluebook of Projection, with apparent success. The first edition that appeared as a bound book (there was a paper covered one put out in 1907) was copyrighted in 1910. Only one man has expressed dissatisfaction. He, it developed, was not a projectionist, but a radio man who bought the book under misapprehension, believing it to be concerned with radio.

STUDIES MANAGEMENT AS WELL AS PROJECTION

FROM Aubrey E. Swearingen, projectionist of the Crescent theatre in Woodville, Texas, comes this letter:

"Dear Old Friend: Your *Comments* in BETTER THEATRES is one of the most welcome things that reach this theatre. Every word is read and thoroughly digested. When that is finished I turn to articles about management to get that viewpoint. By so doing I not only serve myself by improving my knowledge of projection, but also am enabled to see things from the manager's standpoint. Having been a theatre owner myself, I know the manager really has his side, or point-of-view, and his troubles, too.

"By careful work I have been enabled to lower the operating expense [as applied to projection, I take it.—F. H. R.] by fully 35% during the past two years, and through suggestions as to advertising campaigns and other things have been able to increase my income very materially. Naturally the manager and I get along fine.

"I realize the reaction of the public to the picture depends to a considerable extent upon how it is placed before them, and that in its turn is dependent upon the skill, care and careful work of the projectionist. Believe me, Mr. Richardson, it gives me great pleasure to hear some pleased patron say, 'That certainly was a good show last night.' It makes me feel that I have done my part well, for if I had not the above remark would not have been made.

"Upon receipt of film it is inspected carefully for loose splices and rewound on special reels, with a round-edge, polished washer inserted at the change-over point. The washer is a sure-fire alarm. It does no damage of any sort. The only precaution is, don't open the magazine door until the projector has come to rest, lest the washer drop out and possibly get where it might do some damage [Not with present day enclosed mechanisms, I think.—F. H. R.]

"We use Syncrofilm soundheads with a good amplifier and are able to get wonderful tone and economical operation. There has been just one drawback. The film cuts into the fixed flange of the plate on which it rides, permitting the sound track to travel too far to one side with relation to the light beam. My remedy has been to very carefully cut the flange from this plate when it becomes worn, and to make one of harder steel exactly the same shape as the old one, but long enough to extend back beneath the plate.

"Incidentally, I like a.c. much better than I do the battery-powered equipments; also, I am in favor of the 1,000 foot reels. [I do not agree with you in that last and anyhow we will, barring a miracle, have the 2,000-footers September 1.—F. H. R.] I do all my own repair work and have perfected several small tools that enable me to make very fine adjustments. Mr. Richardson, I enjoy every one of your articles and wish for your long continued health, success and—help."

For which many thanks. Woodville is a small town just north of Beaumont, Texas, and is not far from Palestine, where I lived along about 1890.

It is good to hear from projectionists who respect their profession and take real pride in their work, realizing how very much depends upon its high excellence. I congratulate Brother Swearingen.

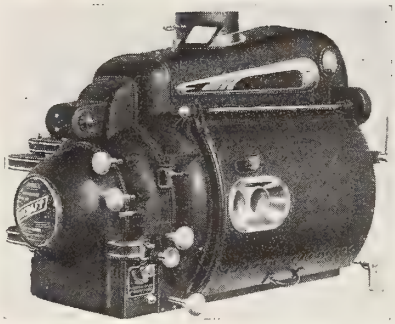
FROM JAPAN ABOUT CONTINUOUS PROJECTORS

S. FUJIOKA writes from Tokyo, Japan, asking about non-intermittent projectors, whether or not they are more economical than intermittent projectors. The non-intermittent projector unquestionably will reduce wear on film, but



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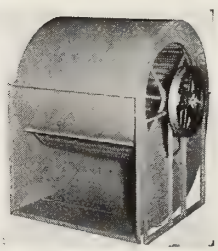
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in considering this phase of the matter we must remember that, here in America at least, the useful life of a picture is short at best, therefore this saving would probably be only substantially helpful in the matter of supplying a few small, obscure theatres.

It is probable there would be somewhat less wear on gear trains, etc., with consequent reduction in up-keep bills. As to any saving in electric power, however, there would be little, if any, for the reason that while it is very true that the rotating shutter cuts off somewhat in excess of 50% of the light, all the rest available to the collector element is concentrated upon the aperture (less waste of the spot, of course). But with all non-intermittent projectors it is necessary to illuminate in excess of two full frames at the aperture, plus a more or less equal spot waste, so that when it is all added up, economy, insofar as has to do with electric power, seems to be, if anything, a bit in favor of the intermittent projector.

And now here is the pay-off. I have witnessed a very close approach to perfection in non-intermittent projection. This occurred several years ago, though for some reason the projector never was marketed. As I remember it there was some little "bug" that could not be ironed out. That has, up to this time, been the case with all of them, save one that I shall very soon examine into, which inventor is right now trying to introduce.

Non-intermittent projection does provide what, for lack of a better term, I must describe as a "smoother" screen image, and therefore one that is more beautiful and somewhat more easy on the eyes. However, non-intermittent projection was given a practical try-out by S. L. Rothafel at the Capitol theatre some years ago. It did not prove satisfactory, for just what reason I am now unable to recall, and was rejected after extended trial. And there we are.

TRAVELLING SHOW USUALLY IMPRACTICABLE

L. WARNER of Detroit, Mich., writes, "During a trip through the West I discovered there were many small towns and communities in which were no picture shows. The thought came that with a suitable traveling outfit one might build up a good business by visiting them regularly. But as I am unfamiliar with the motion picture business I turn to you for advice.

"First of all, what do you thing of the idea? Secondly, where might I obtain competent information regarding necessary equipment and its price? Thirdly, would it be necessary to have a projectionist's license?"

There are other queries, but I think it unnecessary to set them forth as the success of such a plan would be extremely questionable, even for a man well versed in the show business and capable of producing good results with such an outfit.

It is one of those things that on the surface look every reasonable. But many have, in years gone by, gone broke trying it out.

The difficulties are plenty. First, the expense of operating such an outfit is very much higher than would be imagined. Secondly, one has to buck delays due to breakdowns, bad roads, rain storms, and what have you. Thirdly, it is not merely a matter of having a projectionist's license, Friend Warner, but of ability to handle a motion picture-sound outfit, under difficult conditions at best, expertly. That requires experience and expert knowledge.

I would be very willing to help you by supplying the information asked for, but I know of no one having the kind of outfit necessary, or just what booking arrangements might be made.

Another thing: You apparently overlook the fact that most of those apparently isolated communities are, after all, within a short motor run of a motion picture theatre. Twenty to thirty miles was once a long distance. Now it is just a pleasant ride. Not long ago I was visiting a friend in a small town where there was a little theatre. Some one proposed that we all go to the show. "All right," said our host, "but let's go to Middletown. There is a real nice theatre there and it's only 18 miles." So we all piled into his chariot and went.

I am printing some of your various questions, Friend Warner, and my answers, for the reason that I get occasional letters of inquiry from people who have the same idea. The thing seems, as before related, very plausible, but it is even less practicable now than it was 25 years ago. Even then of the many who tackled it, few were successful, and they in only a very small way. The ones who for a time made a small-time "go" of it were mostly all family outfits, so that no hired help was necessary.

A THEATRE MANAGER'S AMATEUR THEATRE

FROM W. L. Bourne, manager of the Star theatre in Fennville, Mich., comes a description of an eighteen-seat theatre which he operates solely for his own amusement. He says, "Noting your request for photographs of projection rooms, I enclose two of my own that may be of interest to your readers, as the theatre seats only 18 people and gives shows, without admission price, to my friends upon occasion. Incidentally there are a number of theatres of the such amateur class in the surrounding territory. One in Grand Rapids seats 50; it is over a garage. Mr. Heffern, the owner, built it several years ago and now runs the very latest sound-on-film prints. Articles from that gentleman appear in the *Motion Picture Herald* quite frequently under 'What the Picture Did for Me.'

"Then, too, there is the Atomic theatre, 406 Spring Street, Michigan City, seating 20, owned and operated by Mr. William Higley. It uses sound-on-film prints, but only the old ones, I believe. Still another small amateur house, the Viking, operates in Akron, Ohio, using sound-on-disc.

"Like most owners of these 'theatres,' I operate mine chiefly for the education and amusement derived therefrom. I purchase



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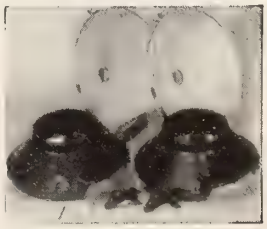
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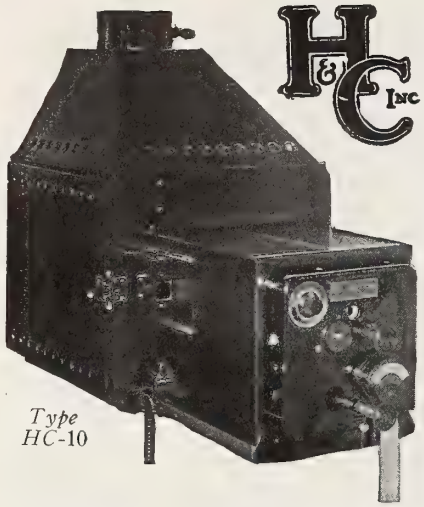


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all the films used, often afterward renting them out to churches, lodges, schools, etc. Some are sound, some silent; am equipped to use both.

"I have two projectors, using 1,000-watt, 110-volt incandescent lamps. I also hand you a photo of my home-made sound panel. The stage has a sound screen, with Christmas tree bulbs serving as footlights. It is



Projection room of the "Bourne theatre."

equipped with dark red velvet curtains. The 'auditorium' is decorated in black and white. Seats are regular theatre type, with blue and white bands around their tops.

"Well, Mr. Richardson, that's the dope on my little theatre and I do hope your



W. L. Bourne putting in some overtime.

Comment in BETTER THEATRES (believe me, B-T is a real magazine) will contain anyhow one of the pictures, and soon."

Interesting—and I am somehow reminded of the answer to the question, "What does a policeman do on his day off?" The answer of course is, "He goes for a walk." Well, here we learn what a theatre manager does during his leisure hours at home. He operates a theatre!

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ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I WANT to remodel my 500-seat house, put toilet rooms in the basement, something to take the place of the felt in the walls, a new front and would appreciate all the help you can give me at once.—M. M. H.

THE ANSWER:

IF YOU ARE going to place new toilet rooms in the basement, have the stairs from foyer enter into a lounge, place each individual toilet room as far remote from each other as possible, or on opposite ends of lounge.

Remove the felt from walls and install sound-absorbing tiles, such as Nu-Wood or Celotex. These tiles can be cemented to paster base. By using a pattern and borders, pleasing results may be obtained.

A modern new front may be installed by facing the present front with a structural glass like Vitrolite, metal, or Formica.

The installation of a new ticket booth and illuminated poster cabinets will add to the improvement.

●

THE QUESTION:

ABOUT A YEAR ago I had to take over some theatre equipment on a debt, then last May a chain of theatres secured a long lease on the building and I had to move my seats, screens and all equipment. I have been trying to get another location but up to the present time I have found only one where pay roll and population seemed sufficient to support a theatre. This is a garage.

It is a well constructed brick building with steel bridge construction supporting a gravel and tar roof, large steel frames with tilting glass windows, wood and plastic partition between the store buildings and rooms. I have a very large screen and only use about a 10x13 picture. Have about 16 foot clearing from floor to lower part of roof supports. What we want to know is if a ceiling would be necessary and where it would have to be placed—just under the roof or under the roof supports? About 5 or 6 feet below the roof? What kind of material would this have to be, a cloth or some such material, or Celotex? How about the rear and side walls, should they be covered?

There is a good cement floor, and could it be used without installing an inclined floor above it by raising the screen up, and zig zag the seats, so that the seat in the next row in front would be between, no one sitting exactly in front of a person until the second row? I will have plenty of room for this as I will not need more than 300 or 350 seats.—R. I. D.

THE ANSWER:

BY ALL MEANS, construct a ceiling, and it should be placed on the *bottom* of the roof trusses. The joists supporting the ceiling can be placed on the lower cord of the trusses. Any sound-absorbing tile or boards, such as Celotex, Nu-Wood, etc., can be used for ceiling covering. By applying this tile in a pattern with border, a nice effect may be obtained. The same kind of materials, or wood-grained wallboards may be used for side and rear wall covering.

Some of this material comes in 4-foot widths. To obtain a pleasant effect, apply this material in horizontal layers with painted wood or chromium cover strips over joints. All such material is easily and quickly installed. It does not require decorating and it is quite inexpensive.

I am afraid that a level floor will not give satisfactory vision, even if the screen is raised to 5 feet above the floor line, and to zig-zag the seats will not help any, except for the first few rows; and besides that, this method produces a bad condition in the aisles.

If you do not want to go the expense of changing the floor, I advise you to build the last four or five rows on wood platforms about 3 inches high for each row. While this does not produce good results, it will be a great improvement over the level floor condition.

●

THE QUESTION:

I AM FORWARDING under separate cover, a plan of a remodeling job which has just been completed. We seem to be having some difficulty regarding the ventilation. I thought that by forwarding you the plan and giving you as much information as we are able to, you would possibly give us some suggestions that would be helpful.

First of all, the idea of putting in air-conditioning equipment is out of the question. In this part of the country, while we have very warm days, our evenings are very cool. Our summer business is not as good as it is in the winter, and therefore it is not very often that the theatre has anywhere near a capacity business.

You will notice there are two 24x30 boxed-in ventilators or air passages to the out doors above the exits near the stage. Other than the entrances and inner doors of the lobby, there are no other air inlets. I might mention that this plan gives you a ceiling plan and side wall. I have also indicated where we have a 16-inch suction fan at side of building. The fan is enclosed in a pipe and draws the air outdoors.

We find with a large number of people in the theatre the air becomes muggy. This condition prevails mostly from halfway down the theatre to the back and in the balcony, especially, which has a very low ceiling.—A. J. M.

THE ANSWER:

YOU STATE in your inquiry that your business in summer is not as good as the winter. Might this not be precisely because you do not have an effective cooling system? This does not need to be an expensive refrigerating system if cold well water is obtainable, good results may be derived from the installation of air-washer units.

After giving your plans careful study, I find the trouble with your ventilating system is that not enough fresh air is provided and properly circulated and exhausted. The air intakes over exit doors near the stage are too small and should be provided with blower fans of the proper size so that the air is forced into the auditorium. In the ceiling under the balcony at least two grilles should be installed and ducts provided to exhaust this air to the outside, as under present conditions this space forms a hot-box.

The ventilators in auditorium ceiling above balcony appear to be all right except that they seem to be too small and should be located closer to rear wall. All exhaust ducts should be provided with controllable dampers.

I suggest that you call in for consultation a representative of a blower company, so that he can make a survey of present conditions and suggest to you the size of

blowers and the area of grilles and ducts required. This service is generally gratis and I have no doubt that this improvement can be made at a very low cost.

●

THE QUESTION:

PLEASE FIND attached diagram or plan of the theatre that we have here and we want to make it modern as possible. You will note that we have a large lobby and that the theatre is under a lodging house, and the ladies' toilet is under this staircase, and the gents' toilet is back in the alley.

The lights are the old pan ceiling lights, with no wall lights. The seats have an aisle down the center. The projection room is over the ticket booth. We are using mazda on our machines and get good light and have good projection.

We have about 50 feet in the rear where the building can be extended to make more seating capacity, but the ceiling is only 16 feet on entering and slants to the stage, making it about 2 feet higher by the stage. Our screen is 9x12. We have about 1 foot space from floor to screen, and about 2 feet from screen to ceiling. We want to modernize the front and get in a few more seats and a manager's office, have modern lighting and a marquee over the sidewalk. —D. I. T.

THE ANSWER:

THE ONLY WAY I can figure out to provide space for a manager's office is to place the lobby off center with the building and to place the office along the right wall facing building. It could be about 8x12 feet. Then there would be another similar space left which could be used for a women's room. Place the men's room (as its present location is very bad) under the stairs where the women's room is now located.

Locate the ticket booth on the sidewalk line with entrance doors on each side. Set doors back flush with back of ticket booth so that they will not project beyond face of building when open. This will give a lobby 15x25 feet, which is ample in size. Place illuminated shadow boxes on each side wall and have solid doors between lobby and foyer.

I fail to figure out how it is possible to have two banks of eight seats in a row, with an aisle between, across the width of the auditorium, unless the seats and aisle are very narrow; so it is impossible to increase the seating capacity unless the building is extended in the rear.

I advise that the width of the foyer be increased to 5 or 6 feet. Place a check or storage room on the right end of the foyer to balance with extension from under stairway.

I do not quite understand the ceiling height description. You state that the ceiling is 16 feet high on entering, and about 2 feet higher near the stage, making it 18 feet. Still you state that there is only 1 foot of space from floor to screen, and 2 feet from screen to ceiling, while the screen is only 9x12 feet. Perhaps this floor is meant to be the stage floor.

No ceiling lights are required for such a narrow house. Install modern wall brackets wired in two circuits, one for house lights and the other for emergency.

The front of the theatre can be very effectively modernized by facing it with structural glass, Formica or enamel metal.

If a new marquee is to be installed, illuminate the soffit of it with indirect lighting and place attraction boards with changeable silhouette letters on three sides. The name of the theatre can be placed on each side of the marquee in channel neon letters.

With proper redecorating of the interior and the installation of drape panels on side walls, I believe you will have quite a nice theatre of modern style.

●

THE QUESTION:

ENCLOSED FIND sketch of present lobby. We are anxious to know how to light the lobby, also type of lights in auditorium to use during performance. We have a small town theatre, 600 seats; 400 down, 200 in balcony.

Would you arrange walls in lobby with Masonite, no wainscoting, but leave a 2 foot space at ceiling instead of running to ceiling?—L. J. M.

THE ANSWER:

THE FUNCTION of this department is to give advice and offer suggestions on specific problems rising in connection with theatre planning. We cannot supply sketches of designs or working drawings. For these you should engage an architect.

●

THE QUESTION:

PLEASE LET us have some plans suitable for a theatre on a lot 40x110 feet. This house must be economically constructed, yet have an attractive appearance.—T. S.

THE ANSWER:

LOOKING OVER your sketch, I find that you have solved your problem very nicely, though I do not like the idea of using a curtain between lobby and foyer. You should install doors. They will prevent unnecessary and annoying noises from penetrating into the auditorium. I also notice that there is only one set of doors at the entrance.

The step-up design in the lobby ceiling with recessed continuous light trough is quite effective, but do not make each step more than 6 feet high. Three step-ups instead of two may improve the scheme.

I do not see any reason why you should end the Masonite 2 feet from ceiling. I think it would look nicer to cover the entire wall and provide for a cornice or moulding at the intersection of wall and ceiling.

For the auditorium, I suggest the installation of new modern wall brackets about 30 inches long and 10 inches wide, made entirely of glass with metal back, these fixtures to be wired in two circuits, one for house lights and the other for emergency. These fixtures can be provided with a light strip so that several different colored bulbs of small wattage can be used.

How to Determine the Validity of Theatre Tax and License Laws

(*Continued from page* 12)

ance without a license. This law was held valid, and the court said:

Therefore, where a State law graduates license fees for operation of theatres, in consideration of the population of towns and cities, or passes a uniform law, such law is valid unless the license fees are so high that the average theatre operator cannot afford to pay them. (36 La. Am. 94.)

RELATION OF STATE AND CITY

A COMPLETE review of recent and leading higher court cases discloses universal law as follows:

1. Any license ordinance is reasonable and valid that can be paid by the majority of theatre owners.
2. A license ordinance is uniform if it requires the owners of theatres of the same seating capacity to pay the same license fees.
3. A license ordinance is not discriminatory if all theatre owners are required to pay the same reasonable license fees under like conditions.

In many instances theatre owners have expended large sums in testing the validity of city ordinances because it was believed that the amount of the fee was unreasonable. However, it is seldom that the courts will interfere with ordinances where the testimony indicates that the *average* theatre owner can afford to pay the fees. *It is best, under these circumstances, that theatre owners try to induce the municipal council to lower the fee, rather than to spend money testing the validity of the ordinances.*

For illustration, in Higgins v. Lacroix (137 N. W. 417), it was shown that a State statute authorizes municipalities to license and regulate shows of any kind.

A town of 1,000 inhabitants passed an ordinance fixing a license fee of $200 per annum for "every moving picture show, or other show of a similar nature."

It was the contention of an owner of a theatre that the fee was unreasonable and that the ordinance was invalid. However, the court held the fee not so unreasonably high as to amount to an abuse of power, and said:

"A village council may fix a fee for a licensed calling or business which shall include the necessary cost of issuing the license, and the reasonable expense of supervision and the police control over the conduct of the business licensed."

However, if a *State* law requires payment of license fees by owners of theatres, a *city* license law is void.

For illustration, in State v. Prevo (178 North Carolina 740), it was disclosed that a State law taxed theatres $30 per year in towns having less than 5,000 inhabitants and more than 1,500. A town having a population of less than 5,000 inhabitants passed an ordinance which imposed a license tax of $60 per annum on motion picture shows. The court held the ordinance void because the city was without power to levy a tax in excess of $30, the amount collected by the State.

According to this decision the law is clearly established that a city cannot tax theatres where a State law requires payment of license fees, and does not specify that municipalities may require payment of additional license fees.

Also, a municipal council cannot enlarge the legal meaning of a State law, which authorized cities to pass valid taxation licenses. For example, in Rex v. Dimock (44 N. B.), a State law was passed which authorized city councils "to license, regulate or prevent billiard tables, bowling alleys, or other places of amusement."

A municipality enacted an ordinance imposing a license fee of $300 for each theatre. The higher court held that the municipality had no authority under the above State law to pass an ordinance requiring theatres to pay the license fees.

WHEN STATE TAX IS VOID

Frequently State laws are formulated which broadly authorize municipalities to pass theatre license fees or ordinances in accordance *with the judgment* of municipal officials. A State law of this nature always is void. In order that a State law of this nature shall be valid, it must *clearly define in some manner the amount of the municipal license fees.* The same law is applicable to city ordinances which license theatres under different fees.

For example, in Metropolis Theatre Company v. Chicago (246 Illinois 20), a city ordinance classified theatres for the purpose of levying license taxes according to the admission charged. In other words, owners of theatres charging high admission were required to pay a larger license fee than owner of theatres having lower admission prices. The court held this ordinance valid, and said:

"The power given to cities and villages to tax and regulate theatrical and other exhibitions, shows, and amusements carries with it the power to classify the subjects and to fix a different license fee for each class."

BASIS OF VALIDITY OF LICENSE TAX

SOMETIMES a license law is enacted for the purpose of obtaining sufficient money to regulate the taxed business. *Under laws of this nature the amount obtainable from taxation cannot exceed the cost of the enforcement of the regulations.* However, where the license fee, or taxation, is intended to enable either a State or city to secure general revenue, the amount of taxation is not dependent upon the expense of collecting the taxes, or regulating or supervising the business.

For illustration, in Mahonoy City v. Hersker (49 Pennsylvania Supreme Court 50), a city ordinance was passed which provided for the issuance of a license to theatre owners on the payment of a license fee of $3 per day. A theatre owner contended that the ordinance was void because the power of the city to impose a license fee was limited to the amount which would reimburse it for cost of reasonable police supervision. However, the court held the ordinance valid.

On the other hand, *where a theatre owner is required to pay a license fee, any law requiring an additional fee for the police supervision is invalid.* For example, in Waters v. Leech (3 Arkansas 110), it was shown that a city ordinance provided for a city tax of $20 per month on every theatre. The ordinance also provided that it was the duty of the city police to attend each performance for which the theatre owner should pay him a fee of $2.50 for every night of his attendance. The court promptly held the portion of the ordinance void which required payment of $2.50 fee daily.

[*The author of the above article is a frequent contributor to* BETTER THEATRES *on legal phases of theatre operation. He is an attorney-at-law with offices in Cincinnati.*—THE EDITOR.]

Decorating the Theatre According to Its Functions

(*Continued from page 7*)

the signs have moved inward, and there seems to be a joining of hands. In the old theatre we came from a not-too-well-lighted street and, gradually, as we entered and penetrated the depths of the theatre, we came upon more festivity and more light. The effort to maintain this illusion still exists and, while the lights become richer and more colorful, they must, of necessity, forego their dazzle. The most recent accomplishments have brought the brilliant colors from the house to the vestibule, and lobbies, and the colored signs have reached down to meet with the colors of the lobbies. It is all an effort on the part of the theatre to expose itself; to be truly natural; to have the people realize that they are being *let in* on the inner workings of the show. The theatre wants to let the public *in* on the "in."

[*The author of the above article is the executive head of the Rambusch Decorating Company, New York.*]

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Flood lighting
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Grilles, ventilating

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[8-22-36]

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AUGUST 29, 1936

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20th CENTURY FOX

Darryl F. Zanuck
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MOTION PICTURE HERALD

Vol. 124, No. 9 August 29, 1936

MR. KENNEDY'S CAREER

WHEN Mr. Joseph P. Kennedy says in his interesting and provocative book, "I'm for Roosevelt," that "I have no political ambitions," he is answering an unraised question, doubtless with all sincerity, but also, one must suspect, without consulting his subconscious mind. It is not the pattern of him to be without ambitions of various sorts, and in view of the Atlantic tanned excellence of his health there seems no very close prospect of his retirement.

He has, one gathers from the text, substantial fortune. He has had action, adventure, excitements, experience a-plenty in this amusement industry, what with buying and selling RKO, operating and then liquidating most of Pathe, making Gloria productions, assaying the Radio Corporation of America and exploring Paramount. All this came incidentally after some banking and some shipbuilding.

Chapter I of Mr. Kennedy's book opens with: "Politics furnishes to government its manpower. . . . Politics . . . should be the acute concern of every citizen . . ."

Mr. Kennedy's book is a political document—ably enough done to be called an ambitious document.

△ △ △

E PLURIBUS UNUM

BOTH Mr. Sinclair Lewis, the author, and the motion picture industry can regard with a certain satisfied equanimity the decision of the Government of the United States, operating under the name of the Works Progress Administration, to produce on the Federal stage a dramatization of the novel "It Can't Happen Here," to open in fifteen cities.

Mr. Lewis can be pleased because the WPA project is a furtherance of the publicity campaign which he began on the pretext of the decision of the motion picture industry against the making of a screen version of his story. The furore of newspaper attention raised then vastly enhanced the sale of the book and probably extended the already wide fame of the diligent Mr. Lewis.

MEANWHILE the motion picture industry in general and Metro-Goldwyn-Mayer corporation in particular, as owners of the motion picture rights, will be able to observe abstractly the progress and processes of the Federal Theatre, spending taxpayers' money, in dealing with material which for the screen was held to be a menace to public safety and internationally indiscreet.

One is to be reminded at the moment of the many pratings of militants that the motion picture does not represent the United States. Maybe it does not. It is just possible that the screen is more conservative than WPA.

△ △ △

REVIVALS

MR. FRANK S. NUGENT, editor of the New York *Times* motion picture department, has done a pleasant piece of hot weather writing with a piece "to regret the transiency of motion pictures" and charging that in letting its pictures pass on "there is an inconsistency in the motion picture industry's position." He continues:

"At one moment it is investing itself with the dignity of an art; at another it is ignoring and burying not only its primitives, but many of its finest accomplishments."

Many persons of intelligence and scholarly approach make the mistake of assuming that their interest is shared by enough people to make an audience. The few and most occasional successful revivals of old pictures have been profoundly limited. Also, the historical approach to any subject under the sun is the one least likely to attract or hold public interest. The motion picture is "today-minded" precisely because its audience is. To value, to appreciate, to be concerned with, or in anywise interested in, either the past or the future requires a degree of intelligence not distributed among the many.

THE motion picture is a going-on, a flow, a continuous cropping, even as a forest grows up out of its own mold.

Hollywood, which is more in authority today than ever before, would have it so. Hollywood consists, too, of a going-on, and on and on. Neither the vast studios nor the magnificent payrolls are to gain by taking from them the playing time of the screen to devote it to pictures they have made in years gone by.

The best and probably only practical process of bringing back the triumphs of yesterday has been demonstrated with some success by Mr. Charles Chaplin in his "Modern Times," which was a memory jar of all the comedy business he had evolved and presented in his entire prior career. Not quite so candidly, but almost as truly, all drama is like that.

The customers, in controlling majority, want it like "hot dogs," right off the griddle.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Again "In the Black"'

Motion picture earnings are running well "in the black" for the first time since the depression, with further increases in admissions in sight, to be reflected in distributors' profits at the end of the year.

Graphs and charts show the fluctuation of income for the past eight years, starting on page 14.

G-N Policy

At a sales convention for western and southern divisions held in Chicago, Carl Leserman, vice president and general manmanager of Grand National, told delegates that the first 10 pictures in the three groups to be produced during the coming season will be sold on a percentage basis with the others being made available for a flat rental. During the convention it was announced that Edward Alperson, president of the company, had signed a distribution agreement with Associated British Distributors in London.

Details of the announcements made at the convention are reported on page 24.

WPAing Lewis Book

The Federal Theatre Division of the Works Progress Administration has announced plans for the simultaneous production in 15 cities, beginning October 20, of Sinclair Lewis' "It Can't Happen Here." Production of a screen version of the book, which depicts a Fascist regime in America, was abandoned last February by Metro-Goldwyn-Mayer on the reported grounds that the film might be resented in Fascist countries in which it might be shown. Mr. Lewis at the time charged that the motion picture industry and Will H. Hays had "banned" the production.

The elaborate plans of the presentation of the stage play as detailed in the WPA announcement are outlined on page 28.

RKO Plan Delay Seen

Observers close to the status of the reorganization plan proposed for the Radio-Keith-Orpheum Corporation are of the opinion that the plan itself cannot be completed before January 1, and that final approval may not be forthcoming before February or March. Discussions on an agreement for disposition of a $9,100,000 Rockefeller Center claim against the company will be resumed after Labor Day and are expected to continue for several weeks. Discussions with other creditors would then follow.

The present status and future plans of the reorganizaiton are discussed on page 16.

Salzburg Precedent

Each year thousands of music lovers from many lands go to Salzburg, Austria, to hear the works of the great composers played by famous musical organizations under direction of noted conductors. Under the guiding eye of Max Reinhardt the Salzburg Festival, as the institution is known, has become, since 1921, comparable, in terms of musical significance, to the Passion Play of Oberammergau. This year, for the first time, the motion picture has been accorded program recognition, "The Great Ziegfeld" being exhibited on August 2nd and "Romeo and Juliet" on August 9th.

Dr. Adolf Nichtenhauser's report of the event is published on page 41.

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Europe Favors Singles

A survey of eighteen European countries completed by the International Film Chamber shows a pronounced swing away from the practice of double billing, with legislation in some instances reflecting the general trend in the direction of single-feature programs. Dualing of old product continues in some nations otherwise dedicated to a single-feature policy, a waning practice.

Details of the survey are reported by J. K. Rutenburg, Berlin correspondent, on page 30.

Plans to Ban Duals

Revival of plans to eliminate double features were reported on four fronts following publication two weeks ago of the results of a public poll conducted by Warner Brothers, in which over 725,000 voted four-to-one against the practice. Theatre owners in St. Louis, Indianapolis, New York and Akron are conferring on the possibility of abandoning dual bills. Difficulty in obtaining unanimous agreement is the chief obstacle.

Developments in the situation are outlined on page 16. ....

Cut the Politics

The rigid watch which exhibitors are keeping to prevent any suspicion of political partisanship from creeping into their theatres was exemplified by the decision of Real Neth, owner of a neighborhood circuit in Columbus, Ohio, to cut all political sequences out of newsreels shown in his houses on the ground that the showing of only one candidate in a reel might annoy patrons of the opposite conviction. The announcement by Mr. Neth comes simultaneously with reports that audience reaction to newsreels is already being employed by commentators for both parties.

Mr. Neth's announcements and other developments are reported on page 24.

Mussolini Agent

Carlo Roncoroni, holder of many prominent positions in the Fascist government of Italy, and president of Cines Studios, latest motion picture development outside Rome, arrived in New York this week on his way to Hollywood, where he will confer with Walter Wanger and Dr. A. H. Giannini, president of United Artists and international banker, on Italian production and legislation. While in Hollywood, Signor Roncoroni hopes to sign up producers, stars, directors and technicians to work in Italy.

For details of his trip, and a picture of Rome's motion picture development, see page 17.

Roadshow Revival

With announcement that "The Great Ziegfeld" would go into His Majesty's Theatre, Haymarket, instead of into its own Empire, MGM drew attention of the British trade to revival of a roadshow policy abandoned ten years ago and comment in the industry turned at once to possibly far-reaching effects of the move. Whether "Romeo and Juliet" would be handled in like manner was left an open question, to be answered by box office experience.

Bruce Allan discusses the matter fully in his article on page 29.

Counter-Amusement

First concrete plans for an institutional advertising campaign designed to offset expected competition during the political campaign this fall, have been announced by the Comerford circuit, owning houses in Pennsylvania and western New York. Chief factor in the drive will be a series of full-page newspaper advertisements in which outstanding product booked for the coming season will be announced. John Nolan, purchasing executive for the circuit, who made the announcement, is enthusiastic about prospects for the season.

Details of the plan and Mr. Nolan's hopes for the future are given on page 25.

Raising Prices

National Theatres, whose 400 theatres comprise Fox West Coast, Fox Midwest, Fox Wisconsin, Intermountain and Evergreen States, this week became the first national circuit to take a definite step toward increasing admission prices, even in face of the Federal and local admission taxes. Warners also revealed plans for such a move, but the matter is still being considered by circuit executives.

The National Theatres move, along with the admission increases in New York by Broadway operators as well as neighborhood theatres, is discussed in a story on page 13.

Heavy Man Wanted

Once upon a time the films were full of fat men. Now there's a job for one and none to take it. Julius Hagen is the producer and the play for which he needs an oversized performer is to be based upon the Tichborne case, famous in England, wherein the false claimant for a tremendous fortune was one of the biggest men in recorded history.

More about this and other aspects of the industry in England is reported by Bruce Allan on page 29.

Production Pauses

Production activity subsided from its recent peak last week with only six new pictures going into work while the shooting level dropped from 52 to 41. Naturally, cutting rooms were correspondingly busy. Paramount and Warner Brothers were leaders among the active companies, with eight pictures each before the cameras.

Details are on page 35.

Pictorial Preview

Designed with evident pains to stimulate box office response, "Cain and Mabel" is progressing toward studio completion with Marion Davies and Clark Gable at the head of a large cast. Hollywood comment makes much of the technical personnel, the timeliness of the story and other factors counted upon to attract and satisfy. H. C. Witwer is author and Lloyd Bacon is directing.

A pictorial preview of the picture by Gus McCarthy appears on pages 36-37.

Publicity Banned

Nashville newspapers have banned all "free" publicity on motion pictures, radio and other fields, because, they say, "the unwarranted amount of so-called publicity which our newspapers have been carrying is beginning to undermine reader confidence."

Story on page 42.

Double Indemnity

As Chicago awaits the inception of the double feature policy as general practice, Balaban and Katz, sponsoring the policy in its neighborhood houses, prepares to offset its effect downtown with long features.

The story is on page 78.

Tax Inquiry Pushed

Unearthing $13,811,807 in federal tax deficiencies, the United States Government will extend its investigation of such delinquencies, aiming at theatres along with others who are charged with failure to account properly for admission levies.

Details are on page 18.

"U" Party

The new Universal Pictures Corporation of the Cowdin-Cochrane-Rogers interests started formally on Thursday when three plane-loads of 42 directors and friends of the company left Newark Airport for Universal City, California, as the guests of J. Cheever Cowdin, chairman of the board, and R. H. Cochrane, president, to attend the launching party Saturday night given by Charles R. Rogers, executive vice-president. George Jessel will be the master of ceremonies and among the guests will be some 300 fan and newspaper writers who cover the studios.

Receivership Report

A formal report of Milton C. Weisman, receiver of Fox Theatres corporation, has been filed in the federal court of New York, placing the receiver's valuation of the assets at $9,619,313. Among the assets listed are claims against William Fox for $7,500,000.

A complete story of the report is published on page 30.

Erpi Convenes

Delegates to the annual sales convention of Electrical Research Products, Inc., executives and employees, this week witnessed a demonstration of the new Mirrophonic sound reproduction apparatus. The convention was held at the Hotel Pierre, New York, and extended through five days.

The story is on page 66, a photograph of the convention on page 10.

Reel Trouble

Chicago exhibitors and distributors are faced with a special problem in the adoption of the new 2,000-foot reel. A local ordinance requires a two-inch clearance between reel and magazine. Pending possible but improbable revision of the city statute, various methods of surmounting the obstacle, none uniformly satisfactory, are under consideration.

William F. Crouch reports the complication on page 78.

Radio Study

Officials of the Motion Picture Producers and Distributors of America are conducting a survey of box office receipts on pictures featuring players featured concurrently on radio advertising programs, with a view to determining definitely the direct effect of radio's use of screen talent on screen revenue. While it is made plain that the investigation is made in contemplation of action, no indication has been made as to what the nature of this action might be.

Details on page 38.

Preparedness

Newsreel cameramen are as peacefully inclined as most people, it must be presumed, but they are a notably forethoughted clan, too, and martial events of the present and immediate past are looked upon, however regretfully, as admirable preparation for whatever, if anything, is to come.

John Dored, Paramount News representative in Spain, writes about it on page 38.

This Week in Pictures

PREMIERE. Lloyd Nolan and King Vidor (below) were among the celebrities attending the premiere of "The Texas Rangers," Paramount, at the Majestic theatre, Dallas, Texas. Mr. Vidor directed the picture. Mr. Nolan portrays a leading role.





INTRODUCTIONS. Captain George Rhode of Denmark, honeymooning with the former Ruth Bryan Owen in Hollywood, meets Virginia Bruce on an MGM set while "Ma" Ferguson of Texas, Mrs. Rhode, James Stewart and Jean Hersholt look on.



CHOSEN. Jean Chatburn (right) has been chosen as the "Perfect Beauty" by McClelland Barclay, the noted artist and illustrator. Miss Chatburn is an MGM featured player and was last seen in that company's "The Great Ziegfeld."



INDUCTED. Janice Jarratt, who was proclaimed the "Sweetheart of the Texas Centennial," is shown signing a contract to appear in Universal pictures. J. Cheever Cowdin, chairman of the Universal board, went to Austin, Texas, to sign the contract, an affair concluded with impressive ceremonies in the office of Governor Allred of that state.



CHEERIO. Freddie Bartholomew and Sir Cedric Hardwicke exchange greetings at the American premiere of the latter's GB picture, "Nine Days a Queen," "Aunt Cissy" (Millicent Bartholomew) is caught in an airy gesture at left of her nephew.



CONVENTION. C. W. Bunn, general sales manager of Electrical Research Products, Inc., presided at the company's first national convention, which opened Monday at New York's Hotel Pierre. On the dais, left to right, are W. W. Simon, William Wolf, N. A. Robinson, D. H. Ruliffson, J. S. Ward, Stanley Hand, Mr. Bunn, Mike Conrow, Harry W. Dodge, Bert Sanford, Walter Woodward, F. B. Foster, Jr., H. M. Bessey and G. L. Carrington.



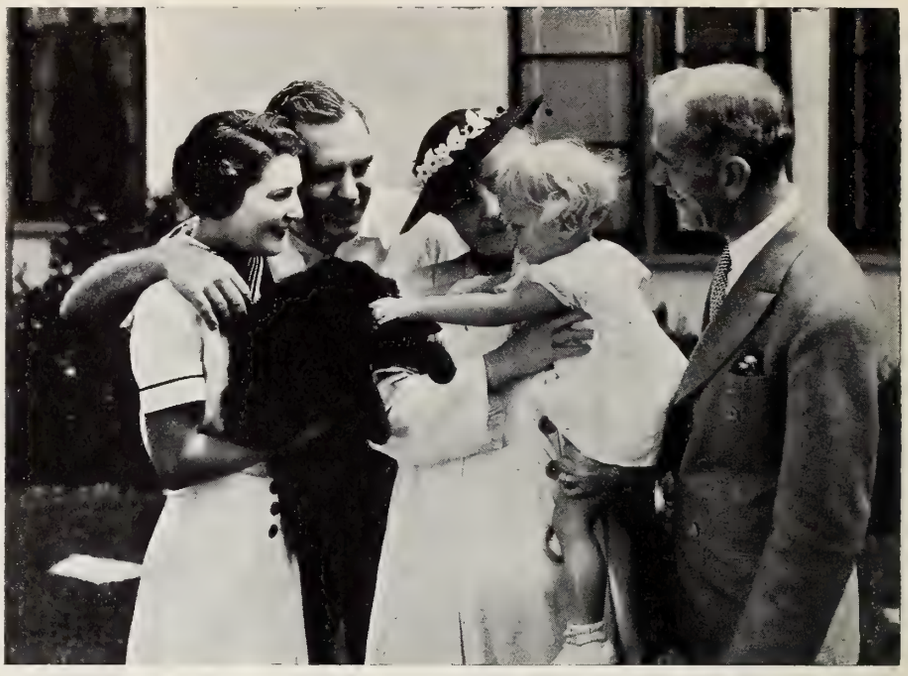
SIGNED. Edward Finney, who will produce eight westerns for Grand National release, signs Tex Ritter to star in them. They will be called the Range Rider series and will introduce Mr. Ritter to the screen.



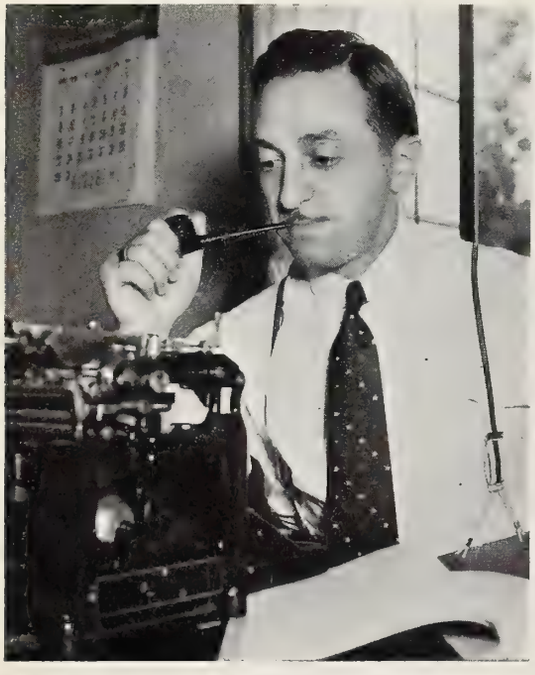
HOLLYWOOD VISITORS. In Hollywood for a summer vacation, Karl Hoblitzelle, operating head of the Interstate Theatre circuit throughout Texas and the Southwest, Paramount affiliate, was the guest of Adolph Jukor at his office in the Paramount studio. From left to right are seen Robert O'Donnell, general manager of Interstate, Adolph Zukor and Mr. Hoblitzelle.



TRIUMPH. Home from Europe, where she appeared before five monarchs in the course of her concert tour, Grace Moore, Columbia star, arrived in New York on her way to Hollywood to begin work on her next production, "Interlude."



FAMILY GROUP. Pat O'Brien, Warner Brothers star, looks on proudly as his daughter, Mavourneen, is held by her grandmother. From left to right: Mrs. Pat O'Brien, Mrs. O'Brien, Sr., Mavourneen and Mr. O'Brien. The cat responds, sometimes, to the appropriate name, Fuzzy.



UP. George Bilson used to be in the trailer department of Warner Brothers, but the studio recently purchased his original story, "Ship News," and now he's been made a writer-director-producer, in line with company policy.



RESTING. Anita Colby, seen in RKO-Radio's "Mary of Scotland," pays a vacation visit to New York. Miss Colby has signed a new contract and will return shortly to Hollywood



SOUNDS GOOD. Louis Clement, vice-president of RCA, takes off for Hollywood, where he will install a new recording system using the ultra-violet ray in various studios.

NATIONAL CIRCUIT JOINING MOVE TO LIFT B. O. SCALE

Price Boost Plans of Fox Groups Affect 400 Theatres; End of "Early Bird" Bargains Seen as Certain in New York

Despite admission price scale hardships imposed upon exhibitors by federal and local taxation, the first definite move in the country-wide trend toward increased admission prices was taken this week when National Theatres, the subsidiaries of which embrace Fox West Coast, Fox Midwest, Fox Wisconsin, Intermountain and Evergreen States Circuits, decided to raise price scales in the 400 theatres of these groups. New York theatres have been discussing the advisability of increasing admissions for some time, especially the elimination of "early bird" prices. New Jersey and Connecticut exhibitors also have admission increases in mind and Balaban and Katz in Chicago revealed Tuesday that the circuits prices will be raised.

Exhibitors surveys throughout the country, reported in MOTION PICTURE HERALD of August 1, that the top admissions in most situations is purposely set at 40 cents because the 10 per cent Federal admission tax makes any increase beyond this figure subject to assessment, since if the price is increased from 40 to 45 cents, the amount of the increase goes for taxation. Therefore, to gain a five-cent increase in theatre net, the exhibitor is forced to double the amount of price increase over his previous 40-cent charge.

It was further shown that besides the federal impost which is levied in every State, there are 13 States that impose sales taxes which include admissions, five with taxes on gross receipts of theatres, and four States with straight admission taxes, all of these contributing toward keeping price scales down to depression levels.

The step by National Theatres will be the first by a major circuit toward raising price scales throughout the country, although Warner is studying such a move. It is expected this will be one of the principal topics to be discussed at the regional Fox-National meetings at Kansas City and Los Angeles starting late this week, and it is expected that when both meetings are ended, definite commitments to boost admission charges will have been made. Divisional and district operating heads and bookers, as well as sales executives of major distributing companies, will attend.

Favoring the move for National is Spyros Skouras, first vice president, who said in New York before leaving for Kansas City, that "an increase in admissions is necessary. Film entertainment is the only commodity in the world which has not risen along with price increases for the products of other industries."

Mr. Skouras, operating head of National Theatres, asserted that in northern California, Fox West Coast has an average admission price of 32½ cents, while in southern California the average charge is 32 cents. These figures include matinees and children's admissions, according to Mr. Skouras. Considering the average, "we charge the highest admission in the country," he said.

Unite on Price Rise

Meanwhile, the first meeting in New York of all Broadway theatre operators to discuss the abandonment of "early bird" prices and the adoption of a 5 p. m. evening admission price scale, which had been scheduled to be held in Atlantic City Sep- has been postponed indefinitely although indications definitely point to approval of the plan by all first- and second-run theatres.

Since the idea was first suggested some time ago, representatives of the Roxy and Strand have pledged support to the plan, starting September 4 and 5. The joining of these two theatres with the other exhibitors behind the move completes the total of Broadway houses.

With the opening of "Anthony Adverse" this Wednesday at the Strand, the theatre scheduled advances in prices to 40 cents for the hours from 9 a. m. to 2 p. m., an increase of 15 cents over the old scale; to 65 cents, from 2 p. m. to 6 p. m., and 85 cents, from 75 cents, thereafter.

The new scale disregards the Broadway plan of doing away with the matinee price changeover, but assurances have been made by an important executive of the circuit that the in-between charge will be dropped. Whether this will be done during or after the run of "Anthony Adverse," could not be learned.

A general increase, moreover, from five to 10 cents in admissions in certain Loew, RKO, Skouras and Fabian theatres in the metropolitan New York area is also being seriously considered by heads of the circuits. Loew's has several houses where an increase in evening prices is considered advisable. RKO raised the matinee and evening scales at the Hamilton theatre by five cents, and Lou Goldberg is planning to make a similar move at some of the East Side theatres under his management.

Representatives of the Loew and RKO circuits, and also Harry Brandt, speaking for the Independent Theatre Owners' Association, have stated that regardless of what the Broadway theatres do about the "early bird" and new evening admission scale, their neighborhood houses definitely would adopt the scheme. The thought generally is that now is the right time to make such a move, and that to pass it up now would be a serious mistake.

George Skouras has been thinking about raising prices at some of the Long Island group in his circuit, and indications are that the move will be made some time after Labor Day. Si Fabian has in mind a 10-cent increase for his Brooklyn houses, the increase to apply at both afternoon and evening performances.

Connecticut Advance in Fall

At New Haven this week, first-run operators met for a discussion of higher admission prices, to be effective with the new season. Whereas the three leading New Haven houses—Poli, Paramount and Roger Sherman—and corresponding "A" houses of the Poli, Mullin & Pinanski, and Warner circuits in Connecticut, now charge a 50-cent top, it is thought possible that "The Great Ziegfeld" or "The Gorgeous Hussy," which will open the Poli fall season, will raise the top to 60 cents.

"Anthony Adverse" is definitely scheduled to play at 60 cents in the Warner houses, beginning late this week, at New London and South Norwalk, and at other Connecticut key houses on September 10. These levels may be retained.

Moves to increase admissions in New Jersey will be one of the highlights at the Allied of New Jersey annual convention September 9th to 11th, Lee Newbury, president, declared this week.

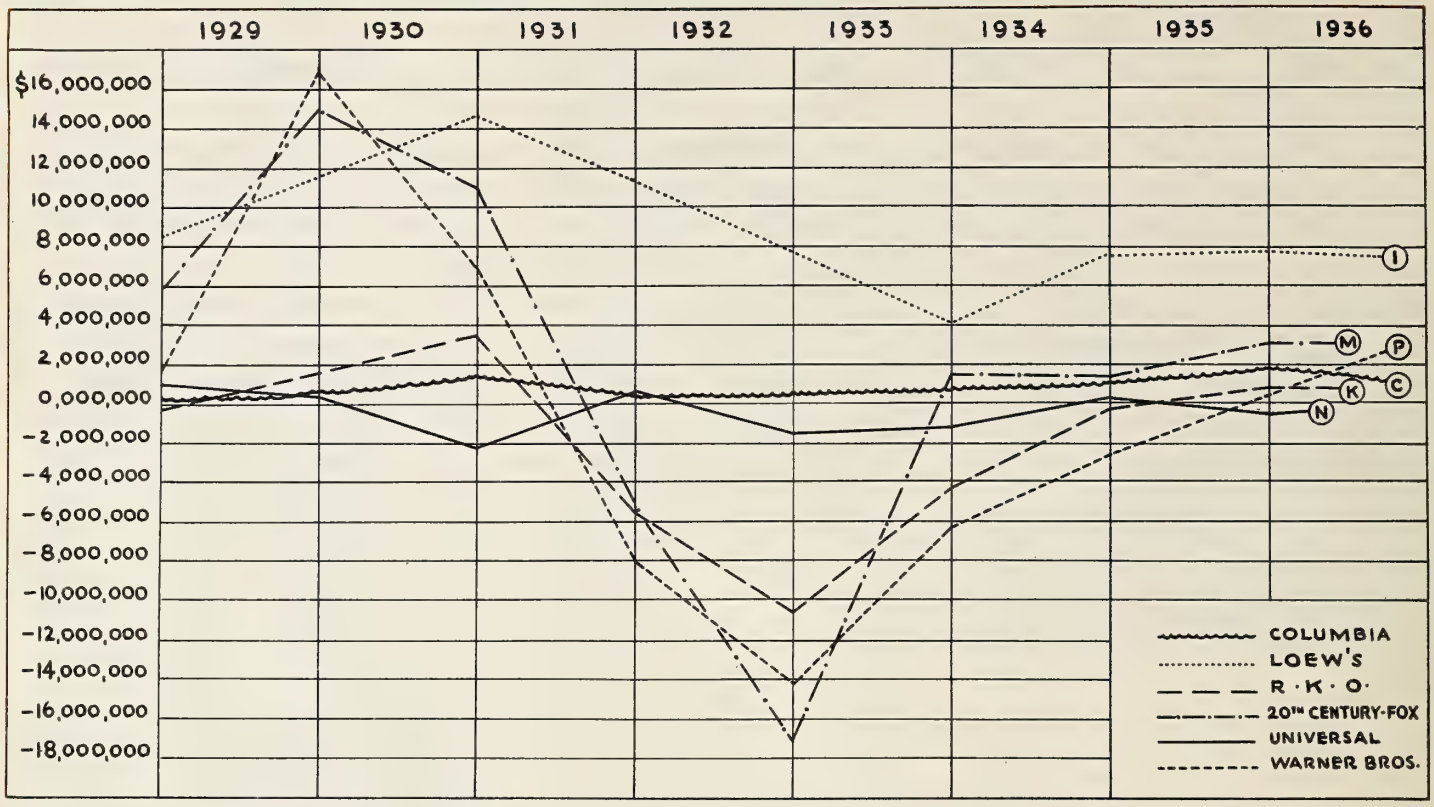
"There has been some discussion of the move and the members feel something should be done about it," Mr. Newbury said. "There is a general movement on the part of the industry to attempt to increase prices. Whether this will be possible without decreasing attendance to the point of damaging box office receipts and whether the general quality of the product has improved sufficiently to warrant boosting admissions are two factors to be taken up at the sessions," he added.

JULY THEATRE TAXES TOTAL $1,568,487.42

A rise in motion picture theatre attendance and receipts even during the hot month of July is reflected in figures on admission taxes collected by the Bureau of Internal Revenue at Washington, which shows that taxes for last month amounted to $1,568,487.42, *compared with the* $1,276,914.66 *collected in the month of July last year, or an increase of more than 25 per cent this year.*

This is regarded as in line with various estimates that business among theatres generally ranges anywhere from 10 to 35 per cent better than it was a year ago.

Connecticut Interests Agree on Increases To Go Into Effect With the New Season; Certain Pictures To Bring Advance



Fluctuation of deficits and net incomes of six large motion picture corporations, from the pre-depression period in 1929, to date. Code: "C"—earnings for 39 weeks ended March 28, 1936. "I" — 40 weeks ended June 4, 1936. "K" — 26 weeks ended March 31, 1936. "M"—26 weeks ended June 27, 1936. "N"—26 weeks ended May 2, 1936. "P"—39 weeks ended May 30, 1936. Paramount reports were not available for comparison because the corporation was undergoing reorganization, nor were United Artists' available because that company is a "closed" corporation. Legend in right hand corner of graph above for the key to the remainder of the so-called "Big Eight". See adjoining story.

MOTION PICTURES "IN THE BLACK" FIRST TIME SINCE THE DEPRESSION

New Pictures and Steady Business Uptrend Boost Box Office Income from 10 to 35 Per Cent Over Last Year

Financial operations of virtually the whole motion picture industry are running well "in the black" for the first time since the depression. Recent optimistic predictions of both Wall Street and the motion picture managements now have definitely been realized in substantial net incomes practically throughout the entire film business.

Boosted by general business improvement and by the flood of outstanding product emanating from Hollywod, motion picture earnings show a progressive rise since the post-depression low point, touched in 1932.

Theatre business, reflecting gross admissions, is already more than 10 per cent ahead of last year in most situations, and is running ahead in many places by more than 35 per cent, according to Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, who made a countrywide survey.

Admission tax collections by the United States Government—always a barometer of business — continued in July and early August the upward trend which started in March, reaching in July the year's monthly high on a tax collection of $1,568,487.

July collections, the government reports, were $36,298 greater than the $1,532,189 collected on admission levies in June, and fully $291,575 above the $1,276,914 collected in July, 1935.

Receipts from the admissions tax during the first seven months of this year were approximately $1,000,000 above collections of the same period in 1935, total collections being $9,805,791, against $8,808,065 in 1935.

The report that motion picture operations are "in the black" came this week at the same time that government fiscal agents in Washington admitted that general business is likewise "out of the red" for the first time in seven years. Washington's fiscal experts declared that national income will exceed income paid out for the first time since the depression, total gross income for the country being anticipated at $60,000,000,000 for 1936, against $52,900,000,000 in 1935.

Income Rise Analyzed

The *Wall Street Journal* on Tuesday reported in New York that "the best box office reicpts in years are seen for movies.

The extent of the recovery in motion picture earning power is indicated in an analysis of reports of three leading unnamed companies which, according to a compilation by Standard Statistics, had a composite net income in 1929 of $29,520,000. This dropped to $19,620,000 in 1930 and to $4,530,000 in 1931. In 1932 the low was touched with a composite deficit of $7,390,000. The companies still were "in the red" in 1933 with a deficit of $3,320,000, but the comeback had started and in 1934 they had a composite net income of $5,190,000, while for 1935 the net income was $7,540,000.

An independent analysis of eight leading film and equipment companies shows a composite deficit of $1,420,000 for 1933 and net incomes of $6,940,000 and $10,730,000, respectively, for 1934 and 1935.

Gross and Net Incomes of Large Industry Units Show State of Financial Improvement; 1936 To Be Best in Years

With theatre attendance figures so far

(Continued on following page)

FURTHER INCOME INCREASES IN SIGHT

(*Continued from preceding page*)

this year running well ahead of 1935 and no early check in sight to the improvement in general business, final 1936 financial statements will show leading companies in their best earnings positions in several years.

Most recent financial statements of the large companies bear this out and reports for the final quarter should be even better in view of the seasonal box office pick-up in the fall.

The new exhibition year starts auspiciously with attendance records in most cases at, or very near, normal—another sign of the industry's definite comeback.

Outside conditions are highly favorable. Business activity this summer declined less than the usual seasonal amount, and material expansion is looked for in the fall.

Durable goods manufacturing, according to the Brookmire Service, rose 27.3 per cent. in the first half of 1936 over 1935 and promises further gains. A gain of 60.9 per cent. in private construction was reported.

The steel industry, one of the best barometers of the nation's prosperity, is operating at a new post-depression high. Corporations are daily issuing favorable earnings reports and increasing or resuming dividends. Employment is rising and, with it, consumer buying power that is being reflected at the box office.

Among the major film companies, Warner Brothers has staged one of the most impressive recoveries in earning power. From a record high net income of $17,271,805 in 1929, Warner earnings dropped sharply until 1932, when the company reported a net loss of $14,095,054. The next year the loss was reduced to $6,291,745, and in 1934 to $2,530,514. In 1935 a net income of $674,159 was reported, while net income for the 39 weeks ended May 30 was reported recently at $2,554,772, indicating the best year since 1930.

Earnings of Loew's, Inc., have taken a sharp spurt this year. For the 40 weeks ended June 4th, the company reported net income of $7,390,495 against a net of $7,579,744 for the full year ended August 31, 1935.

Twentieth Century-Fox has shown remarkable recovery since 1932 when, as Fox Film Corporation, it reported a net loss of $16,964,499. Net income for 1935 was $3,087,632. For the 26 weeks ended June 27, 1936, a net of $2,769,190 was reported. Among motion picture companies that managed to stay out of the "red" during the whole of the depression, although showing sharply curtailed profits, were Columbia Pictures, Consolidated Films, Eastman Kodak and Loew's. All their reports for 1936 thus far indicate a return to pre-depression earning power.

Income Growth Outlined

Following is a compilation of gross and net incomes of nine leading film companies from 1927 to their latest reports, together with a recapitulation of their net incomes:

COLUMBIA PICTURES

	Gross Income	Net Income
1927	$ 535,864	$ 155,638
1928	1,025,240	249,931
1929	(A)	551,822
1930	(A)	1,629,958
1931	8,600,877	560,869
1932	11,366,226	574,292
1933(B)	10,495,944	740,241
1934(B)	11,178,445	1,098,834
1935(B)	14,389,783	1,815,267
1936(C)	10,881,771	958,579

(A) Not reported. (B) Including foreign subsidiaries. (C) 39 weeks ended March 28.

LOEW'S, INC.

	Gross Income	Net Income
1927	$ 79,597,031	$ 6,737,205
1928	99,260,303	8,568,162
1929	116,201,937	11,756,956
1930	129,521,030	14,600,332
1931	120,479,510	11,829,993
1932	107,416,036	7,961,314
1933	84,938,654	4,034,290
1934	96,877,673	7,479,897
1935	100,611,243	7,579,744
1936(A)	117,481,106	7,390,495

(A) 40 weeks ended June 4.

UNIVERSAL PICTURES

	Gross Income	Net Income
1927	$28,635,718	$1,502,666
1928	27,180,352	1,004,645
1929	29,111,380	491,359
1930	25,319,120	(D)2,047,821
1931	23,021,814	615,876
1932	18,986,473	(D)1,250,283
1933	17,607,477	(D)1,062,216
1934	21,680,366	238,792
1935	19,072,353	(D)677,186
1936(B)	(A)	(D)233,095

(A) Not reported. (B) 26 weeks ended May 2. (D) Deficit.

WARNER BROTHERS

	Gross Income	Net Income
1927	$ 5,919,935	$ 30,427
1928	10,377,169	2,044,842
1929	31,248,270	17,271,805
1930	52,892,841	7,074,621
1931	37,555,410	(D)7,918,005
1932	23,361,302	(D)14,095,054
1933	23,846,436	(D)6,291,745
1934	27,097,316	(D)2,530,514
1935	31,857,522	674,159
1936(A)	26,516,275	2,554,772

(A) 39 weeks ended May 30. (D) Deficit.

PARAMOUNT PICTURES

Paramount Pictures, Inc., not included in the compilation because of the lack of regular reports following its bankruptcy, had, as the Paramount Publix Corporation, a net income of $18,381,178 for the year ended December 27, 1930. In the

(*Continued on next page, column 3*)

SUMMARY OF NET INCOME TREND FOR SIX COMPANIES

	1929	*1930*	*1931*	*1932*
Columbia Pictures Corp.	$ 551,822	$ 1,629,958	$ 560,869	$ 574,292
Loew's, Inc.	11,756,956	14,600,332	11,829,993	7,961,314
Radio-Keith-Orpheum Corp.	1,669,564	3,385,628	5,660,771(D)	10,695,503(D)
Twentieth Century-Fox Film Corp.	15,081,660	9,205,435	5,560,304(D)	16,964,499(D)
Universal Pictures Corp.	491,359	2,047,821(D)	615,876	1,250,283(D)
Warner Bros. Pictures	17,271,805	7,074,621	7,918,005(D)	14,095,054(D)

	1933	*1934*	*1935*	*1936*
Columbia Pictures Corp.	$ 740,241(B)	$1,098,834(B)	$1,815,267(B)	$ 958,579(C)
Loew's, Inc.	4,034,290	7,479,897	7,579,744	7,390,495(I)
Radio-Keith-Orpheum Corp.	4,384,064(D)	310,575(D)	(J)	734,492(K)
Twentieth Century-Fox Film Corp.	1,410,793(L)	1,273,069	3,087,632	2,769,190(M)
Universal Pictures Corp.	1,062,216(D)	238,792	677,186(D)	233,095(ND)
Warner Bros. Pictures	6,291,745(D)	2,530,514(D)	674,159	2,554,772(P)

(B) Including foreign subsidiaries.
(C) 39 weeks ended March 28.
(D) Deficit.
(I) 40 weeks ended June 4.
(J) Not reported.
(K) 26 weeks ended March 31.
(L) 39 weeks ended December 30.
(M) 26 weeks ended June 27.
(N) 26 weeks ended May 2.
(P) 39 weeks ended May 30.

MOVE AGAINST DUALS IN FOUR TERRITORIES

Early Action Expected in St. Louis to End Double Featuring; Partial Elimination in Akron Plan

Moves against the continuance of double features were reported on four fronts this week, following publication two weeks ago of the results of a survey made by Warner Brothers in which a four-to-one vote by more than 725,000 of the public protested the practice. The poll and other recent agitation against dual bills is believed to have been instrumental in reviving plans in St. Louis, Indianapolis, New York and Akron for their abandonment.

Fred Wehrenberg, head of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, and Harry C. Arthur, Jr., head of the Fanchon & Marco circuit in St. Louis, have had several conferences on the possibility of eliminating the second feature. Mr. Arthur is reported to have promised that as soon as subsequent-run houses in his territory drop the practice F.&M. will co-operate.

It was expected that the subsequent-run exhibitors would agree to the elimination by Labor Day, but with no report from the independents, Mr. Arthur is going ahead with plans to play dual product in all downtown first- and second-run theatres where there are no stage presentations. The Ambassador and St. Louis will feature Fanchon and Marco stage shows, effective Labor Day. Mr. Wehrenberg is scheduled to call another meeting of his organization next week for a vote on the situation.

In Indianapolis 80 per cent of the exhibitors are said to have agreed to discontinue the practice. So far it has been found difficult to reach a unanimous agreement. Downtown first-run houses controlled by the major circuits have agreed to join in any move which would be approved by 100 per cent of the exhibitors in the territory. Discussions by leading independents in the territory are expected to be resumed after Labor Day.

The Independent Theatre Owners of America were scheduled to resume discussion of plans for the elimination of double bills at a meeting this week. The matter has been referred to the board of directors. Si Fabian, who operates the Strand, Paramount and Fox Theatres in Brooklyn, has declared that he is in favor of the elimination of double bills in the downtown section, but that he will make no move unless he is supported by competing circuits.

The Akron Independent Theatre Owners has named a committee to develop the details of the organization's proposed plan for "selective single features". The plan provides for the selection of certain pictures which are not to be played on a double-feature program in any theatre owned or operated by a member of the association. When the details have been completed, a meeting of the full membership will be called for ratification.

In Kansas City, out of 44 subsequent-runs that advertised, 29 double billed August 18 and 19; and 30 on August 20; and 36, or exactly nine-elevenths of the total, on Saturday, August 22, the number of theatres with doubles dropped back to 26, or 60 per cent, on Sunday, August 23.

On August 19 and 20, five doubled at 10 cents, and one at seven cents. Eight gave away something in addition to doubling. On August 20 there were five money give-aways in addition to doubles, and seven ran duals for 10 cents.

Revision of RKO Not to be Ready Before January 1

Completion of a reorganization plan for the Radio-Keith-Orpheum Corporation before January 1 is regarded as unlikely by sources familiar with the present status of the company and with the work yet to be done.

An agreement on a basis for treatment of the $9,100,000 Rockefeller Center claim against RKO under a plan of reorganization, is conceded to be the most important single step which must be taken before progress toward completing a plan can be made. Discussions are scheduled to be resumed after Labor Day on the amount of new RKO securities the Rockefeller Center claim will be entitled to when and if it is finally allowed by the courts. It is estimated that at least four weeks of work will be required before any settlement is reached

If this phase of the problem is out of the way by mid-October, the proponents of the reorganization plan would then have to obtain the consent of numerous other unsecured creditors of the same class as Rockefeller Center, in addition to those of the more important RKO stockholders' committees. It is estimated that a minimum of two months would be required for this work and the final shaping of the plan for presentation to Federal court in New York would require additional weeks.

Even after presentation to the court, hearings and the writing of a decision would consume several months, it is pointed out, indicating that final approval may not be forthcoming before late February or March.

The Atlas Corporation, which holds about $11,000,000 of face amount of RKO securities and has an option to acquire from RCA a like amount, is taking the initiative in the reorganization proceedings and probably will be the chief factor in the consummation of the final plan. With RCA it dominates the secured creditors group, assuring the approval of the plan by that class of creditors.

Film Industry Now "in Black"

(Continued from preceding page)

following year the net dropped to $3,162,988. No report was issued for 1932, but the company's reorganization plan included an estimate of a loss for that year of approximately $21,000,000. It also was reported that combined net operating income of consolidated subsidiaries were $5,692,000 in 1933 and $4,530,000 in the first nine months of 1934.

For the year ended December 28, 1935, the company reported a net income, before special reserve, of $3,153,167. Its most recent statement, for the six months ended June 30, 1936, estimated net income at $242,922, against $2,268,000 in the first half of 1935.

RADIO-KEITH-ORPHEUM

	Gross Income	Net Income
1927	(A)	$ 1,728,534
1928	$42,624,965	(D)45,743
1929	51,696,861	1,669,564
1930	71,357,831	3,385,628
1931	79,232,392	(D)5,660,771
1932	59,878,397	(D)10,695,503
1933	43,966,638	(D)4,384,064
1934	41,695,207	(D)310,575
1935	(A)	(A)
1936(B)	24,553,322	734,492

(A) Not reported. (B) 26 weeks ended March 31. (D) Deficit.

TWENTIETH CENTURY - FOX

	Gross Income	Net Income
1927	$ 25,532,713	$ 3,120,557
1928	66,524,945	5,957,218
1929	83,184,112	15,081,660
1930	102,004,009	9,205,435
1931	85,774,238	(D)5,560,304
1932	31,078,663	(D)16,964,499
1933(A)	24,278,691	1,410,793
1934	36,253,617	1,273,069
1935	42,447,609	3,087,632
1936(B)	24,295,086	2,769,190

(A) 39 weeks ended December 30. (B) 26 weeks ended June 27. (D) Deficit.

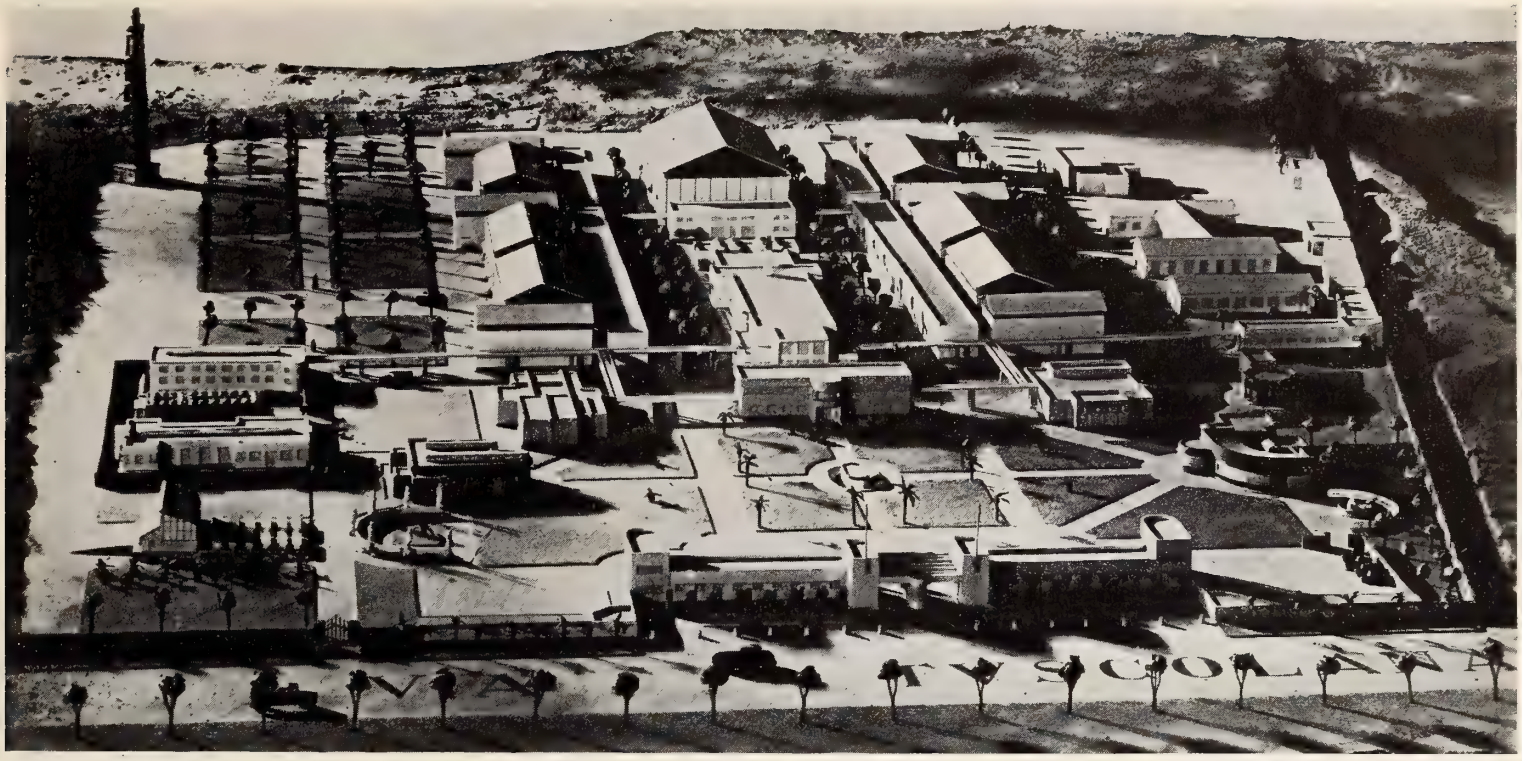
Report 8 Per Cent Increase

Paramount theatre earnings are running approximately eight per cent. ahead of last year, an official of the company said the other day. Last year's earnings were well in the black with a gross income indicated by the company's annual financial report for 1935 of approximately $42,000,000 in grosses from theatre operations.

Paramount has an interest in a total of approximately 1,100 theatres, 950 of which are operated under management contracts outside of New York supervision. Of the 150 remaining, all of which are under New York supervision, 90 are operated under individual management contracts.

"Judging by the popular reception given the new feature films, the Autumn moving picture season is beginning as auspiciously as producers had hoped. Prospects are bright for the best year-end box office receipts in a number of years," observes the *Wall Street Journal.*

"There is also a general move throughout the industry to raise theatre admission prices where the traffic will bear it," said the *Journal,* adding, "Advances will be made at first only for outstanding films with large drawing power and with this as an entering wedge it is hoped to get a slightly higher scale all around.



ARCHITECT'S MODEL OF TEN-STAGE CINEMA CITY OUTSIDE ROME, where it is planned to produce 60 to 70 productions a year. The studio is now under construction, under the auspices of Premier Mussolini and Carlo Roncoroni. Walter Wanger is the first American producer who is to make use of the new studio, reports from Rome having it that he will start production in June, next year.

MUSSOLINI SENDS AGENT TO U. S. FOR AID FOR ITALIAN PRODUCTION

Roncoroni Here After Hollywood Players and Technicians to Aid Fascist Film Ambitions; Conferences with Giannini, Wanger

Carlo Roncoroni, member of the Italian National Committee of Corporations, president of the Fascist National Confederation of Builders, and a member of the Joint Executive of the Fascist Confederation of Industrials, as well as a member of his country's Chamber of Deputies, arrived in New York this week from Italy as the head of Cines, the Italian studio project near Rome sponsored by the government. He has already left for Hollywood, where he will endeavor to sign contracts with producers, stars and technicians to aid in the development of the new Fascist film center. He is accompanied by Signor Hans Bittman, chief technician of the Cines Studios.

In Hollywood, Signor Roncoroni will confer principally with Walter Wanger, who plans to produce at least one picture in Italy during the new season, and with Dr. A. H. Giannini, president of United Artists, who is a member of the company which was formed for Mr. Wanger's production activities at the Roman plant.

Silvano Balboni, a member of the Metro-Goldwyn-Mayer studio technical staff for several years, will leave Hollywood for Rome immediately after conferring with Signor Roncoroni. Mr. Balboni is being named to a strategic executive post in the Italian industry, it is learned, his position being described as "reorganizer and coordinator."

Signor Roncoroni made no comment, as he arrived on the *Conte di Savoia*, on the reported connection between his solicitation of American aid for Rome's ambitious plans for its film industry and the current discussions there of the probability of drastic new legislation affecting American distributors.

It is reported in New York from abroad that one of the proposals under consideration in Rome would limit the withdrawal from Italy of money by foreign concerns to 25 per cent of their earnings within the country. In addition, it is said, Rome would dictate the uses to which the remaining 75 per cent could be put.

It is assumed in New York that the seriousness of the new Italian legislation will probably be in proportion to the success of Signor Roncoroni's Hollywood mission.

In a formal statement issued by the Italian emissary, he said he hoped to develop in Hollywood "connections of collaboration which, no doubt, will prove economically advantageous to both countries."

"I would feel gratified," Signor Roncoroni added, "if my trip would result in the realization of a broader understanding in the cinema field between Italy and America."

Belief Prevails in New York That Success of Visit Will Determine Italian Legislation Affecting American Product There

Mordaunt Hall of 'Times' Assumes Post in Boston

Mordaunt Hall, former motion picture editor of the New York *Times*, has been appointed motion picture and dramatic editor of the Boston *Transcript*. He was scheduled to leave New York at the end of this week to assume his new position.

Golden on Sales Tour

Eddie Golden, sales manager of Chesterfield and Invincible, is touring the middle west and south to close franchises on the remaining territories open for the 1936-37 product. The schedule has been sold as first run in Brooklyn to Si Fabian and will play either at the Fox, Strand or Paramount.

U.S. TO PUSH PROBE OF TAX DEFICIENCIES

One-Tenth of the $13,811,807 Found Owing to Government Is Due on Theatre Admissions

Studies of federal tax returns which up to June 30th last disclosed $13,811,807 due the Government in miscellaneous delinquent taxes, ten per cent of which was due on theatre admission taxes, have barely scratched the surface, it was declared this week by Treasury officials at Washington.

The investigation of tax returns undertaken a year ago with funds provided by the Works Progress Administration will continue for some time, it was indicated, particularly as the Government can count on a net profit of some $13,000,000 from the work already accomplished.

Exhibitors throughout the country who have failed properly to account for admission taxes are receiving additional assessments and penalty notices from the Treasury Department as a result.

Admission tax deficiencies of $465,620 have been uncovered in New York City alone, it has been disclosed by the Internal Revenue Bureau, 90 per cent of which represents admission taxes. However, it was said by officials of the bureau, the greatest offenders are not the theatres but the night clubs and similar establishments, which have consistently quarreled with the Government over the proportion of their charges which should be attributed to entertainment as distinguished from food and drink.

Up to June 30th actual collections under admission assessments amounted to $3,411,476, and the total cost of this phase of the work was $1,798,981. The miscellaneous tax investigation was one of three WPA projects, the others covering income and alcohol taxes which will result in the recovery, respectively, of $1,578,296 and $1,004,707.

The miscellaneous tax assessments which so far have been made or recommended range from little more than $26,000 in Boston to nearly $7,000,000 in New York City, as follows:

San Francisco, $585,560; Los Angeles, $925,315; Chicago, $2,491,423; New Orleans, $72,360; Baltimore, $88,336; Washington, $58,792; Boston, $26,188; Detroit, $293,410; St. Paul and Minneapolis, $149,256; St. Louis, $138,691; Kansas City, $138,691; Newark, $409,646; Brooklyn, $158,874; New York, $6,862,590; Buffalo, $113,924; Cincinnati, $212,003; Cleveland, $112,758; Philadelphia, $211,032; Pittsburgh, $98,212; Seattle, $83,975; Milwaukee, $424,244.

An International Reference Book

The following editorial comment is from *The Cimena*, London, England:

"New issue to hand of a volume which has become at one and the same time a *vade mecum* and a *sine qua non*—both of which, in plain English, mean something I can't do without. I refer to the INTERNATIONAL MOTION PICTURE ALMANAC, yearly publication of Martin Quigley's organization, a reference book among reference books on the world's film trade.

"I seldom look for information in this highly valuable opus without finding it, and my 1935-36 copy is thumbed and dog eared. The new issue is an improvement on the others, for it's larger and has an even more comprehensive international section. A thoroughly worthy effort."

Erpi, RCA, Tobis Form Patent Pool

Patent rights granted in various countries under a definitive agreement reached by representatives of Electrical Research Products, Inc., RCA, Tobis-Klangfilm and other German sound film patent owners at a conference held in Zurich, Switzerland, will become non-exclusive after December 31, 1945, it was reported by Whitford Drake, Erpi vice president, on his return from Europe this week.

Under the agreement, which replaces the pact made in Paris in 1929 in letter form and never made formal, the German companies will get exclusive rights to Erpi and RCA patents in the Germanic countries and non-exclusive rights in other countries.

The discussions were scheduled to be resumed on Thursday of this week in Berlin, Mr. Drake said, and his place will be taken by one of the company's foreign representatives. Among unsettled points to be taken up at the Berlin gathering will be certain rights regarding patents of Companie Francaise Thomson Houston in France, British Thomson Houston in England and Phillips in Holland.

Another subject which came up at Zurich was the royalties on German pictures released in this country. Tobis-Klangfilm has asked a downward readjustment on the royalties paid to American companies. Mr. Drake said that nothing can be done until he confers with American producers.

Educational and Ace Close

Educational product will be released in the United Kingdom through Ace Films, Ltd., of London, under an arrangement completed between E. W. Hammons, Educational president, and Frank Green, Ace executive.

Split Talked of In Staff of U. S. A. T. & T. Probers

A rumored shake-up in the personnel of the Federal Communications Commission and a vaguely worded denial by Commissioner Paul A. Walker this week left Washington in doubt as to the future course of the Government's $1,150,000 investigation of the American Telephone and Telegraph Company, and its affiliates, including those in the motion picture business.

In the reported reorganization, Samuel Becker, acting chief counsel for the investigation, was seen as either out of the picture entirely or subordinated as assistant to a new chief counsel, and John H. Beckley, chief accountant, also was slated for replacement.

Mr. Becker's tempestuous conduct of the hearings last spring, when he kept even the members of the commission in the dark much of the time as to what telephone officials he would call and what subjects he would explore; his refusal to permit A. T. & T. counsel to cross-examine witnesses, and his opposition to efforts of witnesses to give more than a "yes" or "no" answer to his questions, have aroused criticism and charges.

Out of Washington, when the report of a shake-up broke, Commissioner Walker issued a statement immediately upon his return, paying tribute to the "splendidly qualified and highly capable staff" conducting the investigation.

He did not deny the story, however,, in so many words, but contented himself with saying that "statements as to the purported supplanting as counsel of Samuel Becker, a brilliant lawyer of high integrity, and the forced resignation of John H. Bickley, chief accountant, and recognized as one of the very ablest accountants engaged in utility regulation, are wholly unauthorized and without any official sanction whatever."

Mr. Walker promised that the investigation will go forward "without any let-up" and promised that "its results will merit the commendation of telephone users and of all those sincerely interested in the protection of the public through utility regulation."

Philadelphia Unit Ready on Rental Fight

The United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware will hold a meeting in Philadelphia September 3 to protest high rentals, said Lewen Pizor, president of the unit, who was in New York this week. In reply to a query, he declared the units which recently combined will retain their affiliation with the National Motion Picture Theatre Owners Association.

Consolidated Files Denial

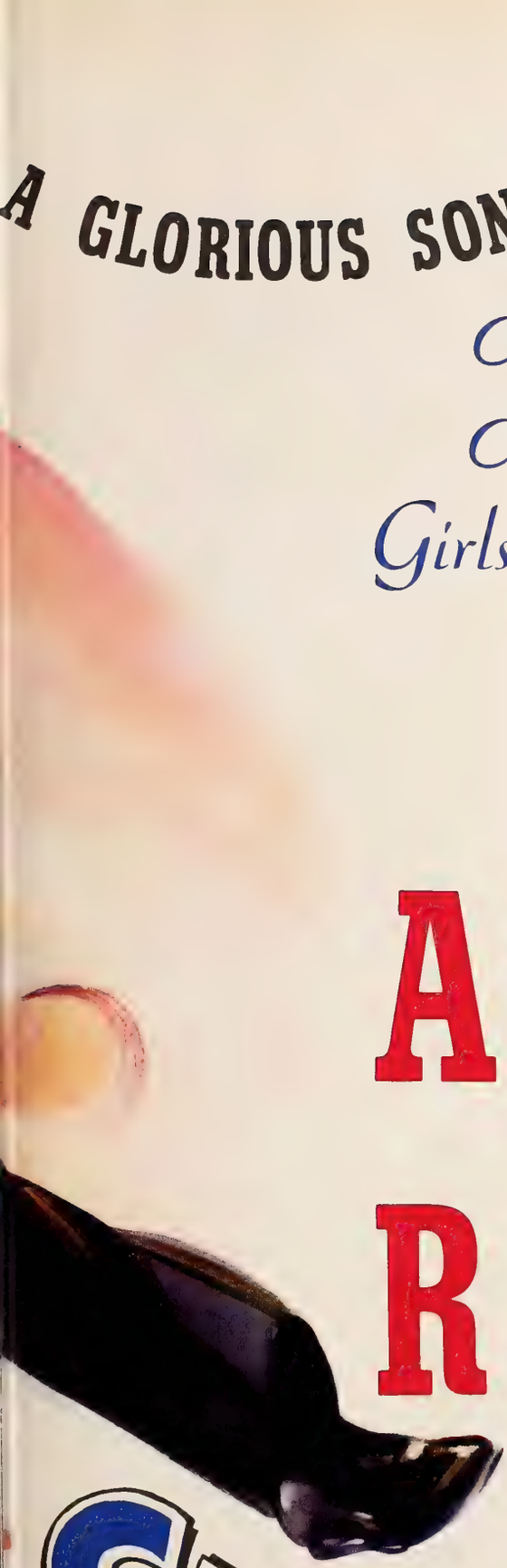
An answer setting forth a general denial has been filed by Consolidated Film Industries, Inc., in connection with the suit brought by DuArt Laboratories in New York in which it is charged that Consolidated caused a breach of contract between the plaintiff and Universal. The answer also asked that the suit be dismissed.


The queen and king of song and swing . . . . athrill in a miracle of romance and rhythm.
OPENS THIS WEEK
RADIO CITY MUSIC HALL


AMERICA'S DAZZLING DANCING STARS EXPLODE IN

A GLORIOUS SONGBURST OF GAYETY AND GLADNESS!

New dance creations!
New thrill sensations!
Girls more gorgeous than ever!



FRED
ASTAIRE
GINGER
ROGERS
IN
SWING TIME

with

VICTOR MOORE ★ HELEN BRODERICK
ERIC BLORE ★ BETTY FURNESS
GEORGES METAXA

FRED AND GINGER AWHIRL IN A SHOW WITH MAGIC MUSIC BY JEROME KERN

Composer of "Roberta", "Showboat", Etc.
LYRICS BY DOROTHY FIELDS





SIX NEW SWEET AND SWINGY TUNES
FOR THE GIDDY WORLD TO DANCE TO!

"THE WALTZ IN SWING TIME"
"BOJANGLES OF HARLEM"
"THE WAY YOU LOOK TONIGHT"
"PICK YOURSELF UP"
"A FINE ROMANCE"
"NEVER GONNA DANCE"

TRY AND KEEP YOUR FEET STILL WHEN FRED
TAPS "BOJANGLES OF HARLEM" IN BLACKFACE!



RKO-RADIO PICTURE

Directed by George Stevens... A PANDRO S. BERMAN PRODUCTION

LITHO U.S.A.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

MR. DE MILLE'S FACE IS NOW RED

THE editors and publishers of Stage Magazine, pretending for the nonce, that we're in 1911, publish their August issue with the idea of recapturing the memories of 25 years ago in theatricals and Broadway night life.

Here again are Maude Adams as Chantecler, and Minnie Maddern Fiske as Mrs. Bumpstead-Leigh. There's Ethel Barrymore in "Alice-Sit-by-the-Fire"—Ethel retired, again, the other day. Here, in 1911, music had its golden year; Caruso, Garden, Gluck and Farrar. It was the heyday of vaudeville, too, with Eva Tanguay, Nat Wills, Harry Houdini and Gertrude Hoffman, and the year of "Alexander's Ragtime Band." It was indeed a very prodigy of a year. A dear, dead, but gay and gallant year, and in all of the reckless activities of those After-Dark hours here was subtly prophesied the desperate days to be born in the great war to come.

The Stage editors use both picture and text, and idiom and fact, to uncover the dust of a quarter-century from the glamor of Broadway.

There is a letter from William Churchill DeMille, brother of Cecil Blount, and now very quiet as a motion picture director. Mr. DeMille, then of the stage, wrote from Merriewold Park, N. Y., to David Belasco, his employer, under date of July 25, 1911, reporting to the "boss" that "Men and Women," his second stage production for Belasco, looked better at the Washington tryout than Belasco's "Warrens of Virginia."

"President Taft was in a box, occupying a special chair big enough to accommodate his dignity," wrote William DeMille. "I got the thrill of my young life when he sent for me after the final curtain and told me how much he liked the play."

But it seems that at the end of the first act the audience did not respond immediately as Mr. DeMille had expected they would. So, "for almost a minute," he wrote, "I felt like a bridegroom at the altar who has just discovered he has forgotten to wear his pants."

DeMille then admits that the original title of the play—"The Machine"—"was rotten," and recalls how Belasco sent him home to think up another. "I still have the bright new dime you gave me for bringing that new title in," DeMille continued. (Editor's Note: A dime for a title—that was in the days before Samuel Goldwyn paid $65,000 for the title of "Children's Hour," and then did not use it.)

Jesse Lasky, in 1911, was running the Folies Bergere, combined theatre, restaurant and night club. The public did not respond to the idea of a theatre with tables instead of rows of seats, and so the place was closed in ignominious defeat for the young and ambitious Lasky.

"I saw Jesse Lasky the other day," continued the DeMille letter to Belasco. "You know he and Harry Harris have just lost their shirts in that Folies Bergere outfit. Jesse is going back into vaudeville and wanted me to produce a vaudeville operetta for him—all about old California. I was afraid it would interfere, so I turned over the job to Cecil, who tells me he and Lasky get along very well together." (That was at the beginning of Cecil's career. Now he's producing big "million dollar" pictures for Paramount.)

"Oh, by the way," DeMille added, "you remember that little girl, Mary Pickford, who played Betty in 'The Warrens of Virginia'? (on the stage for Belasco). I met her again a few weeks ago and the poor kid is actually thinking of taking up moving pictures seriously. She says she can make a fairly good living at it, but it does seem a shame. After all, she can't be more than 17 and I remember what faith you had in her future; that appealing personality of her's would go a long way in the theatre, and now she's throwing her whole career in the ash-can and burying herself in a cheap form of amusement which hasn't a single point that I can see to recommend it. There will never be any real money in those galloping tintypes and certainly no one can expect them to develop into anything which could, by the wildest stretch of imagination, be called art.

"I pleaded with her not to waste her professional life and the opportunity the stage gives her to be known to thousands of people, but she's rather a stubborn little thing for such a youngster and says she knows what she's doing.

"So I suppose we'll have to say goodbye to little Mary Pickford." She'll never be heard of again, and I feel terribly sorry for her."

That was in 1911.

▽

Mr. Lasky, by the way, confessed to the press the other day, while visiting Quebec, that the reason why motion picture producers chew cigars and act "queerly" is because "it's a great business to go crazy in." Mr. Lasky only recently admitted that he has won and lost several fortunes—totaling millions—in his 23 years in the film industry.

"I've been producing movies since 1913," *he told reporters in Quebec, "and sometimes it astonishes me that I still admit I'm Jesse Lasky and not Napoleon."*

▽

Theatre operating stands to influence the making of a precedent of wide interest in railroading.

Philip Davis, 29-year-old New York lawyer, has brought suit in municipal court against the New York Central Railroad to establish whether a person is entitled to a seat on a train for which he bought a ticket. He is asking $47.80 damages for having to stand on a train from Albany to New York City because there were no seats. Lawyer Davis charges there were 70 vacant seats in the Pullman cars and that the railroads should have permitted standees in the "coaches" to occupy them.

Mr. Davis got his idea for the action from the days when he was going to law school and at the same time was chief usher at the Strand theatre on Broadway, where, he explained, if excess tickets were sold at the box office, patrons were permitted to take the more expensive loge seats without extra charge. He decided to apply this logic in his present suit, contending that the railroad had plenty of time at Albany to see that not enough seats were available to handle the crowds boarding the train there and could have added an additional coach after accepting the standees' fare, but when they neglected to do so, they should have turned over the empty Pullman seats to the standees.

GRASSHOPPERS AND THE BOX OFFICE

FOR those Americans who do not live there we have found why Kansas is so good a show state. Kansans themselves are showmen and like to see how other showmen do their turn.

This is brought out in the discovery by the Topeka Daily *Capital* of "a Kansas farmer who is irrigating a small farm. He says that the grasshoppers have some system of communication. It is nearly as effective as the radio. His farm looks like an oasis in the desert, but he says that there are millions of grasshoppers that have come for miles to eat the vegetation produced by irrigation on his place. Asked how he knew these hoppers had traveled so many miles, he said that was easy. He had trapped dozens of hoppers whose feet were so tender that he hoppers made sounds of pain when they set foot on the ground.

Also he was able to locate the original habitation of the visiting hoppers by the color of their wings and the kind of sand they spit out. For example, he says that hoppers which came down from the Dakotas or southern Canada had light colored wings with brown spots and when they expectorated they emitted what is known as Dakota lime. Those who came from the region of the Homestead mine had gold-plated teeth and a sprinkle of gold dust on their wings. Those from Texas had thinner wings, stained by the waters of the Red River and the red clay taken on as they passed north through Oklahoma. He said that the Texas hoppers made a different kind of noise from that made by the Dakota and Canadian hoppers. The Texas hoppers had a sort of nasal twang and slurred their r's. He observed that they did not want to seem to fraternize with the northern hoppers.

The *Capital* editorial goes on to cite an old statute which provides that township trustees and city mayors may call out able-bodied males between 12 and 65 for the purpose of destroying locusts and migratory grasshoppers.

Independently of the *Capital's* investigations we find in the records that the grasshoppers have been plaguing communities since the biblical days of Egypt. The present plague in the midwest, the economic effects of which eventually make themselves felt on theatre box offices, has been preceded by many others that were considerably more serious. In 1856 and 1857 the pests even invaded houses and ate up shoes, curtains and cowhide boots. In 1877, the quantities of locusts were piled so high on railroad tracks that trains were delayed 10 days. Some $50,000,000 worth of grain was destroyed by locusts in 1874, working three to four inches deep, one standing atop the other, in the Mississippi valley.

As if the present hopper plague in the midwest were not bad enough, caterpillars, crickets, beetles, cutworms and even cinch bugs were joining in the festivities by the millions.

▽

Briggs is featuring a new safety bathtub with non-skid design. Paging Cecil DeMille.

EXHIBITOR CUTS NEWSREELS TO KEEP POLITICAL BATTLE OUT OF THEATRES

Real Neth Adopts Policy of Eliminating Sequences; Report Pettijohn Supplied Roosevelt with Patron Reaction Charts

In spite of the neutrality of the screen, the newsreels, in their normal coverage of the Presidential campaign, are seen as a problem likely to grow more difficult as the weeks grow nearer November. The politicians, it appears, insist on referring to audience reaction to the appearance of the candidates on the screen, and one operator has accordingly gone so far as to cut out all political sequences from newsreels shown in his four theatres.

He is Real Neth, owner of the State, Cameo, Clinton and Eastern, neighborhood houses in Columbus, Ohio. In announcing his action, he said, "If the newsreels gave each political party an even break in each issue we probably would keep them in, but when a newsreel has a sequence showing only one candidate — it doesn't matter whether it is a Republican or a Democratic scene—it annoys some fans of the other party. So we decided to use the scissors on all political sequences."

Mr. Neth's announcement was quoted in a motion picture column written by William S. Cunningham in the Columbus *Citizen* and was followed by a general survey of the politico-newsreel situation in theatres all over the city. After quoting reactions at four theatres, the Arlington, Ritz, Grandview and Hudson, in which opinion seemed about evenly divided at all shows, Mr. Cunningham says that the four managers have orders from the owners to delete political scenes which they think are deliberately unfair to either party "as the owners don't intend to use their screens to take sides in this election."

There have been no deletions yet, and the managers have not received any complaints from patrons, he adds. Mr. Cunningham's story makes no mention of the widely reported and discussed contract recently entered into by the WPA and Pathe.

One Candidate a Reel

"Meanwhile the political pot in the downtown theatres seems to have settled down to a simmer," the columnist continues. "The newsreels have been showing only one candidate in each release, with Nominee Landon getting the biggest play because of his acceptance speech and his voting in the Kansas primary. Both events were noteworthy.

"However, President Roosevelt had the newsreels to himself in one Hearst Metrotone issue. It showed him on his vacation. That same issue, by the way, had the only trace of what was interpreted by some observers as political prejudice against the President. The Roosevelt picnic sequence was followed (after the insertion of one other scene) by shots of Pennsylvania people, labeled, if memory serves, 'hunger marchers,' and in the same issue Commentator Edwin C. Hill remarked during a style revue that there was 'no regimentation' for Miss America."

Ratings Not Possible

Scattered reports from other theatres were prefaced in the column by the statement that comparative ratings were impossible to obtain because both candidates did not appear on the same newsreel.

"President Roosevelt, however, seems to have received the greater applause on the basis of these observations," Mr. Cunningham concludes.

Charles Pettijohn, general counsel to the Motion Picture Producers and Distributors of America, was reported last week to have given President Roosevelt charts and graphs showing the responses of 900 theatre audiences throughout the country to newsreels showing him and his Republican opponent, Governor Alf M. Landon.

Mr. Pettijohn refused to discuss his conference with the President, but it was reported that he left data showing that while Governor Landon's popularity had risen steadily after the Republican convention in Cleveland, President Roosevelt's curve of popular acclaim in motion picture theatres began to mount with his acceptance speech in Philadelphia and continued until he had gained back all lost ground.

DRUNKEN DRIVING SEQUENCE ATTACKED

J. J. Cavanaugh, general manager of the Chicago Motor Club, in a letter of protest to Will Hays and the motion picture industry, scathingly rebuked the producers of pictures which leave the impression of condoning scenes in which drunken and reckless driving is pictured.

Referring to a scene in the picture "Small Town Girl," which starred Robert Taylor and Janet Gaynor, Mr. Cavanaugh said in part:

"It is probable that these scenes could have been managed without the popular hero, Mr. Taylor, being shown actually driving a car while drunk. Properly looked upon, such an act is not to be considered a boyish prank. It is a thoroughly despicable act. It should not be glossed over. It should be represented in all its hideous reality.

"We emphatically protest against the continuation of such things in motion pictures and we hope that we shall have your cooperation in an effort to eliminate it, by bringing to bear the power of your office in the motion picture industry, upon the producers."

Sales Conference Held in Chicago By Grand National

The first 10 pictures in Grand National's three divisions of pictures to be produced during the coming year will be sold on a percentage basis with other groups being sold for a flat rental, Carl Leserman, vice president and general sales manager of the company, announced at the sales convention held in Chicago last week end for western and southern divisions. During the convention it was announced that Edward L. Alperson, president of the company, had signed a distribution contract with Associated British distributors in London. At the close of the meeting Mr. Leserman and Edward Finney, advertising and publicity director, left for the coast to confer with producers.

Pictures comprising the first group, according to Mr. Leserman, will vary according to territories, the rating to be flexible, as some exchanges want pictures of the second group in the first rank and vice versa. The executive added that selling will start at once.

Delegates at the convention were told that "Snow Covered Wagons," based on the Donner expedition into the far west, will be Grand National's top picture and will cost $1,000,000. It will be filmed in color against actual backgrounds.

Present at the meeting were Bradley H. Fish and Mel Hullin, San Francisco; Sam Berkowitz, Los Angeles; Joe Merrick, Seattle; Lon Fidler, Denver; Tom Tobin, St. Louis; Russel Borg, Kansas City; Lou Levy, Des Moines; Carl Reese, Omaha; Lou Patz, Milwaukee; Don Woods, Minneapolis; Ralph Peckham, Detroit, and Earl Silverman, Chicago.

The two year contract signed in London by Mr. Alperson calls for 34 pictures to be delivered by July 31, 1937, at the rate of three each month, the same ratio to be maintained during the second year of the contract. The Grand National president sailed for New York last Friday, taking with him two Associated British films for distribution, one of them being "The Lonely Road," with Clive Brook. It was indicated that Grand National plans to lend its producers to the British company for the production of films designed for distribution in the United States, but no contracts were signed in this connection.

During and after the Chicago meeting several changes and additions in the company's exchange line up were announced. The company has taken over Lon T. Fidler's Denver and Salt Lake City exchanges, formerly known as Distinctive Screen Attractions. Bill Shartin, manager of the Grand National exchange in Cleveland, announced the appointment of Bill Watmaugh and Orville Miller as salesmen.

CIRCUITS START AD CAMPAIGN TO OFFSET COMPETITION OF POLITICIANS

Comerford Group Opens Program of Newspaper Appeals in 19 Cities, Calling Attention to Pictures To Be Shown

Taking cognizance of warnings sounded from several sources within the industry that special showmanship efforts will be needed this fall to offset expected competition from the Presidential campaigners and the theatricals which they characteristically employ, the Comerford circuit in Pennsylvania has completed plans for an institutional advertising drive designed to attract and retain the confidence and patronage of the public. The Comerford interests therefore are the first national circuit to engage in the drive to defend the motion picture box office against any inroads from the radio, stage or motion picture entertainment that is expected to be used by the campaigners.

Last week Will H. Hays in Hollywood cited 40 outstanding productions as coming from the studios during the fall campaign season, and efforts will be expended in the industry to sell this group as the largest single unit of outstanding screen merchandise ever to come from Hollywood.

Other national circuits are understood to be also preparing the use of circuit-wide institutional campaigns during the sustained oratorical performance of the politicians.

Taking immediate action following warnings from several sources in the industry that special showmanship efforts will be needed this fall to offset expected competition from the political campaign, the Comerford circuit in Pennsylvania has already completed its plan for an institutional advertising drive. John Nolan, purchasing executive for the circuit, in announcing plans for the campaign, declared that improvement in the quality of product, especially marked in the last six months, "will insure results from any advertising." He said that many of the pictures scheduled for release in the next few months will practically sell themselves.

Full Page Ads for 19 Towns

The Comerford drive will be based on a series of full-page newspaper advertisements announcing product of the major companies to be exhibited during the coming season. They will be run in newspapers in 19 towns in Pennsylvania and western New York, the territory covered by the more than 100 theatres owned by the circuit. The first announcement, scheduled to run early in September, lists the 20th Century-Fox product booked for the season.

Although the series will specify the pictures to be shown, the main purpose of the drive, Mr. Nolan said, is to "sell" the Comerford name and to gain the patronage of those who at present attend the houses infrequently, if at all.

For this reason the announcements feature the signature of M. E. Comerford, chief executive of the circuit, under which is printed the following statement:

"The new show season is here! Summer swings toward Fall, and Hollywood's great motion picture studios are sending forth their new screen plays to entertain the people of the world. For more than 30 years Comerford theatres have shown the finest attractions that anyone—anywhere—has enjoyed. And what a grand new picture season these coming months will be! Hollywood has done itself proud. Brilliant stars, stirring stories, glorious music, gifted direction. You can look forward to the happiest hours you have ever spent in the theatre. M. E. Comerford has contracted for the top pictures of 1936-7. We are ready! Ready with clean, wholesome amusement for you, your family, your children. Ready with the beauty, safety, luxury of theatres offering restful relief from the cares and burdens of the day.

"As our opening salute, we announce an arrangement for showing the pictures of 20th Century-Fox Films. Thrilling, romantic screen journeys to a world where your dreams come true. Watch for these attractions at your Comerford theatre."

Following this are brief descriptions of "Ramona," "The Bowery Princess," "Sing, Baby, Sing," "Girls' Dormitory," "The Road to Glory," and "Ladies in Love." The theatres in the territory covered by each newspaper are listed at the bottom of the advertisements.

To Film School Openings

In addition to the newspaper campaign Mr. Nolan said that other plans have been made to keep the name of the circuit before the public. Tentative arrangements have been made to film the opening of schools in the various towns in September and to show these reels in the theatres. During the year, it is expected, similar events of local interest will be played up by the managers.

Mr. Nolan was enthusiastic about the quality and value of an amateur show schedule now being conducted by the circuit. Amateur nights are conducted in 12 houses, and the best acts are put together in a show which is then booked around the circuit. In some cases, the executive declared, the shows boost receipts by as much as 60 per cent. The schedule will be continued and enlarged during the fall.

Expressing great optimism for the immediate future, Mr. Nolan pointed out that the Comerford theatres are especially blessed in that they have maintained better than normal business without the aid of bank nights, give-a-ways of any kind, or double features.

"With the advent of the important pictures scheduled for the fall and with the expected results from our advertising campaign and from our other plans," he said, "we confidently believe that this season will be our best."

40 PICTURES CITED BY HAYS

Thirty-five outstanding productions were listed in MOTION PICTURE HERALD *last week, on page 24, as coming from Hollywood during the fall to offset any competition of the Presidential campaigners. In the original list, announced to the press in Hollywood by Will H. Hays, there were 40 such productions. The five additional titles included:*

"The Plainsman," with Gary Cooper and Jean Arthur—Paramount; "The Prince and the Pauper," by Mark Twain — Warner Brothers; "The Plough and the Stars," with Barbara Stanwyck, Preston Foster and the Abbey Players—RKO Radio; "Ramona," in color, with Loretta Young and Don Ameche — 20th Century-Fox, and "Rembrandt," with Charles Laughton—Alexander Korda-United Artists.

Other Operators Also Expected to Use Special Institutional and Exploitation Methods to Combat Vote-Seeking Show

Funeral Services Held for Hamlin, Trade Publisher

Funeral services for Tom Hamlin, publisher of Film Curb, who died last week in the Post Graduate Hospital, New York, were held last Sunday in the Friends' Church, Yorktown Heights, Westchester. The Rev. Harry D. Roberts officiated, and bearers were members of the local Volunteer Fire Department, of which Mr. Hamlin was a member. The services were attended by numerous prominent motion picture men. Burial was at Amawalk, N. Y.

Mr. Hamlin was born February 10, 1877, in Minneapolis, and received his education in the high school of that city. Following experience on newspapers, labor journals and the vaudeville stage, he published *Amusements* in Minneapolis, later joining the publicity department of the old First National company.

Subsequently Mr. Hamlin served on the editorial staff of the *Motion Picture News* and later was named managing editor of the *Motion Picture Journal*. He was president of the Associated Film Press.

Mrs. Hamlin, who has been associated with him for a number of years on *Film Curb*, will continue as publisher of the magazine.

WHAT'SA MATTER, YOU LOO

You Get It—and *Plenty* of It—in Those Famous
Packed Warner Westerns That Have the W
Trade Writing Happy Business Notes Like



"We have a double feature policy on Friday-Saturday. I played Dick Foran on a single bill and out-grossed the so-called specials!"—R. L. Sherman, The Strand, North Branch, Michigan

"Warners have made no mistake in making this series! The singing introduced in each has made them a unique novelty. They please both young and old!"—Walt La Pata, The Star, Poultney, Vermont

"Saturday patrons are harder to please than any other class, but they like this type of western best!" — Frank Aydelotte, The Kiowa, Hobart, Oklahoma



EVERYBODY'S FOR 'EM
EVERYBODY'S FOR MORE OF 'EM

DICK FOR

THE SINGING COWBOY

Will Be Presented Next Season In S

"THE TYPE OF WESTERNS THEY
Made That Way

WARNER B

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ROS.

THE REASON'S EASY!

The boy rides faster, shoots straighter and fights harder than any other star in pictures! Warners have him—and so have all the smartest fellows in theatre business! So take a quick tip from those busy box-offices and set a date for Dick Foran in his

Next Release September 5th

"TRAILIN' WEST"

with Paula Stone • Gordon Elliott • Addison Richards • Robert Barrat • Joseph Crehan • Fred Lawrence • Eddie Shubert

Directed by Noel Smith

GOVERNMENT TO STAGE "IT CAN'T HAPPEN HERE"

Debated "Fascist" Novel Being Dramatized for Production in Fifteen Cities by Federal Theatre Division of WPA

Sinclair Lewis' latest novel, "It Can't Happen Here," abandoned in production last February by the motion picture business on the alleged grounds that it would aggravate Fascist Italy and Germany, is nevertheless being made into a play for the public by the United States Government.

The book, which projects a Fascist regime in America, is being adapted for the stage by Mr. Lewis and a collaborator, John C. Moffitt, who is on leave of absence from the Paramount studios in Hollywood. National staging of the play is planned by the Federal Theatre Division of the Works Progress Administration, and on October 20 the curtain is scheduled to rise on productions in 15 cities.

Following announcement of Metro-Goldwyn-Mayer's decision not to produce a screen version of the book after a reputed $200,000 had been spent on scripts, casting and sets, Mr. Lewis charged that the film had been banned by Will H. Hays, head of the Motion Pictures Producers and Distributors of America, but this was denied by Mr. Hays. Louis B. Mayer, production chief for MGM, stated that the picture had been postponed for budgetary reasons. Later it was reported that the production was abandoned on the recommendation of the company's foreign department, which feared that all MGM pictures might be barred from Fascist countries if the film were released. If the flat fee of $50 per week royalty paid by the WPA Theatre for scripts is continued in this instance it is estimated that Mr. Lewis will receive $1,400 a week when the full complement of 28 companies get under way with the production.

The first productions under Federal sponsorship will be in Boston, Newark, Los Angeles, San Francisco, Denver, Chicago, New York, New Orleans, Cleveland, Dallas, Tacoma, Indianapolis, Syracuse, Detroit and either Jacksonville or Miami. The play may be produced later by 13 other companies.

In concluding arrangements with the WPA, Mr. Lewis said, "In spite of commercial offers for the dramatization of 'It Can't Happen Here,' I prefer to give to the Federal Theatre for two reasons: first, because of my tremendous enthusiasm for its work; and second, because I know I can depend on the Federal Theatre for a non-partisan point of view.

"I will give completely all of my time and work in aiding the casting, writing and rewriting with the New York City project, and will personally supervise the New York presentation."

Mr. Lewis will furnish the manuscript to the WPA Theatre directors in time for casting and rehearsals to begin in the 15 selected cities by September 7. There will be no single set of scenes or costume designs. Each company will act independently of the others, under a general co-ordinator of productions, Francis Bosworth, supervisor of play reading in the New York Play Bureau of the Federal project.

Each company will design its own sets and costumes to fit its own region, thus according the productions a dramatic direction keyed to the audiences of each section. Language or racial groups to be represented include Yiddish, English, German, Italian, Cuban and Negro.

Announcement of the plans said that Mr. Lewis and Mr. Moffitt are working at the novelist's summer home in Vermont to complete the conversion of "dramatic and stirring scenes of the novel into a new American play that faces the economic conditions of the days and challenges the future."

The book was a "best-seller" in 1935, and an intensive advertising campaign staged by its publishers immediately after Mr. Lewis broadcast his charges that the motion picture industry and Mr. Hays had "banned" the production, was reported to have increased its sales last Spring from 2,500 a week to 5,000.

Negotiations with the WPA were handled by Pat Duggan and Harold Matson, of Anne Watkins Bureau, Inc., literary agent for Mr. Lewis and Mr. Moffitt.

RCA Photophone Holds Conference

District and division managers of the RCA Photophone company met in Camden, N. J., this week to discuss sales policies and campaigns. Edwin M. Hartley, Photophone division head, and James E. Francis, Western manager, came east from the coast for the sessions.

Mr. Hartley announced that the West Coast Service Studios of New York; Burton Holmes Films of Chicago; the Metropolitan Motion Picture Company of Detroit, and the Chicago Film Laboratories, Inc., have contracted for conversion of their present RCA recording apparatus to permit utilization of RCA's new ultra-violet light process for both standard and push-pull sound track.

James Frank, Jr., assistant Photophone manager, and Frank P. Stephens, advertising, manager, attended the Camden meeting after demonstrating the RCA-Schwartzkopf criminal identification system before the Interstate Crime Commission Conference in Boston last week.

Paramount Wins Stay

An application of Paramount Pictures Corporation for an injunction against the Paramount Photos Company to restrain the latter from using the name Paramount was granted in the New York supreme court this week. Paramount Photos Company was alleged to have been taking sidewalk shots of pedestrians under the name of Paramount Movie Photos.

New Theatre Unit Headed by Pizor

Lewen Pizor, president of the former Motion Picture Theatre Owners of Eastern Pennsylvania, has been elected president of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., which combines the former group with the Independent Theatre Owners. Abe Sablosky was named first vice president; Mike Lessy, second vice president; Ben Amsterdam, treasurer; George P. Aarons, secretary; Ben Fertel, financial secretary, and Charles Segall, chairman of the board.

The board of directors will include Mr. Pizor, Mr. Sablosky, Ed Jeffries, Herman Coane, Ted Schlanger, Norman Lewis, Harry Waxman, Mike Egnal, William Hissner, Harry Fried, Dave Shapiro, Ben Shindler, David Barrist, Morris Wax, Leo Posel, Dave Milgram, Mr. Amsterdam, Mr. Segall and Mr. Fertel.

The formation of the UMPTO returns the territory to a single organization status for the first time in three years. The organization includes practically all the prominent independents as well as affiliated circuits in the territory.

Washington To Get Grand "Hussy" Opening

Washington's official circles are to attend the opening of Metro-Goldwyn-Mayer's "The Gorgeous Hussy" at the Palace Theatre late this week. The occasion will be under the auspices of the White House Correspondents Association. Guests invited include: Mrs. Franklin D. Roosevelt, Mabel Walker Willebrand, Dolly Gann, Alice Roosevelt Longworth, Mrs. J. Borden Harriman, Chief Justice Charles Evan Hughes, Governor and Mrs. John G. Pollard, Governor Harry Nice, Mark Sullivan, Merle Thorpe, Joseph P. Tumulty, Felix Morley, Eugene Meyer, Eleanor Patterson, Senator Reynolds, Senator Thomas, Arthur Krook, Marvin McIntyre, Steve Early, Cordell Hull, Henry Morgenthau, George Dern, Homer Cummings, Harold Ickes, Henry A. Wallace, Daniel C. Roper, William Phillips, J. F. T. O'Connor, J. Edgar Hoover, Harry H. Woodring, Rexford Tugwell, Anning S. Prall, Frederick A. Storm and H. L. Mencken, president of the White House Correspondents Association.

Demand Cut in Wages

Aaron Saperstein in Chicago this week declared that Allied is demanding a 10 per cent reduction in operators' salaries for the coming year. The operators, who are negotiating next year's contract, are asking for a 25 per cent increase. It is understood Allied is basing its demand on the contention that operators are overpaid at present, and that the new 2,000-foot reels will ease their work.

Warners Promote Greenberg

Fred Greenberg, former salesman of the Warner exchange at Kansas City, has been promoted to manager of the company's exchange at Indianapolis to succeed Oscar Kuschner.

MGM REVIVES ROADSHOW POLICY IN ENGLAND; "ZIEGFELD" IS FIRST

Trade Foresees Far-reaching Effect of Move; Ten Years Since Policy Was General; "Romeo and Juliet" Follows

by BRUCE ALLAN
in London

"The Great Ziegfeld" and "Romeo and Juliet" will, it seems, have a bigger effect on British trade practice than any other two pictures which could be selected from the output of the last five years.

Announced officially that, due to its length, "Ziegfeld" would go into His Majesty's theatre, Haymarket, instead of to MGM's own Empire, this statement was later supplemented by Mr. Sam Eckman, Jr., with the news that the picture would be a road show attraction, probably at theatre prices, throughout the United Kingdom.

Playing three hours, "Ziegfeld" simply will not fit into the requirement of regular motion picture theatres that three programmes shall be played daily.

Former Policy Revived

At this time, the announcement that the picture is to tour as a solo attraction has caused less comment in Wardour Street than the fact that MGM, in hiring His Majesty's theatre, is reviving a policy which, it seemed, had become obsolete with the acquirement of shop-windows by the leading distributors.

Ten years or less ago, when a big picture arrived in London the distributors hired a West End theatre—favored were the old Empire, the London Pavilion, the Palace and the now demolished New Oxford—and put on a special season, which sometimes meant a big box-office loss but always a big booking gross due to its "West End success." Some of these pictures, such as "The Four Horsemen" and "Way Down East," made real money in the special theatre, of course.

It can be taken for granted that "Ziegfeld" also will draw the money in any theatre in which it is played. It will make history, anyway, as the first picture to play in His Majesty's, built as Her Majesty's in Victoria's reign and for many years the headquarters of Sir Herbert Beerbohm Tree and his Shakespearean revivals. Tree, probably, would turn in his grave if he got the news that his "beautiful theatre" had gone movie, but the present owners are pulling their premises about quite a bit, apart from the disturbance caused by the installation of sound, in the expectation that the "Ziegfeld" season will be a long one.

Results to Dictate Course

Sharing this expectation, MGM let it be known that "Romeo and Juliet" might follow "Ziegfeld" at His Majesty's, but also that it might not. If the other picture played up to expectations, there would be a second West End legitimate house for Miss Shearer and Mr. Howard. Unofficial but intelligent anticipation at once got busy with the names of the Adelphi, the Piccadilly and the Palace—all wired.

Exhibitors, meanwhile, are wondering what "road showing" means exactly in this year of 1936. In most key cities the regular theatres, many of them famous, have completely disappeared. Closed, pulled down, converted to pictures or carrying on precariously with repertory, they were a sad lot in comparison with the modern, larger, cheaper, brighter motion picture houses around them. The Theatre Royal, in which Irving once played, is in many cases today referred to as just a dump.

To be taken for granted is that the two Metro big things will not play in this type of theatre. Equally certain, it seems, is that these pictures will not get the hundred per cent which seems waiting for them in every British city unless they play a large number of regular cinema houses.

Envisaged by exhibitors, therefore, is special exhibition of "Ziegfeld" and "Romeo" in cinemas, under a contract by which MGM and the theatre owners go into partnership, revising all regular house practices and prices for the occasion and abandoning all "continuous" arrangements in favor of a twice daily show at fixed times and possibly at theatre prices.

▽

Edwin P. Kilroe, legal adviser of Twentieth Century-Fox and representative of the Motion Picture Producers and Distributors of America, is now in London on a mission relating to the proposed adherence of the United States to the Berne Convention on international copyright regulations.

He has had a conference with Mr. M. F. Lindlay, controller of the division of industrial properties and copyrights of the Board of Trade, and describes that conference as "very satisfactory."

Mr. Kilroe is continuing his survey in European countries next week and plans to visit Paris, Brussels, Berne and Vienna. He will also confer with officials of the Irish Free State.

▽

Alfred Hitchcock finished "Sabotage" on August 7th with a big scene, on the Northolt exterior lot, of the destruction of a London omnibus in a bomb outrage, Oscar Homolka playing the anarchist.

The Jessie Matthews "Head Over Heels" will restart after the current two weeks holiday shut-down at the GB studios. Most of the picture is in the can, including the sound track of the songs, "May I Have the Next Romance?" "There's That Look in Your Eyes Again," "Head Over Heels in Love," and "Goshdarn." All of them were specially written by the Gordon and Revel team.

"O. H. M. S." is on location and will return to Northolt about August 19th. Grace Bradley has arrived for this British Army picture and John Mills has been added to the cast, in which Wallace Ford and Anna Lee are stars.

George Arliss played scenes in a set re-

Edwin P. Kilroe in London on Copyright Mission; Visiting Other Capitals During Stay; Calls Prospect Satisfactory

producing the famous "Cabinet Room" at 10 Downing Street, for "The Nelson Touch."

▽

Julius Hagen of Twickenham Studios plans a film reconstructing the historical incidents of the "Tichborne Case," which in the middle of last century was a big legal sensation and which is still one of the greatest of British *causes celébres.*

Jefferson Fargeon is writing the film story and Maurice Elvey will direct, either at Twickenham or at the J. H. studios, Elstree.

Prime concern of the producer is to find an actor capable of interpreting the personality of the famous claimant to the Tichborne millions; he was one of the fattest men on record.

Australian scenes are called for, the pretender coming from Australia, but the big dramatic moment will, of course, be his unmasking in the Law Courts.

▽

Herbert Wilcox finished shooting on the Jack Buchanan "This'll Make You Whistle" with exteriors at Hatfield Aerodrome and on the river at Weybridge.

Production of this picture has lasted just five weeks, despite many spectacular sequences. It goes temporarily into cold storage while the stage show is produced in London, and then will be released by General Film Distributors.

▽

Paderewski rlayed his first scenes for the Lothar Mendes "Moonlight Sonata" at Denham this week (August 14). He has already made the sound track of several of his piano solos. Other members of the company, and about 50 extras, gave the famous pianist exactly the same sort of royal reception he is accustomed to in concert halls, and at the end of his scenes there was the unusual occurrence of enthusiastic applause.

Marie Tempest, great English stage star, has also made her first scenes. Barbara Greene and Charles Farrell are the juveniles in this Pall Mall production.

▽

Karl Grune began shooting on the Schach-Trafalgar production of "Pagliacci" on Monday this week. It is Schach's first for United Artists and he is putting all he knows into it, including an all-star cast of singers and players: Tauber heads the first and among the latter are Steffi Duna, Arthur Margetson, Esmond Knight, Diana Napier and Arthur Chesney.

Screen play and continuity of this picture have been written by Monckton Hoffe and Roger Burford, and John Drinkwater has added lyrics.

EUROPEAN TREND AWAY FROM DOUBLE FEATURES

International Film Chamber Survey Discloses Tendency Is Toward Single Programs

by J. K. RUTENBERG
in Berlin

The International Film Chamber, which was formed in 1934 with the objective of attaining an international understanding in film matters, has just compiled an interesting review of the film situation in leading European countries.

This review reveals that the single feature bill is most widely used and that the double feature program is becoming more and more unpopular in the countries where it continues to prevail.

Out of the 18 countries that have been analyzed by the Film Chamber, ten have already turned definitely to the use of single-feature programs, while the remaining eight retain the double-feature policy in more or less favor.

Countries that have turned to the use of single feature programs entirely are Germany, Finland, Austria, Norway, Sweden and Switzerland. Denmark is preponderantly in favor of the single feature policy but a number of houses still double up old pictures. Yugoslavia and Chechoslovakia are subject to the same practice, although the dualing is even less prevalent proportionately.

Italy Subject to Regulation

Italy is more and more generally dedicated to the single-feature policy and doubling is practiced in only a few theatres, in which cases one film must already have been shown in the past season and it is prohibited to run shorts or other films when playing two features.

Countries still practicing the double feature policy, as of the date reported, regularly, are Belgium, Esthonia, France, Luxemburg, Poland, Spain, Catalonia and Hungary.

Out of a total of 24,585 theatres covered by the survey, only 9,431 houses are showing programs made up of two features, while 15,154 theatres have gone over to the single-feature policy altogether. Moreover, the exhibitor associations of Belgium, Catalonia, Yugoslavia, Czechoslovakia, Luxemburg and Poland have recently decided to adopt the single-feature policy as standard.

Hungary Goes to Single

Hungary joined the single-feature division after August 20th, when a new law goes into effect forbidding the use of two feature pictures on a single program. That will leave only about 4,000 theatres in the area covered by the survey practicing double billing. This is in sharp contrast to the condition prevailing for the past few years, when many despaired of every witnessing the return to single feature programs on the Continent.

The average length of the picture show is different in the various countries. Catalonia has the longest show, with 6,000 meters, and Italy the shortest, with 2,300 to 2,600 meters. Lengths permitted in the various countries in thousands of meters are:

Country	Meters
Belgium	3.300 to 5.000
Denmark	2.500 to 3.000
Germany	3.200 to 3.500
Estonia	3.000 to 3.300
Finland	2.800 to 3.000
France	4.200 to 5.000
Yugoslavia	2.600 to 3.000
Italy	2.300 to 2.600
Luxemburg	4.000 to 5.000
Austria	2.700 to ....
Norway	2.600 to 2.700
Poland	2.800 to ....
Sweden	2.500 to ....
Switzerland	3.800 to 4.000
Spain	3.500 to 4.000
Catalonia	3.000 to 6.000
Czechoslovaky	2.700 to 3.000
Hungary	3.000 to 5.500

In Germany the length of the program is limited to 3,200 meters without news reels and to 3,500 meters with news reels included. Beside the main film a second film may be shown which is inferior to 900 meters. The trend of Continental Europe is, therefore, directed to the single feature billing.

Sears Revises Warner Forces

Gradwell L. Sears, new general sales manager for Warners, has realigned the company's exchange structure, in order to bring about more centralized control by the district managers. There has been only one change in personnel. The new lineup, which is effective immediately, is as follows:

Robert Mochrie continues as assistant to Mr. Sears. Roy Haines, as eastern district manager, will have under his supervision New York, Albany, New Haven and Boston. Robert Smeltzer is mid-Atlantic district manager, with Washington and Philadelphia under him. Ben Kalmenson, former executive assistant to Harry Kalmine, Warner Theatres Pittsburgh zone manager, has been appointed central district manager in charge of Buffalo, Pittsburgh, Cleveland, Detroit and Cincinnati.

Leo Blank is midwest district manager in charge of Chicago, Minneapolis, Milwaukee, Omaha, Des Moines, St. Louis and Indianapolis. Fred Jack, southern district manager, will have Kansas City, Oklahoma City, Dallas, New Orleans, Memphis, Atlanta and Charlotte.

There are no changes in the territories under Jack Brower, far west district manager, who handles Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

Wolfe Cohen, as Canadian district manager, handles key Dominion cities.

Fox Theatre Assets Valued At $9,000,000

A formal report of Milton C. Weisman, receiver of Fox Theatres Corporation, covering the six months preceding June 30, 1936, has been filed in the federal court of New York. The assets are stated as $10,134,462. Liabilities are listed at the same figure. However, the receiver's valuation of the assets is placed at $9,619,313. One of the items in the assets is $7,500,000 as claims against William Fox. Mr. Weissman estimated that the provable items aggregate approximately $15,000,000 in claims against William Fox, but he explained that for present purposes the receiver has taken one-half of this sum. In the surplus account the receiver reports that the corporation is in the red for $34,467,804, most of which represents investments or advances to subsidiary companies, now worthless or uncollectable, usually charged off to surplus. There is one item for $28,693,904.

The loss for the receivership period from June 22, 1932, to June 20, 1936, is stated as $397,229.

The consolidated operating statement for six months ending Dec. 31, 1935, showed a loss of $76,714.

Cash on hand on June 30, 1936, was listed at $723,423. In the assets realized statement, there is shown a loss of $9,057,573. In the statement of liabilities liquidated the claims amount to $3,990,360. These were by the General Theatres Equipment, Inc., National Theatre Supply Co. and Fox Film Corp. Of these claims there is now in dispute the amount of $1,899,951. The statement of claims receivable, from the receiver of the Fox Metropolitan Playhouses, Inc., Skouras Theatres Corp., Bankers Trust Co. of Philadelphia, Bank of the United States and Roxy Theatres Corp. there is an amount of $96,223, but the receiver estimates that the collectable portions amount to $61,328. Investments on advances to wholly owned subsidiary companies are $1,310,191. The receiver reported that there was a loss of $2,784,896 on claims allowed. The estate account payable was $31,666. Claims not passed upon or decided amount to $8,479,981. The last item representing investments or advances to subsidiary companies now worthless or uncollectable is charged off to surplus to the amount of $28,693,904.

Meanwhile, Fox Estes Theatre Corporation, Fox New Mexico Theatre Corporation, Fox Ogden Theatre Corporation, Fox Big Horn Theatre Corporation, Fox Rainbow Theatre Corporation and Fox Lincoln Theatre Corporation have been incorporated at Dover, Delaware, to deal in photographic films of all kinds. Each listed capital of $1,000. Incorporators were R. J. Gorman, Charles N. Caldwell and Wellington Francisco, all of the United States Corporation, New York.

A representative of Hughes, Schurman and Dwight, attorneys for National Theatres, explained that the new companies have not been formed to take over new properties, but because of intercorporate reorganization which has been brought about by reason of the new revenue act.

MORE GLORY FOR "THE ROAD TO GLORY"!

HELD FOR 4th WEEK

MOTION PICTURE DAILY

"Glory" at $23,000 Is Held at Rivoli

"The Road to Glory," in its second week at the Rivoli, tallied approximately $23,000. It is being held for a third week and will continue for a fourth.

HELD FOR 2nd WEEK

MOTION PICTURE DAILY

"Glory" Smash Chicago Draw With $22,500

CHICAGO, Aug. 24.—Grosses hit the high spots on the Loop last week, with "Road to Glory" out front at the Roosevelt where the $22,500 total was $11,500 over normal.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FREDRIC MARCH • WARNER BAXTER • LIONEL BARRYMORE

in

"THE ROAD TO GLORY"

With JUNE LANG, GREGORY RATOFF • Directed by Howard Hawks

Associate Producer, Nunnally Johnson • Screen play by Joel Sayre and William Faulkner

DARRYL F. ZANUCK in Charge of Production



MERRILY IT SWINGS

Bringing happy news to showmen, wherever it plays!



SING BABY SING

with

ALICE FAYE · ADOLPHE MENJOU

TED HEALY · GREGORY RATOFF

PATSY KELLY · MICHAEL WHALEN

RITZ BROTHERS · TONY MARTIN

Directed by Sidney Lanfield. Associate Producer B. G De Sylva
Screen play by Milton Sperling, Jack Yellen and Harry Tugend
Original story by Milton Sperling and Jack Yellen
Darryl F. Zanuck in Charge of Production



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE





ALONG—



DETROIT
Neck and neck with "To Mary —with Love"!

DENVER
Knockout first week! Held over!

SAN FRANCISCO
Beating great "Private Number" biz!

CINCINNATI
Sock opening tops "Thanks A Million"!



TORONTO
Outstanding!

ROCHESTER
Off to sensational start amid audience cheers!

BUFFALO
Tremendous!

LOS ANGELES
Day-and-date, Chinese and State. 25% bigger than "Thanks A Million"!



BOOK REVIEW

MOVIE PARADE, by Paul Rotha: The Studio, Ltd., 44 Leicester Square, W.C. 2, London: The Studio Publications, Inc., 381 Fourth Avenue, New York. Engraved and printed in London. $3.50.

With a pictorial presentation comprehensive and acutely intelligent and an accompanying text, in spots biased by the cruel compulsion of words, with which he is most facile, Mr. Paul Rotha of London, author of the interesting and important "The Film Till Now," has brought forth "Movie Parade," a fascinating summary in reproductions of still pictures of what the screen has presented from Edwin S. Porter's "The Great Train Robbery" of 1903 to Mr. Alexander Korda's version of Mr. H. G. Well's "Things to Come" of the current season.

Mr. Rotha is an authority for England on what they are pleased to call the "documentary film," which might mean anything that is not fiction, but which most generally means in London and elsewhere what in the American vernacular is "just an industrial." "Documentary" in terms of film means either a picture made for advertising or one made for fun. Documentation is not a mass pastime. It may often be "theatre" but it is rarely "box office." The public is that way about it. Mr. Rotha is one of the several highly articulate young men of the period who are a bit irked by the slow progress of the motion picture in the directions of their various esoteric and special interests.

That has made it inevitable that being displeased with and therefore against the status quo of civilization, or should we say status quo ante, there is a turning to that most extensive repudiation of the heritage of yesterday and its arts, Moscow, inevitably Moscow. Like some of our so-called American commentators, Mr. Rotha sees the screen in full floration as an art under the emancipating influences of that Russia which has also liberated woman from the home and the cradle to give her the freedom of the machine gun and the tractor.

"Only, I believe," says Mr. Rotha, "in the Soviet Union might every field of cinema be developed to a degree of intellectual value fit to rank equal with the other arts."

It is inevitable, perhaps, certainly characteristic, that so many of our young critics should forget quite that "the other arts" are indeed distillations of ancient utilities and have become arts as they have been separated from their functions of utility. Now Mr. Rotha would have us believe that the Moscow movie, ever and emphatically an instrument of utility in the Red cause, a reversion as definite as history affords, represents art, and the only art attainment of the screen.

It really does not matter much, because as one leaves the region where utilities function and passes into those realms where arts are important one leaves the world of the people, the prevailing masses, pre-damned to their limitations of concept, fenced in against the greater adventures of the sensations of intellectualization by the high walls of their slight heritage and their vast mental inertia.

These young men who so clamour for the intelligent screen will some day maybe find that it is the instrument of the multitudes, whereas he who would have an intelligent audience must spend most of his time talking to himself.

But the political and international implications of Mr. Rotha's work are probably not nearly so important a part of his very competent performance as this screed would thus far tend to indicate. He has done an altogether exciting job, with many interesting and sound interpretive considerations of the meaning of what has been done by the camera. Surveying its pages one is impressed, too, with how much of significance has been done by persons entirely unaware of the doing. That, to be sure, is no indictment of the doers. The trilobite had his share in evolution and never knew it, without diminishing his contribution in the least.

Large labors of compilation are represented, and made the more significant by what must have been the eliminations. One is surprised a trifle that for all the other attentions they have in the book there seems to be nothing of Robert Flaherty's "Nanook of the North" and the Cooper-Shoedack "Grass," which, accidental as they were, cast long shadows of influence.

Better though than quibbling about omissions is to place emphasis on the magnificence of the job that has been done. No motion picture bookshelf holds the story until it includes "Movie Parade."

—TERRY RAMSAYE.

"Tale" Contest Winners Announced by WGM

Winners in the "Tale of Two Cities" nationwide essay contest conducted by Metro-Goldwyn-Mayer will sail from New York on September 16th on the Normandie, bound for London and Paris. The prizes, won by Gertrude E. Martin of Wichita, Kans., Mary C. Mink of LaCrosse, Wis., and Dorothy Welch of Clinton, Iowa, were offered by the film company in cooperation with the French Line.

Public response to the competition, conducted through the Motion Picture Producers and Distributors of America and inaugurated with the release of the film version was greater than expected.

Kennedy Book On Roosevelt Out This Week

In a volume entitled "I'm For Roosevelt," on the bookstands this week, Joseph P. Kennedy, whose most recent of several motion picture activities was as special adviser to Paramount, and author of a considerably suppressed report on the corporation, declares his enthusiastic support of the New Deal administration and explains in detail.

Mr. Kennedy, former chairman of the Securities and Exchange Commission, defends the increase in the national debt under the present regime on the ground that per capita income has increased $190 a year from $290 in 1932 to $480 now. He predicts that if government expenditures do not exceed their average for the last three years, the present tax schedule will provide sufficient revenue to balance the budget, excluding the cost of the soldiers' bonus.

"I have no political ambitions for myself or for my children," says Mr. Kenndy, "and I put down these thoughts about our President, conscious only of my concern as a father for the future of his family and my anxiety as a citizen that the facts about the President's philosophy be not lost in a fog of unworthy emotion."

Statistics gathered by Mr. Kennedy during and after his term as SEC chairman are used by him to support his contention that the President's policies have brought the country out of bankruptcy.

"In the simple and direct language of the business man," the summary printed on the cover of the book declares, "Mr. Kennedy covers the problems of the national debt, unemployment and relief, money and devaluation, the agricultural situation, taxation, securities legislation and the other crucial questions of the day."

In elaborating his basic theme that the increase in the national debt is well within the limits of safety and is justified by the corresponding increase in per capita income, Mr. Kennedy estimates that the aggregate national income at the inception of the Roosevelt administration amounted to only $36,000,000,000 a year, as contrasted with $60,000,000,000 which he believes to be the current rate of the nation's earnings.

"This represents," he continues, "an increase of $24,000,000,000 over the national income at the inception of the Roosevelt administration. The per capita increase is approximately $190 per annum. No individual would be criticized if, as a result of borrowing $120 at the cost of $3 per year, he succeeded in raising his salary $190 per year. On this basis, should we condemn or commend the administration?"

Among the indices of the rise in national wealth, the author cites the advance of $42,000,000,000 in the market value of stocks and bonds listed on the New York Stock Exchange from the lowest levels of 1932. The book is published by Reynal & Hitchcock, Inc.

Max Blumenfeld Dead

Max Blumenfeld, San Francisco theatre man, died at his home in San Rafael. He was the father of Joseph Blumenfeld, active in coast theatre circles.

CANDIDATES FOR GLORY





On September 4th Paramount gives you Gary Cooper and Madeleine Carroll in "The General Died at Dawn." We do not have to tell you the popularity of those two stars. Yet, frankly, we believe, that their present box-office importance is as nothing compared with the glory which will be theirs when the world gets its first glimpse of them in this picture.

For Clifford Odets, America's most brilliant young playwright, has fashioned from Charles G. Booth's dynamic novel of war-torn China a screen play which will add a new and lasting lustre to their names. With twice the drive, the emotional impact of "Shanghai Express", this powerful story of a bold man's love for a beautiful woman has all the elements of true box-office importance.

Directed by Lewis Milestone, with a supporting cast which includes such veterans of success as William Frawley, Dudley Digges, Akim Tamiroff, Porter Hall, and J. M. Kerrigan, given a typical Paramount double A production, with a musical background by the sensational young composer, Werner Janssen, *"The General Died at Dawn" is sure to be a triumph not only at the box-office but in the hearts and minds of the millions who will thrill to the sweep of its greatness.*

Turn please

STAR GREATNESS



These are actual clips from the rushes of "The General Died at Dawn"

STORY GREATNESS



DIRECTORIAL GREATNESS



PRODUCTION GREATNESS



GARY COOPER and
MADELEINE CARROLL
in "The General Died at Dawn"

with William Frawley, Dudley Digges, Akim Tamiroff, Porter Hall, J. M. Kerrigan. Screen Play by Clifford Odets. Based on a story by Charles G. Booth. Directed by Lewis Milestone

Paramount Pictures

FILMS AT SALZBURG FESTIVAL WIN PRESS, PUBLIC APPROVAL

Motion Picture Welcomed by Music, Stage, Art Leaders as Proper Addition; World Figures Are in Attendance

by DR. ADOLF NICHTENHAUSER
in Vienna

In the framework of the Salzburg Festivals the film was included for the first time this season when MGM showed "The Great Ziegfeld" as a European première at Salzburg on August 2, and, on August 9, "Romeo and Juliet" as a world première. On the day preceding each of these there was a show given to the international press. After the premières there was to be but one more performance of each film.

In order to understand the importance of these openings it is necessary to say a few explanatory words about the Salzburg Festivals. Salzburg, the birthplace of Mozart, is a rather small town, splendidly situated in a wide, hilly valley enclosed by high Alpine mountains. The Prince-Archbishops who were rulers of Salzburg till 1803 were powerful lords and great lovers of art. As soon as in the eleventh century they commenced with the building of the gigantic fortress, Hohensalzburg, visible in its height from almost every part of the town. In later centuries, especially in the seventeenth and eighteenth, a great number of magnificent churches, palaces, and, in the surroundings, plaisances were erected, in which the art of Austrian barock successfully mingled with that of Italy.

Reinhardt Staged "Everyman"

In 1920 Max Reinhardt had the idea to stage the old play of "Jedermann" (Everyman) in front of the Dome. This served as the nucleus of the Salzburg Festivals and thus gained the important place for them they are holding today. Musical performances have, however, superseded the dramatic ones since then.

In performances of the most famous operas, in concerts, in the recitals of religious music in the Dome, and in serenades, the most outstanding conductors and singers take a part, as Maestro Toscanini, Bruno Walter, Charles Kullmann, Mariano Stabile, and Lotte Lehmann.

The dramatic performances include "Jedermann" and Goethe's "Faust," the latter being also shown in the open air, at the foot of a rock onto which the settings are fitted.

From the end of July till the end of August the famous and less famous members of the world of music, stage and literature from all parts of the world meet here, together with an international, high-class public, among which the Americans and the English prevail.

Films Climax Big Day

The day of the press performance of "Romeo and Juliet" was a big day indeed, for on that same day the much looked forward to grandiose performance of "The Meistersinger von Nürnberg," conducted by Toscanini, took place. But still more agitated was the Sunday of the world première, when King Edward VIII visited Salzburg unexpectedly, and Italy's Crown Prince arrived, accompanied by representatives of the Austrian government. Thousands of people and cars crowded the streets all day and the traffic could certainly compete with Broadway.

Thus one can understand what the inclusion of the motion pictures must mean in this frame. The premières took place in a small movie house. At "The Great Ziegfeld" a very choice public included amongst others: The Salzburg State Government, Toscanini, Chaliapin and Stabile; at "Romeo and Juliet": The American Minister in Vienna, Mr. Messersmith; Max Reinhardt, and many famous European writers, artists and actors.

"Romeo and Juliet" impressed this critical public very deeply and was much applauded.

Max Reinhardt said to me: "I find the picture lovely, charming! The vital manner in which the film immediately plunges into the action is grand. The story is, as a whole, brilliantly told. Norma Shearer is wonderful. The film is excellent, it interests me extremely. The filming of Shakespeare's dramas is a problem that puzzles me greatly—a favorite idea of mine."

To the question if he himself would again film a Shakespearean play, Max Reinhardt replied: "Not for the moment. As soon as I have done with my work in Europe I shall go back to the States to direct 'Danton,' based on the play by Romain Rolland. I am now occupied with the scenario of that film."



At left Max Reinhardt, seated with Mrs. Reinhardt (Helene Thimig), chats with Dr. Paul Korets, film attorney, standing, at the screening of MGM's "Romeo and Juliet" at the Salzburg Festivals, August 9.

"Romeo and Juliet" Praised by Max Reinhardt; "Great Ziegfeld" Given European Premiere; Sets Precedent

Difficulties Were Overcome

The fact that the film made its début at the Salzburg Festivals is due to the endeavors of Mr. Felix Bernstein, manager of the MGM Vienna branch. He had the idea and succeeded to realize this plan after difficult negotiations with the Salzburg State Government. (The Festivals are an official institution.) The echo this new introduction has found can be judged by the fact that the project of steady Film Festivals at Salzburg is being vividly discussed in Vienna.

The press comments on "Romeo and Juliet" are on the whole favorable here, although some objections are raised. "Shakespeare's drama was altogether perfectly filmed" (*Neue Freie Presse*). "The work George Cukor has done shows great achievement of taste" (*Der Morgen*). "The immortal work is brought so close to us as only the film is able to do it" (*Die Stunde*). "John Barrymore's Mercutio does the greatest justice to the piece" (*Neues Wiener Journal*).

Drama Festival Speaker Sees Revival of Stage

Hope for the legitimate theatre was seen by Barrett H. Clark, director of Play Service for the Dramatists Guild, in a speech given at the Mohawk Drama Festival at Union College, Schenectady. Mr. Clark urged the increasing development of the non-professional theatre as an outlet for the many young and promising playwrights. He named as the seven most original playwrights since 1920 Eugene O'Neill, Marc Connelly, Maxwell Anderson, George Kelly, Philip Barry, Sidney Howard and Paul Green.

Set Film Scholarship

A scholarship at the Royal Academy of Music in London, Eng., has been established by London Films in honor of the late George Grossmith, British actor and film pioneer. Alexander Korda said the scholarship is designed to discover and encourage film talent.

Revnes on LeBaron Staff

Maurice Revnes has been signed to a Paramount contract as a producer on the staff of William LeBaron. Mr. Revnes was recently with Metro-Goldwyn-Mayer and is credited with "Suzy."

NASHVILLE PAPERS BAN FREE FILM PUBLICITY

But Sunday Amusement Page Is Continued; Too Early to Judge Effect, Says Sudekam

Convinced that "the unwarranted amount of so-called publicity which our newspapers have been carrying is beginning to undermine reader confidence," the Nashville, Tenn., newspapers have entered into an agreement to reduce free publicity about motion pictures, radio and other subjects to an absolute minimum.

In a joint statement to all advertisers, the heads of The Nashville *Banner* and The Nashville *Tennesseean,* announced:

"In the mutual interests of you and ourselves, effective immediately, we have decided to discontinue publicity stories and pictures, except in those instances where the subject discussed is one of such public news interest that it would be deserving of comment in our newspapers without regard to advertising, or when such publicity is included in the charge for advertising."

Daily theatrical notices are eliminated entirely, but the Sunday theatrical page and picture layout are continuing. Nashville papers have never made much effort to print reviews of new pictures from day to day. Copy for the Sunday page has invariably been "puff" material supplied by the theatres.

Trade names are being eliminated from the radio columns, although, strangely, radio news and pictures have not been included in the publicity ban.

Nashville theatres apparently are not yet too disturbed by the situation. Tony Sudekum, president of the Crescent Amusement Company, largest middle Tennessee theatrical and motion picture enterprise, states: "The usual publicity is given on Sunday, with a page or more devoted to the coming week's programs, with pictures in a layout. The ruling applies to the week-day stories, but where there is a picture or program of special interest, the exception is made, as was the case with the review on 'The Green Pastures.' As the ruling has not been in effect a month, it is too early to judge of its bearing on our exploitation campaigns."

Nashville's theatres affected by the ban include the Belmont, Bijou, Capitol, Elite, Fifth Avenue, Gay, Knickerbocker, Lincoln, Paramount, Princess, Rex, Vendome and Woodland. These houses, catering to Nashville's 137,000 inhabitants, have depended considerably on the two newspapers to reach the 73,260 subscribers of the *Banner* and the 72,191 subscribers of the *Tennesseean.*

36 YEARS AN EXHIBITOR, IS OWN PROJECTIONIST

John Carneris, owner of the Virginia theatre in Bakersfield, California, who is starting his 36th year as a west coast exhibitor, acts as his own projectionist, with his son, Eugene, handling the front of the house.

Mr. Carneris came to this country from Greece in 1890 and started operating nickelodeons in the west in 1900.

Fox Testifies To $1,000,000 Made in Gifts

After attempts were made by counsel for creditors to trace two $200,000 checks, the hearings in the voluntary bankruptcy action brought by William Fox, the former motion picture magnate, in Atlantic City, were adjourned and the scene shifted to another courtroom, where a California corporation is trying to set aside the gift by Mr. Fox of his estate at Woodmere, L. I., to his wife, Eva, who later took the stand.

Within a short time after selling his Fox Film and Fox Theatre holdings for $15,000,000 in 1930, Mr. Fox made gifts totalling more than $1,000,000, but in all his life, he testified, he never made a bond on a property and only once did he ever sign as guarantor on a mortgage. The answers were for use in the suit which was brought by the Capital Company of California, and were not directly related to the bankruptcy proceedings.

The gift of the Woodmere place was made on April 14, 1930, which, according to counsel, was just a week after Mr. Fox received the $15,000,000 for his holdings. Mr. Fox swore that so far as he could recall he paid off all debts at once, including $1,925,000 in bank loans, and by the end of that week was entirely solvent.

Cites Gifts Made

Mr. Fox promised to supply a complete statement of all the gifts made. Besides the state, he listed, offhand, $100,000 to Benjamin Reass, one of his New York attorneys; $100,000 to Claudius Huston, "personally and not in his capacity as Republican National Committee chairman"; $100,000 to James Francis Burke, Pittsburgh lawyer; $200,000 to Jack Leo, a relative, and $100,000 to Joseph Leo.

Before the bankruptcy hearings adjourned last week, Herbert Leitsteen, bookkeeper for Mr. Fox, was ordered by Federal Referee Robert E. Steedle to prepare a financial statement of Fox assets and liabilities as of January 1, 1930. This was requested by creditors' counsel after they had questioned Mr. Leitsteen on some earlier testimony and won an unqualified assertion that such a statement could be made up entirely from the Fox books with "some little memorandum."

Mr. Leitsteen denied any recollection of the whereabouts of the memoranda, but said that he knew that he had them. Walter Hanstein, for the creditors, reported that "no statements with the forwarding balances of William Fox have been turned over to the trustee."

Counsel Charges Evasion

David Katz of New York, for the creditors, protested that "Leitsteen has been evasive and always left an opening. The time should come when they can say, 'We have all the records.'"

Previously counsel spent a whole day questioning Mr. Leitsteen concerning two $200,000 checks. One was drawn by Mr. Fox to his order and against his own bank account in April, 1930. The bookkeeper said he could not recall what had been done with the money. He was then questioned about a check drawn by Mr. Fox to his own order on January 24, 1932, and voided on the same day. He was unable to remember anything about this transaction. He also was unable to remember the reason for the drawing of a $200,000 check by the All-Continent Corporation, which, when cashed, bore the endorsement of an attorney employed by Mr. Fox.

Mr. Leitsteen said he could not remember whether or not Mr. Fox gave his daughter, Mrs. Belle Schwartz, $200,000 at about this time.

CHILDREN PREFER FILMS TO RADIO

Going to the movies is the favorite recreation for most boys and girls, a recent survey of the recreational preferences of children disclosed. The survey was conducted by the Columbia University Press and ascertained the preferences of 4,345 children, aged 10 to 13, in New York City.

Attendance at motion picture theatres, reading the comics and listening to an orchestra on the stage, all outranked listening to programs on the air in the juveniles' likings.

Mention of Bank Nights In Advertising Banned

John A. Fleissner, postmaster at Milwaukee, has advised newspapers that "Bank Night" is considered a lottery under postal laws regardless of decisions in the courts to the contrary.

Breach of contract action has been brought against Lowell Wilhelm, manager, and the Nivoli Theatre Corporation, operator of the Logan theatre in Noblesville, Ind., by Mrs. Bessie Stewart who claims that she was not given a $40 award when her name was called as a "Bank Night" winner, although she was in the theatre at the time.

A point in the "Bank Night" controversy in progress in Salem, Ore., was won by Carl A. Porter, manager of Warner's Elsinore, when he gained permission to operate until September 21. Mr. Porter claimed that the game represented advertising and did not constitute a lottery. The test case is being watched by all Oregon theatres.

Blackstone Agency Moves

The Blackstone Agency, headed by Milton Blackstone, has moved from its Fifth Avenue offices to the RKO Building in Rockefeller Center.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Swing Time

(RKO-Radio)

Musical Comedy

This new film featuring the already highly established team of Fred Astaire and Ginger Rogers, which has danced, clowned and sang its rhythmical way into the respected annals of box office history, as evidenced by every national exhibitor poll yet conducted, serves definitely to increase the team's prestige as a top money combination.

For sophistication, new and catchy music, artistically impressionistic dancing, sparkling comedy and dialogue, handsomely contrived settings and general excellence of production this musical unfolds with a synchronized rhythm surpassing all Astaire-Rogers vehicles to date.

Exhibitors have everything to sell. This is undoubtedly the picture showmen have been waiting for to compare favorably with "Top Hat." It is fine mass entertainment.

Astaire and Rogers are new, fresh and invigorating in sophisticated dance ensemble and romantic interlude. Victor Moore brings a different and laughable characterization to the screen in his comic role as a skillful maestro of legerdemain. Helen Broderick as his teammate in comedy gives her usual standout performance. Eric Blore as the gracious dance master appears briefly, but garners a substantial number of laughs which leave the audience wanting more. These names provide added incentive for smart showmanship.

George Stevens' direction is the very essence of rhythm and smoothness carried off in light vein and swift tempo. All performances suggest ease and confidence of characterization and are of a high calibre.

Reviewed at the Pantages theatre, Los Angeles, regarded as a "tough" preview house, where the picture drew rounds of enthusiastic applause from the entire audience.

WATT, Hollywood.

Produced and distributed by RKO-Radio. A Pandro S. Berman production. Directed by George Stevens. Music by Jerome Kern. Lyrics by Dorothy Fields. Screen play by Howard Lindsay and Allan Scott. From a story by Erwin Gelsey. Musical director, Nathaniel Shilkret. Art director, Van Nest Polglase. Associate, Carroll Clark. "Silver Sandal" set and "Bojangles" costumes by John Harkrider. Photographed by David Abel. Photographic effects by Vernon Walker. Set dressing by Darrell Silvera. Dance director, Hermes Pan. Gowns by Bernard Newman. Recorded by Hugh McDowell, Jr. Sound cutter, George Marsh. Edited by Henry Berman. Assistant director, Argyle Nelson. P. C. A. Certificate No. 2273. Running time, when seen in Hollywood, 100 minutes. Release date, September 4, 1936. General audience classification.

CAST

Lucky ..... Fred Astaire
Penny ..... Ginger Rogers
Pop ..... Victor Moore
Mabel ..... Helen Broderick
Gordon ..... Eric Blore
Margaret ..... Betty Furness
Ricardo Romero ..... Georges Metaxa

I'd Give My Life

(Paramount)

Drama

This is a direct picturization of "The Noose," by Willard Mack and H. H. Van Loan, which enjoyed such vast popularity as a stage play several years ago as to become the often unacknowledged forebear of many motion pictures having as their big situation that of the doomed man on the gallows, the governor in his mansion pondering the matter of a pardon, with relatives, friends and the audience pleading for the murderer's life. It was inevitable that not all of these derivatives should be as soundly constructed and logically developed as the original. That is beside the present case. This is the original.

In the picture as in the stage play suspense is carefully, methodically built up. There is at no time a question as to the convicted man's guilt. Only his justification is disputed and only he and the audience are in full possession of the facts pertaining to it. Out of this dramatic situation the picture draws its strength.

Tom Brown is cast as the young man sentenced to death for the unexplained murder of a racketeer, foe of the newly elected governor. Sir Guy Standing plays the governor, whose wife's sympathy has been attracted to the boy's case. The boy is determined to die rather than reveal that he killed the racketeer because he had discovered himself to be the gangster's son by a former marriage to the governor's wife and that the dead man had planned to use the fact against the chief executive. The boy's sweetheart, played by Frances Drake, and members of the governor's family work out the conclusion, which is of satisfying character.

Reviewed at the Rialto theatre, Times Square, where it was billed as "The Noose" and appeared to please a midafternoon audience.

WEAVER, New York.

Produced by Richard A. Rowland. Distributed by Paramount. Directed by Edwin L. Marin. Screen play by George O'Neil. Additional dialogue by Ben Ryan. Stage play by H. H. Van Loan and Willard Mack. Music and lyrics by Con Conrad and Herb Magidson. Music direction by Boris Morros. Art direction, Ralph Berger. Photography, Ira Morgan. P. C. A. certificate No. 2,427. Release date, August 14. Running time, 81 minutes. General audience classification.

CAST

Gov. Bancroft ..... Sir Guy Standing
Mary Reyburn ..... Frances Drake
Nickie Elkins ..... Tom Brown
Mrs. Bancroft ..... Janet Beecher
Buck Gordon ..... Robert Gleckler
Mrs. Bancroft, Sr. ..... Helen Lowell
Conly ..... Paul Hurst

36 Hours to Kill

(20th Century - Fox)

Comedy-Drama

Here they are again, the gangster, the G-man and the reporter, but here, too, is effective narration, stimulating production, smooth performance and, consequently, sound, brisk entertainment. Here, therefore, is not merely another gangster picture, or another G-man picture if you prefer that term, but a fast, exhilarating bit of fiction protrayed by players who fit their roles and directed by a man who knows how to tell a story.

Lacking names that are celebrated for self-sustaining box office magnetism, the production suggests exploitation bringing out the constituent story factors and containing definite assertion of entertainment values. Speed, vigor and melodrama, without sacrifice of plausibility, may be relied upon.

The story centers about Duke Benson, who becomes Public Enemy No. 1, and his efforts to collect a sweepstakes prize without revealing his identity. A girl reporter, a G-man, a sleeping car porter and the gangster's confederate and sweetheart figure in incidents of a 36-hour train-ride marked by many complications. The reporter and the detective contract a matrimonial attachment at the close of the picture, which ends both satisfactorily and logically.

Reviewed at the Palace theatre, New York, where the picture shared screen time with "The Green Pastures" and gave excellent account of itself as measured in terms of audience attention and comment. WEAVER, New York.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol Wurtzel. Directed by Eugene Forde. Screen play by Lou Breslow and John Patrick. Story by W. R. Burnet. Assistant director, Samuel Schneider. Art director, Duncan Cramer. Photography, Arthur Miller. Film editor, Louis Loeffler. Musical director, Samuel Kaylin. P.C.A. Certificate No. 2443. Release date, July 24. Running time, 65 minutes. General audience classification.

CAST

Frank Evers ..... Brian Donlevy
Anne Marvis ..... Gloria Stuart
Duke Benson ..... Douglas Fowley
Jeanie Benson ..... Isabel Jewell
Flash ..... Stepin Fechit
Dr. Borden ..... Julius Tannen
Hazy ..... Warren Hymer
Simpkins ..... Romaine Callender
Doyle ..... James Burke
Conductor ..... Johnathon Hale
Gertrude ..... Gloria Mitzi Carpenter
Rickert ..... Charles Lane

Don't Turn 'Em Loose

(RKO Radio)

Modern Melodrama

Following closely in the wake of news headlines and editorial comment condemning weaknesses in parole systems throughout the country, this picture is strong, dramatic entertainment simultaneously striking bitterly at the relenting parole boards which allow habitual criminals to drift easily from behind prison bars to a lawless life in the open. Certain improbabilities of the story are successfully overcome by direction and characterization which mould the tale into a compact and highly dramatic chronicle of present-day life. Sometimes harsh and straight from the shoulder, the film serves its purpose and has direct appeal at the box-office to audiences who like "raw meat" entertainment.

Showmen have a timely opportunity to cash in on exploitation through current blasts of the nation's press against the parole system. This one, however, is definitely for adult consumption.

The story, adapted by Harry Segall and Ferdinand Reyher from the Thomas Walsh yarn, "Homecoming," has to do with Bruce Cabot as an underworld rat who kills and loots for the thrill that's in it. His paroles come easy. Preying on the sympathies of a parole board, he gets out of jail through various plants, such as having a fake wife and baby plead his cause. Meantime he lives a Jekyll and Hyde existence with his family, seeing them only when he is not allegedly in South America on business.

All goes smooth until Lewis Stone, Cabot's father, is appointed to the parole board. A dramatic climax is reached when Stone sides in with the parole board in releasing Cabot in order to offer protection to his family's name as well as to provide a harmonious setting for the marriage of his daughter, Betty Grable, to a young banker, John Arledge. James Gleason, a hard boiled cop, finally arranges a plant and Cabot is caught in the act of looting a safe. The dramatic highpoint is the killing of Cabot

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by his own father, Stone, who by the act eases his conscious for letting the rat out on parole.

Performances of the principals are highly commendable. Ben Stoloff has directed with intelligence, never losing a dramatic punch where one was to be achieved.

The principal asset in selling this one is offered in newspaper headline and editorial treatment of the subject. In addition there is a genuine family twist. Vigorous, timely drama is the showmen's forte.

Reviewed at the RKO Hillstreet theatre, first run house, where it followed "Mary of Scotland," and the audience was apparently gripped by the stark drama and obvious frankness of the picture. WATT, Hollywood.

Produced and distributed by RKO-Radio. Directed by Ben Stoloff. Associate producer, Robert Sisk. Screen play by Harry Segall and Ferdinand Reyher. Suggested by Thomas Walsh's story, "Homecoming." Assistant director, Ivan Thomas. Edited by William M. Morgan. Art director, Van Nest Polglase. P. C. A. Certificate No. 2417. Release date, August 28. Running time, 66 minutes. Adult audience classification.

CAST

Mr. Webster	Lewis Stone
Daniels	James Gleason
Bat Roberts	Bruce Cabot
Letty	Louise Latimer
Mildred	Betty Grable
Grace	Grace Bradley
Mrs. Webster	Nella Walker
Attorney Pierce	Frank M. Thomas
Vic	Harry Jans
Walter	John Arledge
Pete	Frank Jenks
Mary	Maxine Jennings
Joe	Gordon Jones
Al	Addison Randall

King of the Royal Mounted

(20th Century - Fox)

Northwest Drama

Where outdoor action films are looked upon with high favor from a box office receipt angle this picture is qualified to do good business with its generous supply of melodrama. Beautiful mountain scenery excellently photographed by the camera is a selling angle not to be overlooked by the exhibitor for lobby advertising. The title speaks for itself and should be a dependable factor for action advocates and the youngsters.

The story has no particularly unusual twists and features the mountie getting his man in the routine manner. However, author Zane Grey's name is a key selling point.

Robert Kent is the sergeant of the Royal Mounted who takes a continual ribbing from his barracks mates because of the lack of excitement in their part of the north woods. Things start popping when Rosalind Keith arrives on the scene accompanied by her attorney, Alan Dinehart. A mining claim shared by Miss Keith's father with Frank McGlynn, Sr., is the point in question. McGlynn wants to give Miss Keith her rightful due, but Dinehart is bickering for an outside settlement under threat of court action so he can make off with a major portion of the proceeds. The climax features a scuffle beween Dinehart and McGlynn in which McGlynn is killed.

Meanwhile, romantic aspirations are evident between Kent and Miss Keith. Dinehart finally talks Miss Keith into accompanying him in a getaway and a chase ensues across mountain tops and precipices with Kent getting his man.

Previewed at the Orpheum theatre, Los Angeles. Audience reaction fair. WATT, Hollywood.

Produced by Sol Lesser. Distributed by Twentieth Century-Fox. Directed by Howard Bretherton. Story by Zane Grey. Screen play by Earl Snell. Production manager, Edward Gross. Assistant director, Phil Lord. Film editor, Robert Crandall. Art director, Lewis J. Rachmil. Photography, Harry Newman. P. C. A. certificate No. 2,479. Release date, Sept. 11. Running time, 60 minutes. General audience classification.

CAST

King	Robert Kent
Helen Lawton	Rosalind Keith
Becker	Alan Dinehart
Dundas	Frank McGlynn, Sr.
Sneed	Arthur Loft
Slim Blandon	Grady Sutton
Smith	Jack Luden
Indian Joe	Artie Ortego

Draegerman Courage

(Warner)

Drama

Warners have come to the foreground once more with a timely, dramatic tale adapted from an incident bannerlined by the country's daily press several months ago. The story tells of the heroic work of draegermen, who form the rescue squads in the event of mine disasters, and parallels the tragic entombment of three men in the recent Nova Scotia mine cave-in.

Lacking in strong draw names, with the exception of possibly Jean Muir, the picture relies upon revival of the yarn's news value for exploitation purposes. The story is good average entertainment, contains a healthy punch and is neatly balanced by restrained characterization and direction which keeps it well above the melodramatic.

Barton MacLane is the hero of the piece, portraying an heroic draegerman who fights with his boss, Robert Barrat, continually for necessary mine improvements. He is enamored of Jean Muir, daughter of the kindly mining district doctor, Henry O'Neill. Two mine rescues are effected in the film, with the last one involving MacLane's enemy, Barrat, who has conserved on reinforcement materials to reinforce his pocketbook. Here the film reaches its apex with the dramatic rescue of Barrat and his companions from the mine by MacLane.

The romantic thread is subordinated to strong two-fisted action.

Louis King's direction is well done and in good taste with all characterizations well balanced. Successful news exploitation capitalizing on the current disaster should get this one off to a good start.

Reviewed at Warner Brothers' Forum theatre, a neighborhood house catering strictly to the indicated type of trade. Good reaction. WATT, Hollywood.

Produced and distributed by Warner Brothers-First National. Directed by Louis King. Screen play and story by Anthony Coldeway. Assistant director, Elmer Decker. Art director, Hugh Reticker. Dialogue director, Irving Rapper. Photography, Gilbert Warrenton. Film editor, Jack Killifer. P. C. A. Certificate No. 2356. Release date, undetermined. Running time, 60 minutes. General audience classification.

CAST

Ellen Haslett	Jean Muir
Andre Beaupre	Barton MacLane
Dr. Thomas Haslett	Henry O'Neill
Martin Crane	Robert Barrat
John McNally	Addison Richards
Mary Haslett	Helen MacKellar
Pete	Gordon Oliver
Dr. Hunter	Joseph Crehan
Suzanne	Priscilla Lyon
Maxwell	Walter Miller
Steve	Herbert Heywood
Captain Harper	Ben Hendricks

The Texas Rangers

(Paramount)

Western Drama

This film chronicles the growth of a state from a wild, reckless and barbaric frontier to a law-abiding citizenship. Heart interest, comedy and drama are handled in a style which lifts the picture far above the common run of western vehicles and gives it general audience appeal in deluxe houses as well as neighborhood situations. In addition there is the name power of Fred MacMurray, Jack Oakie and Jean Parker. The pictorial content of "Texas Rangers," however, holds major attraction for the male contingent, due to the rough and hard nature of the historical theme.

Action and pathos to a great degree softens the rough edge of the film, which revolves around MacMurray and Oakie, two renegades, who, in order to serve their own purposes, sever relations with their partner in crime, Lloyd Nolan, and join up with the Texas Rangers. The weblike romance is woven between MacMurray and Jean Parker, daughter of Edward Ellis, a southern major, but becomes subordinant to the ridin', shootin' and fightin'.

The plot gains momentum when MacMurray and Oakie yield to the lure and color of the Texas Rangers, leaving Nolan to play a lone outlaw game, although the three continue to retain a strong bond of friendship despite being pitted against one another. Climatic impact is achieved with the death of both Oakie and Nolan. The death of Oakie, who throughout plays a superb blend of care-free comedy and pathos, is a shock to audiences and failed to have a favorable reaction on preview patrons.

Director King Vidor has drawn a vivid picture of the trying times of the period, at the same time combining fictional entertainment far reaching in appeal.

All cast performances are of the high calibre, including those of Bennie Bartlett, Frank Shannon, Frank Cordell, Richard Carle, Jed Prouty, Fred Kohler, Sr., and George Hayes. The photography of Edward Cronjager is effectively striking for beauty and story continuity.

An adequate song plug may be found in "I Can't Play My Banjo with Susanna on My Knee," sung by Oakie.

The picture fits in nicely with the current publicity on the Texas Centennial. The cast names and the robust plot of the feature, plus historical interest, are additional selling angles for showmen.

Previewed at the Fox Wilshire Theatre, Beverly Hills. This is a second run house. Played against "Suzy" with favorable results save for the Oakie death scene, which was greeted with definitely unfavorable reaction from the customers. WATT, Hollywood.

Produced and directed by King Vidor. Distributed by Paramount. Assitant director, Russell Mathews. Story by King Vidor and Elizabeth Hill. Screen play by Louis Stevens. Data from Walter Prescott Webb's book, "The Texas Rangers." Art director, Hans Dreiper and Bernard Herzburn. Edited by Doane Harrison. Photography by Edward Cronjager. Musical director, Boris Morros. P. C. A. certificate No. 2,391. Release date, August 28. Running time, 93 minutes. General audience classification.

CAST

Jim Hawkins	Fred MacMurray
Wahoo Jones	Jack Oakie
Amanda Bailey	Jean Parker
Sam (Polka Dot) McGee	Lloyd Nolan
Major Bailey	Edward Ellis
David	Bennie Bartlett
Capt. Stafford	Frank Shannon
Ranger Ditson	Frank Cordell
Casper Johnson	Richard Carle
Prosecuting Attorney	Jed Prouty
Higgins	Fred Kohler, Sr.
Judge	George Hayes

Lady Be Careful

(Paramount)

Comedy Romance

This screen adaptation of the stage play "Sailor Beware" is a workmanlike job in providing amusing entertainment for patrons and generous showmanship potentialities for exhibitors. Intelligent story preparation, understanding, direction and good acting blend to form gay, airy and exciting youthful comedy romance. Keyed to the pitch of engaging dialogue and smartly premised situations, the film moves speedily and with a gusto that seems certain to provoke much popular enthusiasm. Production quality being of much higher caliber than ordinarily expected in a picture that boasts no super attractive cast names, the motivating story nevertheless is given unique appeal by credible individual and collective performances.

Localed at a West Coast naval base and in Panama, sailors of the U. S. Fleet and a Canal Zone night club queen are the personalities dealt with. Though many personalities appear, Lew Ayers, Mary Carlisle, Larry Crabbe and Benny Baker are the central figures.

Early sequences establish the comedy character. Ayers is dubbed Dud because he's too bashful to get across with the ladies, while Crabbe is the fleet's heartbreaker. A situation is precipitated whereby bashful Ayers is made to appeal to the darling of a bevy of debutantes and consequently the rival of Crabbe for the title of heartbreaker. As the fleet moves off for Panama, Baker makes a bet with Crabbe that Ayers can make the romantic grade with Billie Jackson, pride of Panama, termed "Stonewall"

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BANG!

BIG SHOTS FROM THE *new* BIG GUN!





FULL SPEED AHEAD WIT

Joan BENNETT · Joel McCREA

in

"TWO IN A CROWD"

with Henry Armetta, Alison Skipworth, Nat Pendleton, Reginal Denny, Billy Burrud, Andy Clyde, Elisha Cook, Jr., Donald Meek

Directed by ALFRED GREEN

E. M. Asher, Associate Producer

CHARLES R. ROGERS
Executive Producer

JANE WYATT in

"LUCKIEST GIRL IN THE WORLD"

with LOUIS HAYWARD · PHILIP REED
EUGENE PALLETTE

From the Ladies' Home Journal story "Kitchen Privileges," by Anne Jordan

Directed by EDDIE BUZZELL

MORRIE RYSKIND
Associate Producer

"FLYING HOSTESS"

with JUDITH BARRETT · WILLIAM HALL
WILLIAM GARGAN · ELLA LOGAN · ASTRID ALLWYN · ANDY DEVINE · MARLA SHELTON

From the Liberty Magazine Story "Sky Fever" by George Sayre

Directed by MURRAY ROTH

EDMUND GRAINGER
Associate Producer

"TOP OF THE TOWN"

with

GERTRUDE NIESSEN
ELLA LOGAN · LESTER ALLEN
DEANNA DURBIN · PEGGY RYAN

From the story by James Edward Grant

Screen play by Robert Benchley and Chas. Grayson

Directed by WALTER LANG

LOU BROCK, Associate Producer

H THE *new* UNIVERSAL!

(*Continued from page 44*)

because for years she has turned down all sailors and particularly marine Crabbe.

Fearful of what may happen to him at the hands of Billie, but more fearful of the wrath of his supporters in the bet if he fails, unwilling Ayers is forced to undertake the adventure. It starts to the tune of hilarious comedy, and while that quality is a dominant part of all that ensues, it winds up sincerely. Not everything runs smoothly for Ayers, even in the situations when love-proof Billie is unaware of the gag inspiring his assault on her heart. When she does, the action is exciting.

But even though Ayers is willing to call it a day and quit, the sailors, led by Baker, are determined that their champion shall carry on and Billie and cocky Crabbe be humbled. As the yarn takes a light dramatic twist with Billie, the woman at bay, determined she shall not be conquered, Ayers' cohorts concoct a situation that causes her to capitulate and Crabbe loses his title as the fleet's number one ladies' man.

Fun is the outstanding entertainment and exploitation quality of the piece. As there never is a serious moment in the whole story, it is of that character that appeals to almost any kind of audience. Wholesomely handled throughout, the film can be offered to patrons as pleasing and lively amusement.

Previewed in the studio projection room.

McCarthy, Hollywood.

Produced and distributed by Paramount. Producer, Benjamin Glazer. Director, Theodore Reed. Assistant director, Edgar Anderson. Associate director, Sidney Salkow. Original by Kenyon Nicholson and Charles Robinson. Screen play by Dorothy Parker, Alan Campbell and Harry Ruskin. Sound, Harry Lindgren and Don Johnson. Film editor, Hugh Bennett. Art directors, Hans Dreier and Roland Anderson. Musical direction, Boris Morros. Interior decorations by A. E. Freudeman. Photography by Henry Sharp. P. C. A. Certificate No. 2394. Running time, when seen in Hollywood, 70 minutes. Release date, September 4, 1936. General audience classification.

CAST

Dynamite	Lew Ayers
Billie	Mary Carlisle
Barney	Benny Baker
Jake	Larry Crabbe
Lieut. Loomis	Grant Withers
Happy	Irving Bacon
Dode	Barbara Barondess
Hazel	Sheila Bromley
Ruby	Wilma Francis
Bernice	Ethel Sykes
Mattie	Murray Alper
Herb	Jack Chapin
Texas	Wesley Barry
Trim	Nick Lukats
Father	Purnell Pratt
Sydney	Jack Adair

Girls in sailboat—
Josephine McKim, Jennifer Gray, Barbara Koshay, Irene Bennett, Terry Ray, Louise Stanley

Nobody's Fool

(Universal)

Modern Comedy

The characteristic humor of Edward Everett Horton, indispensable mainstay of many a heavily exploited production, is given full latitude here as the central factor of a modern, smartly turned out comedy in which Mr. Horton demonstrates complete competence. Incidental ingredients are the real estate business, an assortment of racketeers, the old-fashioned theory that happy homes make prosperous communities and, of course, romance.

"Nobody's Fool" is a particularly pat title. It describes the central character exactly. Promotional material linking star and title, with a smattering of nouns denoting the items of content, appear to be indicated. The picture moves swiftly, merrily, at times a little dangerously, altogether in a manner much to be desired in a season somewhat lopsided with serious cinema.

Mr. Horton is cast as Will Wright, a volunteer sociologist and realtor from upstate New York, who is employed by a city racketeer to act as "fall guy" in a scheme to take money away from Dizzy Rantz, gangster, by means of a real estate swindle. Wright proceeds, innocently, to obey instructions, preaches and practices his "happy homes" doctrine with such zeal that he brings all parties to the affair into line as sponsors of a civic movement duly indorsed by the district attorney. Incidentally, he marries the girl.

Reviewed at the Arena theatre, New York, where the picture was accorded spontaneous and generous laughter on an extremely hot, humid and otherwise disagreeable afternoon.

Weaver, New York.

Produced by Irving Starr. Distributed by Universal. Directed by Arthur Greville Collins. Story by Frank M. Dazey and Agnes C. Johnston. Screen play by Ralph Bloch and Ben Markson. Photographed by Norbert Brodine. P.C.A. Certificate No. 2165. Release date, May 31. Running time, 65 minutes. General audience classifications.

CAST

Will Wright	Edward Everett Horton
Ruby Miller	Glenda Farrell
Dizzy Rantz	Cesar Romero
Jake Cavendish	Frank Conroy
"Fixer" Belmore	Clay Clement
Sour Puss	Warren Hymer
Doc	Henry Hunter
Mary Jones	Florence Roberts
Tom	Ed Gargan
"Blondie"	Diana Gibson
George Baxter	Pierre Watkin
Sharkey	Robert Middlemass
District Attorney	Ivan Miller
Information Clerk	Marla Shelton
Master of Ceremonies	John King
Entertainer	Alyce King
Purdee	George Irving

Tundra

(Burroughs-Tarzan)

Adventure

Here is educational entertainment which rates well above the classification of a travelogue, as which it might easily have been designated. Gripping in its intensity, "Tundra" tells the story of a self-sacrificing doctor of the north whose plane crashes in the wilds of the arctic circle. Cutting a lone trail through the arctic waste of the Alaskan tundra, the film chronicles the adventures that beset the man, Del Cambre, on his 400 mile trek.

The picture was seven months in the making in its native background and has pictorial and dramatic values seldom achieved in a picture of its caliber. Vividly descriptive in its picturization of animal warfare, glaciers, ice floes and forest fires, the picture is extraordinary entertainment for any bill.

Fine pictorial values, drama involving man and beast, and the natural educational nature of the film have been successfully combined as a truly unusual offering for enterprising exploitation.

The story, throughout the hazardous trip, features the exploits of two bear cubs who contrive to win their way into the hearts of the audience despite the seeming dangers to which they subject the hero of the story.

Interesting scenes of the wild include shots at wolves, muskoxen, caribou, muskrat, beavers, salmon leaping falls, fox, moose and bears in their natural environment.

Excellently produced by George W. Stout, and directed by Norman Dawn, who also collaborated on the photography with Jacob and Edward Kull as well as penned the story, the picture has genuine mass appeal.

Reviewed at the EKO Hillstreet theatre, Los Angeles, where it gave excellent account of itself.

Watt, Hollywood.

Produced by George W. Stout. Story and direction by Norman Dawn. Adaptation by Charles F. Royal. Continuity and dialogue by Norton S. Parker. Assistant director, Glenn Cook. Art director, Charles Clague. Edited by Walter Thompson and Thomas Neff. Musical direction by Abe Meyer. Photographed by Norman Dawn, Jacob Kull and Edward Kull. P. C. A. Certificate No. 2313. Release date, August 24. Running time, 78 minutes. General audience classification.

SHORT PRODUCT PLAYING BROADWAY

Week of August 22

CAPITOL
- How to Train a Dog — MGM
- Master Will Shakespeare — MGM

MUSIC HALL
- March of Time, No. 8 — RKO Radio
- Little Champs — Columbia
- Seeing Sound — Bute

PARAMOUNT
- Happy You and Merry Me — Paramount
- Popular Science, No. 1 — Paramount
- Neptune's Scholars — Paramount

RIALTO
- Bottles — MGM
- Louis-Sharkey Fight Film — State Rights

RIVOLI
- I Don't Want to Make History — Paramount

ROXY
- We Did It — Paramount
- Happy Heels — Educational
- Stranger Than Fiction, No. 25 — Universal

STRAND
- Clyde Lucas and His Orchestra — Vitaphone
- Sunday Go To Meetin' Time — Vitaphone

It Couldn't Have Happened

(Invincible)

Mystery Drama

With the names of Reginald Denny, Jack LaRue and Inez Courtney to offer, the picture may be exploited for its story as well as its personalities. Essentially, it is a murder mystery, though it also has some elements of comedy. The action is played against a backstage background and the characters are for the most part theatrical people.

The story opens with a rehearsal of a play by Reginald Denny. Evelyn Brent, leading lady of the company, while married to Claude King, is involved in extra-marital romance with Hugh Marlowe, the company juvenile; Bryant Washburn, her husband's partner in the production of the play, and Crauford Kent, a character actor. When both Washburn and King are found murdered, Inez Courtney, who has been secretary to the partners, urges Denny, who writes mysteries, to try solving the crimes.

Denny, at first reluctant to interfere, is practically forced to take part by LaRue, a gangster, who is a suspect though innocent, La Rue's motive being to clear his own name. When Denny finally reconstructs his theory of the crime he returns to the theatre, has the players enact his version and traps the killer. The direction of Phil Rosen treats the theme from a comedy angle, and additional laughs are provided by Miki Morita, a Japanese actor who portrays Denny's houseboy. Robert Homans plays the part of a police lieutenant whose efforts to solve the mystery fail.

Previewed at the Stadium, a neighborhood house, where the picture was fairly well received.

Morris, Hollywood.

Produced by Maury M. Cohen. Supervised by Herbert S. Cohen. Assistant director, Melville Shyer. Screen play by Arthur T. Horman. Edited by Ronald D. Reed. Photographed by M. A. Anderson. P. C. A. certificate No. 2,493. Release date August 1. Running time, 67 minutes. General audience classification.

CAST

Gregory Stone	Reginald Denny
Beverly Drake	Evelyn Brent
Smiley Clark	Jack LaRue
Linda Sands	Inez Courtney
Edward Forrest	Hugh Marlowe
Ellis Holden	Claude King
Norman Carter	Bryant Washburn
Lt. O'Neill	Robert Homan
Robert Bennett	Crauford Kent
Lloyd Schaefer	Robert Frazer
Hashi	Miki Morita
Ingenue	Emily LaRue
Sherwood	Henry Herbert
Landsdale	Lynton Brent
Johnson	Broderick O'Farrell

(*Continued on following page*)

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The Tenth Man

(Associated British - Wardour)

Comedy-Drama

This is a forceful dramatic offering, adapted from Somerset Maugham's play, dealing with a financial wizard's romantic, financial and political adventures. There is conviction in the story, which is packed with incident and suspense and lightened by comedy. Special mention must be made of the song, "Night Must Fall." The tragic climax of the picture will cause plenty of controversy but is obviously inevitable.

John Lodge, who plays the leading role, gives a masterful portrayal of the unscrupulous financier, who is lovable, notwithstanding his highhandedness and shady dealings. While embarking on a stiff fight for parliamentary re-election, his wife, in love with another politician, threatens divorce. As it would ruin him and her lover, both financially and politically, he bullies her into publicly announcing that all is well.

During the election contest she finds herself again in love with her masterful husband. At the moment when he is reelected to Parliament and he realizes his wife's loyalty, disaster takes him in the threatened exposure of his illegal methods by his life-long friend and political manager—the tenth man, who is neither knave nor fool and who cannot be cajoled or bought into loyalty to his fallen idol. Clifford Evans portrays the role of the man whose conscience is his guide.

The English electioneering and polling scenes are funny, exciting and full of suspense. Antoinette Cellier is coldly satisfactory as the wife. Athole Stewart as the father, who is a pawn in the wizard's financial dealings, and George Graves, who supplies much comedy as an election agent, deserve especial mention. The remainder of the cast have been well chosen and Brian Desmond Hurst has directed the picture with understanding and sincerity.

Reviewed at evening trade show at Piccadilly theatre, London, August 12th.

WILLIAMS, London.

From a play by W. Somerset Maugham. Direction, Brian Desmond Hurst. Adaptation, Marjorie Deans and Geoffrey Kerr. Additional dialogue, Dudley Leslie and Jack Davies, Jr. Photography, Walter Harvey. Settings, Cedric Dawe. Recording, B. Cook. The song, "Night Must Fall," by Hugh Wade and Edgar Black, sung by Dinah Miller.

CAST

George Winter ..... John Lodge
Catherine Winter ..... Antoinette Cellier
Lord Etchingham ..... Athole Stewart
Ford ..... Clifford Evans
Lady Etchingham ..... Iris Hoey
Anne Etchingham ..... Aileen Marson
Colonel Trent ..... George Graves
Bennett ..... Frank Cochran
Edward O'Donnell ..... Bruce Lister
Robert Colby ..... Harry Sinclair
Jason ..... Hindle Edgar
Miss Hobbs ..... Edith Sharpe
Swalescliffe ..... Anthony Hollis
Morrison ..... John Harwood
Bank Manager ..... Aubrey Mallalieu
Dora ..... Mavis Clair
Servant Girl ..... Kathleen Harrison

The Amazing Quest

(Garrett Klement - United Artists)

Comedy-Romance

Comedy, with a flavoring of romance, based on the E. Phillips Oppenheim "Amazing Quest of Mr. Ernest Bliss," this very smartly made example of British production has something to appeal to most publics and to most ages. Basic story values are sound, episodically it is very amusing, and there is a sob-in-the-throat touch in the theme of a rich young man, voluntarily penniless, acting as fairy godfather to the poor persons who have treated him right.

The highlights are such broadly humorous episodes as the engagement of the disguised millionaire to pose as himself and pass a cheque with his own forged signature, and the "free meals for all" ruse by which he puts over the business of an oven manufacturer who has given him a job. Both scenes suggest effective selling and there is another advertising angle in the fact that, penniless himself, the hero is allowed to use his money to help others.

Ernest Bliss, who has inherited £2,000,000, consults a doctor and is told he is suffering from underwork. Stung, he wagers £50,000 that he will earn his own living for a year, using none of his fortune for himself. Before he finds a job as an oven salesman he gets well over the hunger line, and is helped by a good natured landlady.

He puts over the oven business by a free meals stunt but has to quit when a partnership is offered him. As porter to a market gardener, feminine, he runs against a returned husband, and as a chauffeur he receives the unusual offer from crooks already described, which ends in a big fight and the smashing of his own furniture.

Maintaining through various hardships his love affair with the secretary-girl encountered in his first job, he voluntarily breaks the terms of the wager, a few days before he would win it, when he finds that she is going to marry her employer in order to provide a home for a sick sister. Prominent at the wedding are the curiously assorted friends he has made in the slums.

Story merits, a book title, and the names of Cary Grant and Mary Brian are the selling values.

Viewed at an evening trade show at the Palace Theatre. They roared at the best comedy bits, which were plentiful. Both sexes obviously liked it.

ALLAN, London.

Produced and directed for Garrett Klement Pictures by Alfred Zeisler. Distributed by United Artists. From the story by E. Phillips Oppenheim. Adaptation. John L. Balderston. Photography, Otta Heller. Production manager, Frank Mills. Art director, David Rawnsley. Dialogue director, Charles Lincoln. Recordist, A. J. Bronker. Running time, 70 minutes. "G."

CAST

Ernest Bliss ..... Cary Grant
Frances ..... Mary Brian
Sir James Aldroyd ..... Peter Gawthorne
Lord Honiton ..... Henry Kendall
Dorrington ..... Leon M. Lion
Masters ..... John Turnbull
Crawley ..... Arthur Hardy
Clare ..... Iris Ashley
The Buyer ..... Garry Marsh
Guiseppi ..... Andrea Malandrinos
Montague ..... Alfred Wellesley
Mrs. Heath ..... Marie Wright
Mrs. Mott ..... Buena Bent
Scales ..... Charles Farrell
Bill Bronson ..... Hal Gordon
Clowes ..... Quinton MacPherson

Feminine Form

(Educational)

Exercise Study

The things a girl can do to obtain and more or less permanently retain the thing called symmetry, figure or form, as distinguished in title reference from that which athletes call by the same name, are depicted in the doing with various young women doing the depicting. Not all of the things are routine. For one, the didoes achieved in a pair of parallel rings that roll all over the countryside, have not been generally adopted. Another gadget is in the nature of a springlike harness connecting feet and neck and amenable to no doubt beneficial stretching. Then there's archery, and the indispensable diving, with an adagio team demonstrating at the close of the subject how fine it is to be fit and fair and so forth. Important or not, and no claim to importance is made, the subject is easy to look at and in good taste.—Running time, 10 minutes.

Alpine Rendezvous

(Educational)

Music Study

In the measure that a given audience is predisposed for or against yodeling as music, entertainment or what not, this picture is good or bad. Another way of saying that the yodeling is good yodeling, also that yodeling is all there is, except skiing, which falls, broadly, in the same esoteric bracket. There is more yodeling than skiing, though, and the yodelers get the billing. They are the Buccaneers, the Fox Brothers, Roy Halle (pronounced as yodeled) and Wilf Carter (nor is Wilf a missprint for Wolf). The item is nicely staged and unquestionably valuable as diversion for Alp-conscious or perspiring audiences.—Running time, 10½ minutes.

Disputed Decisions

(Columbia)

Interesting

Here is an interesting record of some of the more famous disputes that are still a subject for discussion wherever sport fans gather. Included are scenes of the Kentucky Derby, won by Broker's Tip when Head Play was disqualified; the Detroit-St. Louis World Series game where Medwick apparently spiked Owen of Detroit; the race for the America's Cup when Sopwith's claim of foul against Harold Vanderbilt went unrecognized; the Cunningham-Mangan mile race of last season, and the Army-Navy football game which resulted in a tie. Running time, 10 minutes.

Little Champs

(Columbia)

Fair

Youngsters are presented in various sports ranging from marbles to riding bronco busters. After the marble champion has been crowned the camera shifts to a very young lad who shoots glass balls hanging barely an inch from his father's face. After this are shown junior skiers, wrestlers, boxers, football players and finally the bronco busting youngsters, who, while not very successful with the broncos, show undaunted courage. Narrative by Jack Kofoed. Described by Ford Bond. Running time, 10 minutes.

Clyde McCoy and His "Sugar Blues" Orchestra

(Vitaphone)

Very Good

Rhythmic music, vocal interludes and interpretative dancing are combined here, successfully, in a most entertaining number of the "Melody Master" series. Clyde McCoy, besides leading the orchestra, really "goes to town" when he plays his trumpet. The interpretative dancing, if that is its proper name, is performed by a number of ballroom dancers, recruited from Roseland, in New York, who, it is evident, thoroughly enjoyed themselves in their work. Other specialties are by Ruth and Billy Ambrose, Bill Hawley and Gloria Fay. Directed by Joseph Henabery. Running time, 10 minutes.

Porky, the Rainmaker

(Vitaphone)

Very Good

A very good number of the "Looney Tune" cartoon series. In this, Porky sets out to the village from Pa Pig's drought stricken farm to buy feed. Instead of feed Porky brings back an assortment of rain, wind, ice, sleet, earthquake, snow and fog pills. In anger Pa Pig throws the pills into the barnyard. The animals eat the pills, which immediately take effect, with telling results. When the rain comes Pa Pig forgets his peeve. Running time, 7 minutes.

That's Pictures

(Vitaphone)

Clever

A cleverly conceived and directed short subject that employs the "fade out" with a comedy angle. Featuring Colonel J. C. Flippen as master of ceremonies this is entertaining fare. Colonel Flippen, of amateur hour fame, explains the "fade out" to the audience with examples, introducing several specialty acts including Mildred Law, Elizabeth Houston and Dan Harden, Adrienne Andre and Wyn Cahoon. Directed by Roy Mack. Running time, 20 minutes.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Conquer the Sea (G)	Steffi Duna	Jan. 24,'36†	70.	Jan. 25,'36
Revolt of the Demons	Dorothy Stone-Dean Jagger	May 20,'36†	60.	June 13,'36
(Reviewed under the title of "Revolt of the Zombies.")				

Coming

Inter-national Crime
Millions for Defense
Murder in Chinatown
Secret of Scotland Yard
Slave Ship

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Gold	Frankie Darro-Berton Churchill	Jan. 20,'36†		
Born to Fight	Frankie Darro-Jack La Rue	Apr. 13,'36†		
Phantom of Death Valley	Frankie Darro-Kane Richmond	May 15,'36†		
Phantom Patrol	Kermit Maynard-Jean Barclay	May 3,'36†		
Raging Blood	Frankie Darro-Kane Richmond	Aug. 1,'36		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24,'36†		
Timber War	Kermit Maynard-Lucille Lund	Nov. 20		
Wildcat Trooper	Kermit Maynard-H. Bosworth	June 10,'36†		

Coming

Dawn Rider	Kermit Maynard	Oct. 10,'36		
Robin Hood, Jr.	Frankie Darro-Kane Richmond	Sept. 20,'36		
Swing Is the Thing	Pinky Tomlin	Nov. 20,'36		
Trooper X-13	Frankie Darro-Kane Richmond	Oct. 20,'36		
Valley of Terror	Kermit Maynard	Nov. 20,'36		
Wild Horse Roundup	Kermit Maynard	Sept. 15,'36		
With Love and Kisses	Pinky Tomlin	Oct. 1,'36		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15,'36†		
(See "In the Cutting Room," Feb. 15,'36.)				
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	July 7,'36†		
Tundra	Del Cambre	Aug. 24,'36†		

Coming

White Glove, The — Sept. 15,'36†

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	Franco Foresta - Riscoe and Wayne		60.	
Kiss Me Goodbye (G)	Magda Schneider - Riscoe and Wayne		62.	Dec. 14

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25,'36†		
Below the Deadline	Cecilia Parker-Russell Hopton	June 1,'36†		
Dark Hour, The	Ray Walker-Irene Ware	Jan. 15,'36†	64.	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2,'36†	66.	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6,'36†		
Ring Around the Moon (G)	Erin O'Brien-Moore-D. Cook	Dec. 15†	64.	Mar. 28,'36

Coming

Missing Girls — Roger Pryor-Sydney Blackmer

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10,'36†	75.	Apr. 18,'36
Avenging Waters	Ken Maynard-Beth Marion	May 8,'36†	56.	
Blackmailer	William Gargan-Florence Rice	July 10,'36†	66.	
(See "In the Cutting Room," Mar. 28,'36.)				
Calling of Dan Matthew (G)	Richard Arlen-Charlotte Wynters	Dec. 10†	65.	Feb. 1,'36
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28,'36†	57.	
Counterfeit	Chester Morris-Margot Grahame	June 12,'36†	74.	
(See "Queer Money," "In the Cutting Room," May 2,'36.)				
Crime and Punishment (A)	Peter Lorre-Edward Arnold	Nov. 20†	89.	Nov. 30
(Exploitation: Jan. 25,'36, p. 63.)				
Dangerous Intrigue	Ralph Bellamy-Gloria Shea	Jan. 4,'36†	57.	
Devil's Squadron (G)	Richard Dix-Karen Morley	May 1,'36†	80.	May 16,'36
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15,'36†	63.	Mar. 14,'36
Escape from Devil's Island (G)	Victor Jory-Florence Rice	Nov. 10†	65.	Dec. 14
Final Hour, The	M. Churchill-Ralph Bellamy	June 30,'36†	58.	
Fugitive Sheriff, The	Ken Maynard-Beth Marion	June 1,'36†	58.	
Gallant Defender	Charles Starrett-Joan Perry	Nov. 30†	57.	
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8,'36†	65.	Mar. 21,'36
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28,'36†	51.	Aug. 22,'36
If You Could Only Cook	Jean Arthur-Herbert Marshall	Dec. 30†	72.	
(Exploitation: Jan. 25,'36, p. 64.)				
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28,'36†	86.	May 23,'36
(Exploitation: July 25,'36, p. 81.)				
Lady of Secrets	Ruth Chatterton-Otto Kruger	Jan. 25,'36†	73.	
Lawless Riders (G)	Ken Maynard-Geneva Mitchell	Dec. 28†	57.	May 2,'36
Lone Wolf Returns, The (G)	Melvyn Douglas-Gail Patrick	Dec. 31†	69.	Feb. 15,'36
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1,'36†	72.	July 25,'36
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6,'36†	66.	Apr. 25,'36
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12,'36†	118.	Apr. 25,'36
(Exploitation: May 30,'36, p. 90; June 6,'36, p. 120; June 20,'36, pp. 118, 120, 122; June 27,'36, p. 80; July 11,'36, pp. 125, 128; July 18,'36, p. 82; July 25,'36, p. 81; Aug. 8,'36, p. 92; Aug. 22,'36, pp. 111, 112, 114.)				
Music Goes 'Round, The (G)	Rochelle Hudson-Harry Richman	Feb. 27,'36†	88.	Feb. 29,'36
(Exploitation: Mar. 7,'36, p. 95; Mar. 21,'36, p. 96; Mar. 28,'36, p. 84; Apr. 18,'36, p. 78; May 2,'36, p. 94; May 9,'36, p. 90; May 16,'36, p. 82; June 6,'36, p. 123.)				
Mysterious Avenger	Charles Starrett-Joan Perry	Jan. 17,'36†	55.	
One Way Ticket	Lloyd Nolan-Peggy Conklin	Nov. 25†	72.	
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10,'36†	56.	May 2,'36
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2,'36†	66.	
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12,'36†	69.	
(See "In the Cutting Room," April 4,'36.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20,'36†	60.	Aug. 22,'36
Shakedown	Lew Ayres-Joan Perry	July 17,'36†	57.	
Stampede	Charles Starrett-Finis Barton	June 8,'36†	56.	
Too Tough to Kill	Victor Jory-Sally O'Neill	Nov. 23†	58.	
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15,'36†	65.	Aug. 8,'36
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15,'36		
(See "The Fighter," "In the Cutting Room," July 4,'36.)				
Western Courage	Ken Maynard-Geneva Mitchell	Nov. 15†	58.	
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 8,'36†	67.	Mar. 28,'36

Coming

Adventure in Manhattan	Jean Arthur-Joel McCrea			
(See "In the Cutting Room," July 18,'36.)				
Come Closer Folks	James Dunn-Marian Marsh			
Craig's Wife	John Boles-Rosalind Russell			
(See "In the Cutting Room," July 18,'36.)				
Cross Fire	Charles Starrett-Mary Blake			
End of the Trail	Jack Holt-Louise Henry	Sept. 19,'36		
(See "A Man Without Fear," "In the Cutting Room," Aug. 1,'36.)				
Find the Witness	Marguerite Churchill			
Hooded Legion	Marguerite Churchill			
I Promise to Pay	Leo Carrillo-Marian Marsh-Geo. Bancroft			
Interlude	Grace Moore			
Killer at Large	Mary Brian-Russell Hardie			
(See "In the Cutting Room," Aug. 22,'36.)				
Lost Horizon	Ronald Colman-Jane Wyatt-Edward Everett Horton			
Man Who Lived Twice, The	Isabel Jewell-Ralph Bellamy	Sept. 25,'36		
Nightingale Flies Home, The	Grace Moore			
Pennies from Heaven	Bing Crosby-Madge Evans			
Theodora Goes Wild	Irene Dunne-Melvyn Douglas			
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1,'36	70.	Aug. 8,'36
Two Minute Alibi	M. Churchill-Wm. Gargan	Sept. 23,'36		
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15,'36		
Women Are Wise	Dolores Del Rio			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces Wild	Harry Carey	Jan. 2,'36†	6 rls.	
Ghost Town	Harry Carey	Feb. 15,'36†	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15,'36†	6 rls.	
Ridin' Through	Tom Tyler	Nov. 28†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.	Nov. 1†	6 rls.	
Toll of the Desert (G)	Fred Kohler, Jr.-Betty Mack	Dec. 28†	60.	Oct. 28
Wolf Riders	Jack Perrin	Nov. 1†	6 rls.	

Coming

Scream in the Dark — Lon Chaney, Jr. — 6 rls.

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Empress and a Soldier	Gozon-Dajbukat	Dec. 15†	80	
Friendly Expression	Raday-Szoke	Aug. 25,'36	78	
Hungaria	Travelogue	Mar 15,'36	54	
Keep Smiling	Szoeke Szakall	Feb. 21,'36†	77	
Landlord, The	Csortos-Egry	Aug. 20,'36	98	
Little Pastry Shop	Kabos-Percell	May 15,'36	88	
March Tales	Turay-Kabos	July 15,'36	68	
New Squire, The	Paul Javor	Mar. 15,'36†	106	
Queen of Roses	Zita Pertzel	Nov. 10†	90	
Sweet Stepmother	Maria Tasnadi	Dec. 22†	90	
This Villa for Sale	Verebes-Csikos	June 15,'36	80	
Coming				
Be Good Unto Death	Laci Devenyi	Sept. 10,'36	80	
Car of Dreams	Torzs-Percell	Oct. 10,'36	90	
Don't Cry Mother	Eva Rutkay	Nov. 1,'36	65	
Man under the Bridge	Csortos-Lazar	Nov. 15,'36	82	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita (G)	Franz Lehar	Jan. 17,'36†	87. Feb.	1,'36
Legeng: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Reland Young-Merle Oberon	Dec. 1†		
Coming				
Amok	Marcel Chantel	Oct. 15,'36	84	
Kliou, The Killer	Technicolor	Oct. 1,'36	60. June	1
L'Equippage	Annabella	Oct. 15,'36	79	
Nobody's Boy	Robert Lynen	Sept. 15,'36	81	
Notre Dame		Oct. 1,'36	58	
Opera of Paris	Georges Thill	Oct. 1,'36	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Fire Trap (G)	Evalyn Knapp-Norman Foster		*63	Dec. 7
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15,'36

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18,'36†	67. Jan.	25,'36
(Exploitation: June 20,'36, p. 117.)				
Broadway Hostess (G) 963	Winifred Shaw-Lyle Talbot	Dec. 7†	69. Nov.	23
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6,'36†	81. May	23,'36
(Exploitation: June 13,'36, p. 123; June 27,'36, p. 86; Aug. 8,'36, pp. 92, 93.)				
Captain Blood (G) 855	Errol Flynn-Olivia De Havilland	Dec. 28†	119. Jan.	11,'36
(Exploitation: Jan. 25,'36, p. 69; Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Feb. 29,'36, pp. 74, 76; Mar. 14,'36, p. 89; Apr. 18,'36, p. 82; Aug. 22,'36, p. 117.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15,'36†	63. May	23,'36
Ceiling Zero (G) 953	James Cagney-Pat O'Brien	Jan. 25,'36†	95. Dec.	28
(Exploitation: Feb. 1,'36, p. 62; Feb. 8,'36, p. 83; Feb. 29,'36, p. 73; Mar. 7,'36, p. 99; Apr. 18,'36, pp. 81, 82; May 9,'36, p. 94; May 23,'36, p. 88.)				
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22,'36†	88½ Aug.	15,'36
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18,'36†	*68. June	20,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 8,'36, p. 91; Aug. 15,'36, pp. 75, 76, 78.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23,'36†	68. May	9,'36
(Exploitation: May 16,'36, p. 85; July 4,'36, p. 72.)				
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20,'36†	70. June	13,'36
I Found Stella Parish (A) 958	Kay Francis-Ian Hunter	Nov. 16†	84. Nov.	2
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16,'36†	58. Apr.	18,'36
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22,'36	58. May	30,'36
Man of Iron (G) 969	Barton MacLane-Mary Astor	Dec. 21†	61. Nov.	16
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13,'36†	60. Apr.	4,'36
Murder of Dr. Harrigan, The (G) 970	Kay Linaker-Ricardo Cortez	Jan. 11,'36†	67. Feb.	1,'36
Payoff, The (G) 968	James Dunn-Claire Dodd	Nov. 9†	64. Nov.	30
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28,'36†	62. Feb.	29,'36
(Exploitation: Mar. 7,'36, p. 94; June 6,'36, p. 121; June 27,'36, p. 88; July 4,'36, p. 68; July 11,'36, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11,'36†	84. Mar.	21,'36
(Exploitation: May 2,'36, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4,'36†	63. Mar.	21,'36
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29,'36†	56. Apr.	11,'36
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22,'36†	87. Nov.	30
(Exploitation: Feb. 22,'36, pp. 95, 96; Mar. 14,'36, p. 87; Apr. 4,'36, p. 87; Apr. 25,'36, p. 96; May 2,'36, p. 92; May 9,'36, p. 94; May 16,'36, p. 82; May 30,'36, p. 85; July 4,'36, p. 68; Aug. 1,'36, p. 93.)				
Two Against the World (G) 977	Humphrey Bogart-Beverly Roberts	July 11,'36†	57. May	23,'36
(Exploitation: Aug. 1,'36, p. 90.)				
White Angel, The 980 (G)	Kay Francis-Ian Hunter	July 4,'36†	91. June	6,'36
(Exploitation: July 11,'36, p. 125; Aug. 8,'36, p. 92.)				
Coming				
Captain's Kid, The	Guy Kibbee-Sybil Jason			
(See "Way for a Pirate," "In the Cutting Room," June 20,'36.)				
Case of the Black Cat	Ricardo Cortez-June Travis			
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19,'36	*65. July	18,'36
Draegerman's Courage	Jean Muir-Barton MacLane			
(See "In the Cutting Room," July 4,'36.)				
Fugitive in the Sky	Jean Muir-Warren Hull			
God's Country and the Woman	George Brent-Beverly Roberts			
Gold Diggers of 1937	Dick Powell-Joan Blondell			
Green Light	Errol Flynn Anita Louise			
(See "In the Cutting Room," Aug. 8,'36.)				
Mountain Justice	Josephine Hutchinson			
Nowhere	Ross Alexander-Beverly Roberts			
Sing Me a Love Song	James Melton-Patricia Ellis			
(See "In the Cutting Room," Aug. 15,'36.)				
Slight Case of Murder, A	Edward G. Robinson			
Stage Struck (G)	Joan Blondell-Dick Powell	Sept. 12,'36	*90. Aug.	15,'36
Tattler, The	Ross Alexander-Anne Nagel			
Three Men on a Horse	Frank McHugh-Joan Blondell			
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5,'36	56	
(See "On Secret Service," "In the Cutting Room," May 16,'36.)				

FRANK NORTON

(Greek Dialogue—English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aute In Zoe	Reta Karmen	Nov. 25†	115	
Blue Candles	Reta Myrat	Dec. 25†	95	
Crucified Love	Helen Pades	Dec. 15†	115	
Depression Is Over	Beatrice Emanuel	Jan. 15,'36†	98	
Independence	Phillip Alexander	Feb. 16,'36†	100	
News from Greece	Travelogue	Feb. 9,'36†	80	
Voskopoula	Sophea Damoglou	Jan. 5,'36†	95	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31†	78. Nov.	30
It's Love Again (G)	Jessie Matthews-Robert Young	May 30,'36†	79. May	16,'36
King of the Damned (A) 3504	Conrad Veidt-Helen Vinson	Jan. 10,'36†	75. Jan.	25,'36
Mister Hobo (G) 3416	George Arliss-Gene Gerrard	Nov. 22	80. Oct.	10
(Reviewed under the title, "The Guv'nor.") (Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 84; Apr. 4,'36, p. 83.)				
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray	Dec. 15†	80. Oct.	10
Rhodes, the Diamond Master (G) 3514	Walter Huston	Apr. 15,'36†	86. Mar.	7,'36
(Exploitation: Feb. 29,'36, p. 72.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15,'36†	83. May	23,'36
Seven Sinners	Edmund Lowe-Constance Cummings	Aug. 15,'36†	70. July	11,'36
(Reviewed under the title, "Doomed Cargo.")				
Coming				
East Meets West	George Arliss			
Everything Is Thunder	C. Bennett-D. Montgomery	Sept. 1,'36		
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heels	Jessie Matthews			
Hidden Power, The	Sylvia Sidney-John Loder			
His Majesty's Pyjamas (A) 3623	Clive Brook-Helen Vinson-Mary Carlisle		78. May	30,'36
(Reviewed under the title, "Love in Exile.")				
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music	Richard Tauber-Diana Napier			
Man Who Lived Again 3507	Boris Karloff-Anna Lee	Sept. 15,'36		
Nelson Touch, The	George Arliss-Rene Ray			
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1,'36†	80. May	18,'36
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20,'36, p. 10.)				
Soldiers Three	Victor McLaglen			
Strangers on a Honeymoon	Constance Cummings-Hugh Sinclair-Noah Beery		73	

GEORGE HIRLIMAN ENTERPRISES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Bristol, the Blunderer	George O'Brien	Nov. 1,'36		
Captain Calamity	George Houston-Marian Nixon		66	
Daniel Boone	George O'Brien	Sept. 1,'36		
Devil on Horseback, The	Lili Damita	Sept. 15,'36		
Gorgeous				
Navy Spy	Conrad Nagel-Eleanor Hunt			
Park Avenue Logger	George O'Brien			
Pending Justice	Conrad Nagel-Eleanor Hunt			
Romance on the Rio				
Sam Houston, Pioneer	George O'Brien			
We're in the Legion Now (G)	Reginald Denny-Esther Ralston		64. Feb.	15,'36
(Reviewed under the title "Rest Cure.")				
Yellow Cargo	Conrad Nagel-Eleanor Hunt		65	

(THE RELEASE CHART--CONT'D)

GRAND NATIONAL DISTRIBUTING CORP.

(Release First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson-G. P. Huntley, Jr.	Apr. 10,'36†	67	
Below the Deadline	Cecilia Parker-Russell Hopton	June 8,'36†	69	
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Mar. 5,'36†	66	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†	62½	
Dark Hour, The	Irene Ware-Ray Walker	Jan. 15,'36†	70½	
Drake the Pirate (G)	Matheson Lang-Jane Baxter	Apr. 1,'36†	78	June 1
Easy Money (G)	Onslow Stevens-Kay Linaker	June 15,'36†	66½	July 11,'36
Feud of the West	Hoot Gibson-Joan Barclay	Apr. 15,'36†	61½	
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†	63	
I Conquer the Sea (G)	Steffi Duna	Feb. 1,'36†	67	Jan. 25,'36
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Nov. 20†	65	
Lady Luck	Patricia Farr-Wm. Bakewell	July 3,'36†		
Law of 45's	Big Boy William-Molly O'Day	Dec. 1†	56	
Little Red School House	Junior Coghlan-Dickie Moore	Mar. 10,'36†	59	
Living Dead, The	Gerald Du Maurier-Geo. Curzon	Feb. 29,'36†	65	
Lucky Terror, The	Hoot Gibson	Feb. 20,'36†	61	
Murder at Glen Athol	John Miljan-Irene Ware	Nov. 1†	69	May 9,'36
Old Curiosity Shop (G)	Elaine Benson-Ben Webster	Dec. 25†	89	Feb. 2
Red Wagon	Charles Bickford-Raquel Torres	Dec. 8†	76	
Riding Avenger (G)	Hoot Gibson	June 15,'36†	57	July 18,'36
Ring Around the Moon	Erin O'Brien - Moore - Donald Cook	Jan. 23,'36†	69½	Mar. 28,'36
She-Devil Island	C. Guerrero- J. J. Martinez Casado	June 1,'36†	63	
Southern Maid	Bebe Daniels-Clifford Mollison	May 1,'36†	60	
Spy 77 (G)	Greta Nissen-Don Alvarado	Jan. 15,'36†	77	Feb. 29,'36
Swifty	Hoot Gibson-June Gale	Dec. 15†	60	
Tango	Marian Nixon-Chick Chandler	Jan. 10,'36†	70	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 20,'36†	75	July 4,'36
Too Much Beef	Rex Bell-Connie Bergen	Apr. 20,'36†	59	
West of Nevada	Rex Bell	June 22,'36†	59	

Coming

In His Steps	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15,'36		
Women in White	Molly Lamont-Lester Matthews	July 15,'36		

Coming

Luck of the Irish	Richard Hayward	Sept. 15,'36		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15,'36		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Playboy	Lucile Browne-Nick Stuart	Nov. 10†	55	
Girl from Maxim's	Leslie Henson-Frances Day	July 15,'36	65	Oct. 14,'33
Old Spanish Custom, An	Buster Keaton	Jan. 2,'36†	60	
Song of the Scarlet Flower	Swedish	June 15,'36†	80	
Wanted Men	Charles Laughton-Dorothy Gish	June 1,'36†	62	

Coming

Monday at Ten	Virginia Cherrill-Gary Marsh		60	
Crime of Voodoo	Fredi Washington	Sept. 1,'36	63	
Voice of India	Hoeffer Expedition	Sept. 15,'36	70	
Womanhood	Eve Gray-Esmond Knight		60	

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20†	85	
Heart Specialist	B. Somegyi	Dec. 30†	90	
I Cannot Live Without Music	Gyula Csortos	Dec. 20†	95	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	Irene Rich-Evelyn Brent	May 15,'36	71	
Manhattan Butterfly	Dorothy Grainger-Wm. Bakewell	Nov. 25†	71	

Coming

High Hat	Frank Luther-Dorothy Dare	Sept. 1,'36		
I Demand Payment	Betty Burgess-Lloyd Hughes	Nov. 1,'36†		
Rich Relations	Ralph Forbes-Frances Grant	Oct. 15,'36	68	
She Shall Have Music	Jack Hylton-June Clyde	Sept. 19,'36	82	Dec. 1

INVINCIBLE

(Distributed through Chesterfield)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15,'36†	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25,'36†		
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10,'36†	66½	July 11,'36
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page	Dec. 1†		
It Couldn't Have Happened (See "Divided by Two," "In the Cutting Room," Aug. 1,'36.)	Reginald Denny-Jack La Rue	Aug. 1,'36		
Tango	Marian Nixon-Chick Chandler	Jan. 1,'36†	66	
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2,'36†	75	July 4,'36

Coming

Ellis Island				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27,'36†	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24,'36†	71	Apr. 11,'36
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14,'36†	72	Mar. 7,'36
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10,'36†	79	July 11,'36
Exclusive Story (G) 621 (Exploitation: Mar. 28,'36, p. 82; Apr. 11,'36,p. 95; May 30,'36, p. 90.)	Franchot Tone-Madge Evans	Jan. 17,'36†	73	Jan. 18,'36
Fury (G) 610 (Exploitation: June 20,'36, p. 117; June 27,'36, pp. 80, 81.)	Sylvia Sidney-Spencer Tracy	June 5,'36†	94	May 30,'36
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21,'36†	62	Feb. 8,'36
Gorgeous Hussy, The 633 (See production article, Aug. 1,'36, p. 16.)	Joan Crawford - Robert Taylor-Melvyn Douglas-Franchot Tone	Aug. 28,'36†	105	
His Brother's Wife (A) 657 (Exploitation: Aug. 15,'36, p. 76.)	Robt. Taylor-Barbara Stanwyck	Aug. 7,'36†	89	Aug. 22,'36
Kelly the Second 702	Patsy Kelly-Pert Kelton	Aug. 21,'36	71	
Kind Lady (G) 619	Aline MacMahon-B. Rathbone	Dec. 6	78	Dec. 7
Last of the Pagans (G) 617 (Exploitation: Mar. 7,'36, p. 95.)	Mala-Lotus Long	Dec. 20†	84	Dec. 14
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27,'36†	68	Mar. 28,'36
Mutiny on the Bounty (G) 536 (Exploitation: Jan. 18,'36, p. 80; Jan. 25,'36, p. 68; Feb. 1,'36, p. 65; Feb. 15,'36, p. 82; Feb. 22,'36, pp. 95, 98; June 27,'36, p. 81; July 25,'36, p. 77.)	Clark Cable - Charles Laughton-Franchot Tone	Nov. 8†	133	Nov. 9
Night at the Opera, A (G) 644 (Exploitation: Jan. 18,'36, pp. 80, 82; Feb. 22,'36, pp. 94, 100; Feb. 29,'36, p. 74; Mar. 7,'36, p. 101; Apr. 4,'36, p. 88; July 25,'36, pp. 78, 80.)	Marx Brothers	Nov. 15†	96	Oct. 26
Perfect Gentleman, The (G) 615	Frank Morgan-C. Courtneidge	Nov. 22†	73	Dec. 28
Petticoat Fever (G) 645 (Exploitation: Apr. 18,'36, p. 79; May 30,'36, p. 90; June 13,'36, p. 123; July 25,'36, p. 81.)	Rob't Montgomery-Myrna Loy	Mar. 20,'36†	81	Mar. 21,'36
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14,'36†	97	Aug. 15,'36
Riffraff (G) 517 (Exploitation: Feb. 22,'36, p. 96; Apr. 4,'36, pp. 84, 89.)	Jean Harlow-Spencer Tracy	Jan. 3,'36†	90	Dec. 28
Robin Hood of El Dorado, The 608 (See "In the Cutting Room," Mar. 7,'36.) (Exploitation: May 30,'36, p. 85; July 11,'36, p. 124.)	Warner Baxter-Ann Loring	Apr. 17,'36†	86	
Rose Marie (G) 643 (See musical analysis, Feb. 22,'36, p. 23; exploitation: Feb. 15,'36, p. 85; Mar. 14,'36, p. 87; Mar. 21,'36, p. 92; Apr. 4,'36, p. 89; Apr. 11,'36, p. 97; Apr. 18,'36, p. 78; May 9,'36, p. 90; May 30,'36, p. 86; July 18,'36, p. 82.)	J. MacDonald-Nelson Eddy	Jan. 31,'36†	113	Jan. 18,'36
San Francisco (G) 636 (Exploitation: Aug. 1,'36, p. 93-94; Aug. 8,'36, p. 90; Aug. 22,'36, pp. 113, 114.)	Clark Gable - J. MacDonald - Spencer Tracy - Jack Holt	June 26,'36†	111	July 4,'36
Small Town Girl (G) 607 (Exploitation: June 13,'36, p. 122; June 27,'36, p. 80; July 25,'36, p. 77; Aug. 8,'36, p. 91.)	Janet Gaynor-Robert Taylor	Apr. 10,'36†	106	Apr. 11,'36
Speed 652 (G)	Wendy Barrie-James Stewart	May 8,'36†	72	May 2,'36
Suzy (G) 518 (Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, pp. 74, 79.)	Jean Harlow-Franchot Tone	July 24,'36†	95	July 18,'36
Tale of Two Cities, A (G) 604 (Exploitation: Jan. 25,'36, p. 64; Feb. 15,'36, p. 83; Mar. 14,'36, p. 86; May 2,'36, p. 94.)	Ronald Colman-Elizabeth Allan	Dec. 27†	126	Dec. 7
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6,'36†	82	Feb. 22,'36
Three Live Ghosts (G) 618	Richard Arlen-Cecilia Parker	Jan. 10,'36†	62	Jan. 4,'36
Three Wise Guys (G) 653 (Exploitation: July 18,'36, p. 85.)	Robert Young-Betty Furness	May 15,'36†	75	May 16,'36
Tough Guy (G) 620	Jackie Cooper-Joseph Calleia	Jan. 24,'36†	77	Feb. 8,'36
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29,'36†	75	May 30,'36
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3,'36†	88	Apr. 4,'36
Voice of Bugle Ann, The (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7,'36†	72	Feb. 15,'36
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19,'36†	69	June 27,'36
Whipsaw (G) 513	Myrna Loy-Spencer Tracy	Dec. 13†	82	Dec. 14
Wife vs. Secretary (G) 606	Clark Cable-Myrna Loy - Jean Harlow	Feb. 28,'36†	89	Feb. 22,'36
(Exploitation: Apr. 18,'36, p. 77; July 4,'36, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31,'36	59	June 27,'36

Coming

All American Chump	Stuart Erwin-Betty Furness			
Born to Dance	Eleanor Powell-James Stewart			
Camille	Greta Garbo-Robert Taylor			
Devil Is a Sissy, The	Freddie Bartholomew-Jackie Cooper	Sept. 18,'36		
General Spanky	Spanky McFarland-P. Holmes			
Good Earth, The (See production article, July 11,'36, p. 16.)	Paul Muni-Luise Rainer			

(THE RELEASE CHART--CON'T)

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Desert Guns	Conway Tearle	Jan. 2,'36†	65	
Riddle Ranch	Black King	Dec. 16†	56	

Coming

Title	Star
Devil's Gold	Conway Tearle
Hell's Hacienda	Conway Tearle
Senor Jim	Conway Tearle-Barbara Bedford
Three Fingers	Conway Tearle
Whistling Skull	Conway Tearle

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And Sudden Death (G)	Randolph Scott-Frances Drake	June 19,'36†	68	June 13,'36
(Exploitation: Aug. 1,'36, p. 88; Aug. 15,'36, pp. 74, 76; Aug. 22,'36, p. 112.)				
Anything Goes (G) 3533	Bing Crosby-Ethel Merman	Jan. 24,'36†	92	Feb. 22,'36
(Exploitation: July 11,'36, p. 127.)				
Arizona Raiders, The	Buster Crabbe-Marsha Hunt	June 26,'36†	57	
Bar 20 Rides Again (G) 3525	Wm. Boyd-Jimmy Ellison	Dec. 13†	63	Dec. 7
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3,'36†	76	Apr. 11,'36
Border Flight (G) 3558	John Howard-Frances Farmer	May 29,'36†	59	Apr. 25,'36
Bride Comes Home, The (G) 3530	Claudette Colbert-F. MacMurray	Jan. 3,'36†	83	Nov. 23
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 98; Apr. 25,'36, p. 92.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6,'36†	67	Feb. 1,'36
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8,'36†	85	May 9,'36
(Exploitation: June 6,'36, p. 121; July 4,'36, p. 69.)				
Collegiate (G) 3529	Joe Penner-Jack Oakie	Dec. 27†	81	Dec. 28
(Exploitation: Jan. 18,'36, p. 83; Feb. 8,'36, p. 83; Feb. 22,'36, p. 94; Mar. 14,'36, p. 89; Apr. 11,'36, p. 92; May 16,'36, p. 82.)				
Coronado 3524	Betty Burgess-Johnny Downs	Nov. 29†	76	
(See "In the Cutting Room," Oct. 19.) (Exploitation: Feb. 1,'36, p. 66.)				
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27,'36†	58	Aug. 8,'36
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28,'36†	95	Feb. 8,'36
(Exploitation: June 20,'36, p. 121.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. De Mille	Feb. 14,'36†	56	May 30,'36
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5,'36†	73	July 25,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15, 36†	76	May 23,'36
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1,'36†	67	Apr. 25,'36
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13,'36†	72	May 16,'36
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15,'36†	72	May 2,'36
Girl of the Ozarks, The (G) 3561	Vriginia Weidler-H. Cresman	June 12,'36†	68	June 6,'36
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6,'36†	73	Mar. 7,'36
(See musical analysis, Mar. 14,'36, p. 18.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24,'36†	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17,'36†	76	Feb. 22,'36
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21,'36	*72	Aug. 22,'36
I'd Give My Life 3602	Sir Guy Standing-F. Drake	Aug. 14,'36	81	
(See "In the Cutting Room," Aug. 1,'36.)				
It's a Great Life 3528	Joe Morrison-Rosalind Keith	Dec. 20†	63	
(See "In the Cutting Room," Sept. 28.)				
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21,'36†	81	Feb. 15,'36
(See news article, Mar. 7,'36, p. 19; exploitation: Feb. 22,'36, p. 96; Apr. 1,'36, p. 92; June 20,'36, p. 118.)				
Mary Burns, Fugitive (G) 3521	Sylvia Sidney-Melvyn Douglas	Nov. 15†	84	Nov. 10
(Exploitation: Mar. 14,'36, p. 86; Mar. 28,'36, p. 84.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7,'36†	88	Feb. 1,'36
(Exploitation: Mar. 21,'36, pp. 93, 95; Apr. 4,'36, pp. 82, 87; May 2,'36, p. 99; May 23,'36, p. 94; June 6,'36, p. 116; June 27,'36, pp. 82, 85; July 18,'36, p. 85; Aug. 22,'36, p. 117.)				
Millions in the Air (G) 3526	John Howard-Wendy Barrie	Dec. 13†	72	Nov. 30
(Exploitation: Jan. 25,'36, p. 64; Feb. 8,'36, p. 83.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10,'36†	83	Apr. 11,'36
My American Wife (G)	Francis Lederer-Ann Sothern	Aug. 7,'36†	63	July 25,'36
Nevada (G) 3523	Larry Crabbe-Kathleen Burke	Nov. 28†	59	Nov. 16
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5,'36†	72	June 6,'36
Peter Ibbetson (G) 3518	Gary Cooper-Ann Harding	Nov. 6†	85	Nov. 9
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19,'36	73	June 13,'36
Preview Murder Mystery (G) 4540	Gail Patrick-Reginald Denny	Feb. 28,'36†	65	Feb. 15,'36
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22,'36†	76	May 16,'36
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3,'36†	64	June 20,'36
(Exploitation: Aug. 1,'36, p. 90.)				
Rhythm on the Range (G)	Bing Crosby-Frances Farmer	July 31,'36†	87	July 25,'36
(Exploitation: Aug. 8,'36, p. 91; Aug. 15,'36, pp. 74, 76; Aug. 22,'36, p. 111.)				
Rose of the Rancho (G) 3516	John Boles-Gladys Swarthout	Jan. 10,'36†	82	Jan. 11,'36
(See musical analysis, Jan. 11,'36, p. 45; exploitation: Jan. 18,'36, p. 84; Feb. 8,'36, p. 83.)				
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20†	73	Dec. 21
Ship Cafe (G) 3520	Carl Brisson-Arline Judge	Nov. 1†	66	Nov. 2
Sky Parade 3550	Jimmy Allen-Katharine DeMille	Apr. 17,'36†	70	Apr. 4,'36
(Exploitation: July 11,'36, p. 127.)				
Soak the Rich (A) 3532	Mary Taylor-Walter Connolly	Jan. 17,'36†	87	Feb. 15,'36
Son Comes Home, A (G)	Mary Boland-Donald Woods	July 31,'36†	75	Aug. 15,'36
So Red the Rose (G) 3522	Margaret Sullavan-R. Scott	Nov. 22†	83	Nov. 16
(Exploitation: Feb. 29,'36, p. 76.)				
Spendthrift (G)	Henry Fonda-Pat Paterson	July 10,'36†	77	June 20,'36
Straight from the Shoulder (G)	Ralph Bellamy-Katherine Locke	Aug. 28,'36	71	Aug. 22,'36
Texas Rangers, The 3604	Fred MacMurray-Jean Parker	Aug. 28,'36		
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27,'36†	77	Mar. 21,'36
(Exploitation: June 6,'36, p. 118; Aug. 22,'36, p. 113.)				
Three Cheers for Love (G)	Eleanore Whitney-Robt. Cummings	July 17,'36†	64	July 4,'36
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24,'36†	67	Apr. 18,'36
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17,'36†	72	Apr. 11,'36
Timothy's Quest (G) 3534	Eleanore Whitney-Dickie Moore	Jan. 31,'36†	65	Jan. 25,'36
Too Many Parents (G) 3545	Frances Farmer-Colin Tapley	Mar. 20,'36†	74	Mar. 14,'36
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13,'36†	106	Feb. 29,'36
(See production article, Jan. 18,'36, p. 36; exploitation: Feb. 29,'36, p. 73; May 2,'36, p. 98; May 23,'36, p. 86; May 30,'36, p. 90; June 6,'36, p. 118; June 13,'36, p. 122; June 20,'36, 20,'36, p. 122; July 25,'36, p. 80; Aug. 8,'36, p. 93; Aug. 22,'36, pp. 113, 115.)				
Woman Trap (G) 3537	Gertrude Michael-Geo. Murphy	Feb. 14,'36†	63	Feb. 8,'36
Yours for the Asking (G)	George Raft - Dolores Costello Barrymore	July 24,'36†	75	Aug. 8,'36

Coming

Title	Star		
Big Broadcast of 1937, The	Jack Benny-Burns & Allen	Sept. 25,'36	
Champagne Waltz	Gladys Swarthout-F. MacMurray	Oct. 23,'36	
General Died at Dawn, The	Gary Cooper-Madeleine Carroll	Sept. 4,'36	
(See "In the Cutting Room," July 25,'36.) (See production article, Aug. 15,'36, p. 16.)			
Go West, Young Man	Mae West - Warren William - Randolph Scott	Oct. 30,'36	
Hopalong Cassidy's Return	William Boyd-Evelyn Brent	Oct. 16,'36	
Lady Be Careful	Lew Ayres-Mary Carlisle	Sept. 4,'36	
(See "In the Cutting Room," Aug. 15,'36.)			
Murder with Pictures	Lew Ayes-Gail Patrick	Sept. 18,'36	
Plainsman, The	Gary Cooper-Jean Arthur		
Princess of the Jungle	Ray Milland-Dorothy Lamour		
Right in the Lap	Marsha Hunt-John Howard		
Rose Bowl	Eleanore Whitney-Tom Brown		
Three Married Men	Lynne Overman-Wm. Frawley	Sept. 11,'36	
Turning Point, The	Paul Kelly-Marsha Hunt	Oct. 9,'36	
Valiant Is the Word for Carrie	Gladys George-Arline Judge		
Wedding Present	Joan Bennett-Cary Grant	Oct. 9,'36	
Wives Never Know	Charles Ruggles-Mary Boland	Sept. 25,'36	

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Let's Sing Again (G)	Bobby Breen-Henry Armetta	June 12,'36†	68	Apr. 25,'36

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luna Walters	June 6,'36	62	Aug. 22,'36
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1,'36†	59	Aug. 1,'36
Bulldog Courage	Tim McCoy-Lois January	Dec. 20†	60	
Ghost Patrol	Tim McCoy-Claudia Dell	Aug. 3,'36		
I'll Name the Murderer	Ralph Forbes-Marion Shilling	Jan. 27,'36†	76	
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15,'36†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6,'36		
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20,'36†	68	
Roarin' Guns	Tim McCoy-Rosalinda Price	Jan. 27,'36†	67	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1,'36†	61	
Suicide Squad	Norman Foster-Joyce Compton	Dec. 25†	60	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29,'36		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star		
Adventurous Rogue's	Bobby Nelson-Donald Reed	Dec. 3,'36	
El Justiciero	Ernesto Guillen	Dec. 3,'36	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Jan. 19,'37	
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60

REGAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daredevils of the Earth	Ida Lupino-Cyril McLaglen	Jan. 1,'36†	60	
Scandals of Paris	Wendy Barrie-Zelma O'Neill	Dec. 4†	63	
Thunderbolt	Kane Richmond-Bobby Nelson	Jan. 2,'36†	54	
Wolves of the Underworld	Godfrey Tearle	Dec. 4†	55	

(THE RELEASE CHART--CONT'D)

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burning Gold 3550	William Boyd-Judith Allen	Dec.	1†.....60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr.	13,'36†....55.	Apr. 11,'36
Dancing Feet (G) 3504 (Exploitation: Feb. 15,'36, p. 81.)	Ben Lyon-Joan Marsh	Jan.	31,'36†....72.	Apr. 4,'36
Down to the Sea (See "Beneath the Seas," "In the Cutting Room," May 30,'36.)	Russell Hardie-Ann Rutherford	Aug.	25,'36. ...62.	July 11,'36
Federal Agent 3548	William Boyd-Irene Ware	Apr.	10,'36†....58	
Frankie and Johnnie (A) 3555 (Exploitation: May 30,'36, p. 85; Aug. 22,'36, p. 112.)	Helen Morgan-Chester Morris	May	1,'36†....66.	May 23,'36
Gentleman from Louisiana, The (G) 3517	Eddie Quillan-Charlotte Henry	Aug.	17,'36....*70.	Aug. 22,'36
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr.	20,'36†....68	
Go-Get-'Em Haines 3549	William Boyd	June	15,'36†....62	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June	22,'36†....56.	July 11,'36
Harvester, The (G) 3506 (Exploitation: Aug. 15,'36, p. 79.)	Alice Brady-Ann Rutherford	May	5,'36†....65.	Apr. 25,'36
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug.	15,'36....*70.	June 6,'36
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr.	6,'36†....71.	Mar. 7,'36
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar.	9,'36†....54.	Apr. 11,'36
Laughing Irish Eyes (G) 3522 (Exploitation: Aug. 22,'36, p. 112.)	Evalyn Knapp-Phil Regan	Mar.	15,'36†....73.	Mar. 14,'36
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb.	15,'36†....55.	Mar. 7,'36
Lawless Range 3562	John Wayne-Sheila Mannors	Nov.	4†.....59	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18,'36, p. 76; July 25,'36, p. 81.)	Lew Ayres-Isabel Jewell	Feb.	22,'36†....67.	Feb. 29,'36
Leavenworth Case, The (G) 3526	Norman Foster-Jean Rouverol	Jan.	20,'36†....68.	Jan. 11,'36
Lonely Trail, The 3563 (See "In the Cutting Room," May 2,36.)	John Wayne-Ann Rutherford	May	25,'36†....58	
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct.	14†.....60....	Oct. 19
Navy Born (G)	William Gargan-Claire Dodd	June	15,'36†....65.	June 27,'36
New Frontier, The 3558 (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct.	5†.....54	
Oh, Susannah (See "In the Cutting Room," Aug. 8,'36.)	Gene Autry-Frances Grant	Aug.	19,'36	
Oregon Trail, The 3560	John Wayne-Ann Rutherford	Jan.	18,'36†....59	
Racing Luck (G) 3547	William Boyd	Oct.	28†.....60....	Dec. 7
Red River Valley 3570	Gene Autry-Frances Grant	Mar.	2,'36†....58	
Return of Jimmy Valentine, The (G) 3531	Roger Pryor-Charlotte Henry	Feb.	14,'36†....72.	Feb. 15,'36
Sagebrush Troubadour 3568	Gene Autry-Barbara Pepper	Dec.	2†.....54	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May	11,'36†....56.	May 16,'36
Singing Vagabond, The (G) 3569	Gene Autry-Ann Rutherford	Jan.	5,'36†....52....	Dec. 14
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct.	17†.....73	
$1,000 a Minute (G) 3532	Roger Pryor-Leila Hyams	Nov.	15†.....69....	Nov. 9
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July	10,'36†....67.	July 25,'36
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23,'36.)	John Wayne-Phyllis Fraser	July	6,'36†....57	

Coming

Bulldog Edition (See "In the Cutting Room," Aug. 15,'36.)	Ray Walker-Evalyn Knapp	Sept.	20,'36
Follow Your Heart (G)	Marion Talley-Michael Bartlett	Sept.	5,'36....*90. Aug. 15,'36
Sitting on the Moon 3528	Roger Pryor-Grace Bradley	Sept.	15,'36
Three Mesquiteers	Ray Corrigan-Kay Hughes	Sept.	10,'36

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (G) 608 (Exploitation: Mar. 14,'36, pp. 88, 90.)	Barbara Stanwyck-Preston Foster	Nov.	15†.....90½	Nov. 9
Another Face (G) 615 (Reviewed under the title, "Two Faces.")	Wallace Ford-Phyllis Brooks	Dec.	20†.....68....	Nov. 28
Bride Walks Out, The (G) 631	Barbara Stanwyck-G. Raymond	July	10,'36†....80.	July 11,'36
Bunker Bean 630 (See "His Majesty: Bunker Bean," "In the Cutting Room," May 30,'36.)	Owen Davis, Jr.-Louise Latimer	June	26,'36†....67	
Chatterbox (G) 617	Anne Shirley-Phillips Holmes	Jan.	17,'36†....68....	Dec. 28
Dancing Pirate (G) 670 (Exploitation: June 6,'36, pp. 117, 121.)	Charles Collins-Steffi Duna	May	22,'36†....85.	May 16,'36
Don't Turn 'Em Loose (See "In the Cutting Room," Aug. 8,'36.)	Bruce Cabot-Louise Latimer	Aug.	28,'36	
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4,'36, p. 68.)	William Powell-Jean Arthur	May	15,'36†....81.	May 2,'36
Fang and Claw (G) 543 (Exploitation: July 11,'36, p. 127.)	Frank Buck	Dec.	20.....74.	Jan. 4,'36
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar.	27,'36†....67.	Mar. 14,'36
Follow the Fleet (G) 613 (Exploitation: Mar. 7,'36, p. 84; Mar. 28,'36, p. 83; Apr. 4,'36, p. 87; May 16,'36, p. 82; May 23,'36, p. 93; May 30,'36, p. 84; June 13,'36, pp. 125, 130; July 4,'36, p. 68.) 6p. 68; July 25,'36, p. 78.)	Fred Astaire-Ginger Rogers	Feb.	21,'36†...110.	Feb. 22,'36
Freckles (G) 536	Carol Stone-Tom Brown	Oct.	4.....68....	Oct. 5
Grand Jury 633	Fred Stone-Louise Latimer	Aug.	7,'36	
Hi Gaucho 606 (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct.	11†.....59	
I Dream Too Much (G) 610 (Exploitation: Jan. 18,'36, pp. 82, 83.)	Lily Pons-Henry Fonda	Dec.	27†.....95....	Nov. 23
In Person (G) 609 (Exploitation: June 13,'36, p. 127.)	Ginger Rogers-George Brent	Nov.	22†.....87....	Nov. 9
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb.	7,'36†....76½	Jan. 18,'36
Last Days of Pompeii, The (G) 501	Preston Foster-Dorothy Wilson	Oct.	16.....96....	Oct. 12
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June	19,'36†....*73.	May 30,'36
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June	12,'36†....68.	Apr. 25,'36
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar.	6,'36†....77.	Feb. 8,'36
Mary of Scotland (G) (See production article, Apr. 11,'36, p. 16; exploitation: Aug. 8,'36, p. 90.)	Katharine Hepburn - Fredric March	Aug.	28,'36....123.	July 25,'36
M'Liss (G) 632	Anne Shirley-John Beal	July	17,'36†....66.	July 11,'36
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr.	17,'36†....66.	Apr. 18,'36
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb.	14,'36†....68½	Jan. 25,'36
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct.	25†.....78....	Oct. 12
Second Wife (G)	Walter Abel-Gertrude Michael	Aug.	21,'36....59.	Aug. 22,'36
Seven Keys to Baldpate (G) 611	G. Raymond-Margaret Callahan	Dec.	13†.....68....	Dec. 7
Silly Billies (G) 623 (Exploitation: July 25,'36, p. 76.)	Wheeler and Woolsey	Mar.	20,'36†....64½	Mar. 7,'36
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May	8,'36†....61.	May 2,'36
Sylvia Scarlett (G) 614	Katharine Hepburn-Cary Grant	Jan.	3,'36†....94½	Jan. 18,'36
Three Musketeers, The (G) 544	Margot Grahame-Walter Abel	Nov.	1.....96....	Oct. 12
To Beat the Band (G) 607	Helen Broderick-Hugh Herbert	Nov.	8†.....67½	Oct. 26
Two in the Dark (G) 616	Walter Abel-Margot Grahame	Jan.	10,'36†....74....	Dec. 21
Two in Revolt (G) 621	Louise Latimer-John Ariedge	Apr.	3,'36†....65.	May 2,'36
We're Only Human (G) 612	Preston Foster-Jane Wyatt	Dec.	27†.....68....	Dec. 14
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr.	24,'36†....64.	Apr. 11,'36
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar.	13,'36†....68½	Mar. 28,'36

Coming

Big Game, The (See "In the Cutting Room," Aug. 22,'36.)	June Travis-Philip Huston		
Daddy and I	Anne Shirley-Herbert Marshall		
Mummy's Boys (G)	Wheeler and Woolsey		*62. Aug. 22,'36
One Man Came Back (See "In the Cutting Room," Aug. 22,'36.)	Preston Foster - Ann Dvorak - John Beal		
Plough and the Stars, The (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck - Preston Foster	Sept.	25,'36
Portrait of a Rebel	Katharine Hepburn - Herbert Marshall		
Swing Time (See "Never Gonna Dance," "In the Cutting Room," June 20,'36.)	Fred Astaire-Ginger Rogers	Sept.	4,'36
Walking on Air (G)	Gene Raymond-Ann Sothern	Sept.	11,'36....*68. Aug. 22,'36
Winterset (See "In the Cutting Room," Aug. 22,'36.)	Burgess Meredith-Margo		
Without Orders	Sally Eilers-Rob't Armstrong		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Custer's Last Stand	Rex Lease	Stage & Screen	Apr.	2,'36†..9 rls	
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug.	1,'36...73.	Aug. 8,'36

Coming

Angels in White (See "In the Cutting Room," Feb. 29,'36.)	Lala Bireli	Zeidman	
Cavalcade of China	James B. Leong		6 rls
Glory Trail, The (G)	Tom Keene	Crescent	*65. July 18,'36
Oriental Passion	James B. Leong		6 rls
Private Life of Marco Polo	James B. Leong		6 rls

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Courageous Avenger	Johnny Mack Brown	Dec.	12†	
Desert Phantom, The	Johnny Mack Brown	Mar.	10,'36†	
Kid Ranger, The	Bob Steele	Feb.	5,'36†	
Last of the Warrens	Bob Steele	May	10,'36†....58	
Rogue of the Range	Johnny Mack Brown	Apr.	25,'36†....58	
Sundown Saunders	Bob Steele	Mar.	25,'36†	
Trail of Terror	Bob Steele	Dec.	20†	
Valley of the Lawless	Johnny Mack Brown	Jan.	25,'36†	

Coming

Brand of the Outlaws	Bob Steele		
Crooked Trail, The	Johnny Mack Brown		
Everyman's Law	Johnny Mack Brown		
Law Rides, The	Bob Steele		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy* 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct.	25†.....56	
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July	3,'36†...*60.	June 27,'36
Captain January* (G) 635 (Exploitation: June 6,'36, pp. 117, 122; June 27,'36, p. 82; July 4,'36, p. 70; July 18,'36, p. 82.)	Shirley Temple-Guy Kibbee	Apr.	17,'36†....77.	Mar. 21,'36
Champagne Charlie 629 (See "In the Cutting Room," Dec. 14.)	Paul Cavanagh-Helen Wood	May	8,'36†....59	
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar.	27,'36†....71.	Mar. 28,'36
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug.	7,'36.....70.	July 18,'36
Charlie Chan's Secret* (G) 628	Warner Oland-Rosina Lawrence	Jan.	10,'36†....71.	Oct. 26
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr.	24,'36†....85.	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr.	24,'36†....68.	Apr. 11,'36

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Doctor, The* (G) 636.	Dionne Quintuplets - Jean Hersholt	Mar.	6,'36†...94.	Mar. 21,'36
(Exploitation: Mar. 21,'36, pp. 93, 97; Mar. 28,'36, p. 83; Apr. 4,'36, p. 83; Apr. 25,'36, p. 96; May 9,'36, p. 90; May 16,'36, p. 82; May 23,'36, pp. 87, 95; May 30,'36, p. 86; June 6,'36, p. 124; July 4,'36, p. 70; July 11,'36, p. 127; July 25,'36, p. 81; Aug. 1,'36, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June	26,'36†...*75.	June 20,'36
Educating Father* (G) 645.	Jed Prouty-Shirley Deane	July	10,'36†....57.	May 30,'36
Everybody's Old Man* (G) 634.	Irvin S. Cobb-Rochelle Hudson	Mar.	20,'36†....84.	Mar. 14,'36
Every Saturday Night* (G) 637.	June Lang-Thomas Beck	Feb.	7,'36†....62.	Feb. 8,'36
First Baby, The* (G) 646.	Shirley Deane-Johnny Downs	May	15,'36†....74.	Apr. 18,'36
(Exploitation: July 25,'36, p. 76; Aug. 8,'36, p. 93.)				
Gentle Julia* (G) 641.	Jane Withers-Tom Brown	Apr.	3,'36†....63.	Feb. 29,'36
Girls' Dormitory (G) 702.	Ruth Chatterton-Herbert Marshall-Simone Simon	Aug.	14,'36....66.	Aug. 1,'36
Half Angel (G) 647.	Frances Dee-Brian Donlevy	May	22,'36†....66.	May 9,'36
Here Comes Trouble* (G) 633.	Paul Kelly-Arline Judge	Feb.	21,'36†....62.	Feb. 15,'36
High Tension* (G) 653.	Brian Donlevy-Glenda Farrell	July	17,'36†...*62.	June 20,'36
Human Cargo* (G) 652.	Claire Trevor-Brian Donlevy	May	29,'36†....66.	Apr. 25,'36
In Old Kentucky* (G) 601.	Will Rogers-Dorothy Wilson	Nov.	22†.....84.	July 18
It Had to Happen (G) 631.	George Raft-Rosalind Russell	Feb.	14,'36†....79.	Feb. 15,'36
King of Burlesque, The* (G) 625	Warner Baxter-Alice Faye	Jan.	3,'36†....88.	Jan. 4,'36
(Exploitation: Mar. 21,'36, p. 36; Apr. 4,'36, p. 87.)				
Little Miss Nobody (G) 651.	Jane Withers-Ralph Morgan	June	12,'36†....72.	May 28,'36
Littlest Rebel, The* (G) 624.	Shirley Temple-John Boles	Dec.	27†.....73.	Nov. 30
(Exploitation: Feb. 8,'36, p. 81; Feb. 15,'36, p. 83; Feb. 22,'36, p. 97; Mar. 7,'36, p. 96; Aug. 8,'36, p. 91.)				
Message to Garcia, A (G) 632.	Wallace Beery - John Boles - Barbara Stanwyck	Apr.	10,'36†....85.	Mar. 14,'36
(Exploitation: July 11,'36, p. 127.)				
Music is Magic* (G) 618.	Alice Faye-Ray Walker	Nov.	1†.....66.	Oct. 12
My Marriage* (G) 630.	Claire Trevor-Kent Taylor	Jan.	31,'36†....68.	Nov. 23
Navy Wife* (G) 606.	Claire Trevor-Ralph Bellamy	Nov.	29†.....72.	Jan. 25,'36
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar.	27,'36†....59.	Mar. 28,'36
Paddy O'Day (G) 627.	Jane Withers-Pinky Tomlin	Jan.	17,'36†....76.	Nov. 2
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July	24,'36†....79.	June 6,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 22,'36, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb.	28,'36†....95.	Feb. 22,'36
(Exploitation: Mar. 21,'36, p. 97; Apr. 11,'36, p. 97; Apr. 18,'36, p. 77.)				
Private Number* (G) 645.	Loretta Young-Robert Taylor	June	5,'36†....79.	May 30,'36
(Exploitation: July 18,'36, p. 85; Aug. 8,'36, p. 93; Aug. 22,'36, p. 111.)				
Professional Soldier (G) 628.	Victor McLaglen - Freddie Bartholomew	Jan.	24,'36†....78.	Jan. 4,'36
Show Them No Mercy (G) 621.	Rochelle Hudson-Cesar Romero	Dec.	6†.....76.	Nov. 2
Sing, Baby, Sing (G) 703.	Alice Faye-Adolphe Menjou	Aug.	21,'36....87.	Aug. 15,'36
Sins of Man (G) 648.	Jean Hersholt-Don Ameche	June	19,'36†....79.	May 16,'36
Song and Dance Man* (G) 642.	Paul Kelly-Claire Trevor	Mar.	13,'36†....72.	Feb. 22,'36
Star for a Night (G) 705.	Jane Darwell-Claire Trevor	Aug.	28,'36....76.	Aug. 15,'36
State Fair (G) 766.	Will Rogers-Janet Gaynor	Aug.	7,'36....94.	Feb. 4,'33
Thanks a Million (G) 617.	Dick Powell-Ann Dvorak	Nov.	15†.....87.	Nov. 2
(Exploitation: Feb. 8,'36, p. 82; Feb. 15,'36, p. 83; Feb. 22,'36, p. 100; Mar. 7,'36, p. 96.)				
36 Hours to Kill* 656.	Brian Donlevy-Gloria Stuart	July	24,'36†.	
(See "In the Cutting Room," July 25,'36.)				
This Is the Life* 614.	Jane Withers-John McGuire	Oct.	18†.....65.	
To Mary—With Love (G) 701.	Warner Baxter-Myrna Loy	Aug.	1,'36....92.	July 25,'36
(Exploitation: Aug. 15,'36, p. 76.)				
Under Two Flags (G) 644.	Ronald Colman-Victor McLaglen-Claudette Colbert-R. Russell	May	1,'36†...110.	May 9,'36
(See production article, Mar. 14,'36, p. 16; exploitation: June 6,'36, pp. 116, 117; July 11,'36, p. 125; July 25,'36, pp. 76, 81; Aug. 8,'36, p. 93; Aug. 15,'36, p. 78.)				
Way Down East* (G) 616.	Rochelle Hudson-Henry Fonda	Oct.	25†.....84.	Aug. 24
Whispering Smith Speaks* (G) 623	George O'Brien-Irene Ware	Dec.	20†.....67.	Dec. 21
White Fang (G) 649.	Michael Whalen-Jean Muir	July	3,'36†....70.	July 25,'36
(Exploitation: Aug. 1,'36, p. 90; Aug. 15,'36, p. 79.)				
Your Uncle Dudley* (G) 622.	Edward Everett Horton	Dec.	13†.....68.	Nov. 23

Coming

Ambassador Bill (G) 767.	Will Rogers	Oct.	16,'36....70. Oct. 24,'31
As You Like It 711.	Ella Bergner-Laurence Olivier	Sept.	18,'36.
(See production article, June 13, page 16.)			
Back to Nature (G) 714.	Jed Prouty-Spring Byington	Oct.	9,'36....56. Aug. 22,'36
Bowery Princess, The * 715.	Shirley Temple-Frank Morgan	Oct.	16,'38.
(See "In the Cutting Room," June 27, page 60.)			
Can This Be Dixie?	Jane Withers-Slim Summerville		
15 Maiden Lane 716.	Claire Trevor-Cesar Romero	Oct.	30,'36.
King of the Royal Mounted 709	Robert Kent-Rosalind Keith	Sept.	11,'36.
(See "In the Cutting Room," Aug. 8,'36.)			
Ladies in Love 710.	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Sept.	18,'36.
(See "In the Cutting Room," Aug. 15,'36.)			
Lloyd's of London.	Loretta Young-Don Ameche		
Pepper* (G) 708.	Jane Withers-Irvin S. Cobb	Sept.	11,'36....64. July 18,'36
Pigskin Parade 713	Stuart Erwin-Arlene Judge	Oct.	2,'36.
Ramona 707	Loretta Young-Don Ameche	Oct.	23,'36.
(See production article, July 4,'36, p. 16.)			
Reunion 717	Dionne Quintuplets-J. Hersholt	Nov.	6,'36.
Road to Glory, The (G) 706.	Fredric March-Warner Baxter-Lionel Barrymore-June Lang	Sept.	4,'36....101. June 6,'36
Thank You, Jeeves, 712.	Arthur Treacher-Virginia Field	Sept.	25,'36.
(See "In the Cutting Room," Aug. 8,'36.)			
Turn of the Century 721.	Franchot Tone-June Lang	Nov.	27,'36.
Under Your Spell 720.	Lawrence Tibbett-Wendy Barrie	Nov.	20,'36.
White Hunter 719	Warner Baxter-Simone Simon	Nov.	13,'36.
Wild Brian Kent 718.	Ralph Bellamy-Mae Clarke	Nov.	6,'36.

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G).	Douglas Fairbanks, Jr. - Elissa Landi	Apr.	17,'36†...100.	Feb. 22,'36
Barbary Coast (G).	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept.	27†.....90.	Oct. 5
Ghost Goes West, The (G).	Robert Donat-Jean Parker	Feb.	7,'36†....85.	Jan. 4,'36
(Exploitation: Jan. 25,'36, p. 63; Feb. 8,'36, p. 83; Feb. 22,'36, p. 96; Apr. 4,'36, p. 89.)				
I Stand Condemned (A).	H. Baur-Laurence Olivier-Penelope Dudley Ward	July	10,'36†....76.	Nov. 30
Last of the Mohicans, The (G).	Randolph Scott-Heather Angel-Bruce Cabot-Binnie Barnes	Aug.	13,'36.....91.	Aug. 15,'36
(See production article, July 18,'36, p. 16; exploitation: June 27,'36, p. 80.)				
Little Lord Fauntleroy (G).	Freddie Bartholomew - Dolores Costello Barrymore	Mar.	6,'36†...102.	Feb. 29,'36
(Exploitation: Mar. 14,'36, p. 84; May 16,'36, p. 80; June 6,'36, p. 117; June 13,'36, p. 132; Aug. 1,'36, p. 93.)				
Melody Lingers On, The (G).	Josephine Hutchinson - George Houston	Nov.	9†.....87.	Nov. 9
Modern Times (G).	Chas. Chaplin-Paulette Goddard	Feb.	21,'36†....87.	Feb. 8,'36
(See production article, Feb. 8,'36, p. 18; exploitation: Feb. 15,'36, p. 81; Feb. 22,'36, p. 100; Mar. 7,'36, p. 99; Mar. 14,'36, p. 84; Mar. 28,'36, pp. 83, 84; Apr. 4,'36, pp. 84, 89; Apr. 11,'36, pp. 93, 96; Apr. 25,'36, p. 92; May 2,'36, p. 99; May 9,'36, p. 84; May 16,'36, p. 82; May 30,'36, pp. 84, 86; June 6,'36, pp. 116, 118; June 13,'36, pp. 122, 132; June 20,'36, p. 121; Aug. 22,'36, p. 117.)				
One Rainy Afternoon (G).	Francis Lederer-Ida Lupino	May	13,'36†...*75.	May 2,'36
(Exploitation: June 13,'36, p. 122; July 25,'36, p. 77.)				
Red Salute (G).	B. Stanwyck-Robert Young	Sept.	13†.....78.	Sept. 21
Splendor	Miriam Hopkins-Joel McCrea	Nov.	23†.....77.	
(See "In the Cutting Room," Nov. 2.) (Exploitation: Feb. 29,'36, p. 78.)				
Strike Me Pink (G).	Eddie Cantor-Ethel Merman	Jan.	24,'36†...100.	Jan. 25,'36
(Exploitation: Feb. 1,'36, p. 63; Feb. 8,'36, p. 83; Feb. 15,'36, p. 81; Feb. 29,'36, pp. 72, 75; Mar. 14,'36, p. 85; Mar. 21,'36, pp. 94, 97; Apr. 4,'36, p. 87; June 6,'36, p. 118.)				
These Three (G).	Miriam Hopkins-Merle Oberon-Joel McCrea	Apr.	10,'36†....93.	Feb. 29,'36
(Exploitation: May 9,'36, pp. 90, 94; May 23,'36, p. 94; June 6,'36, p. 122; June 27,'36, p. 88.)				
Things to Come (G).	Raymond Massey	Apr.	24,'36†....99.	May 7,'36
(See production article, Mar. 7,'36, p. 16; exploitation: Apr. 18,'36, p. 77; June 13,'36, p. 132; July 25,'36, p. 81; Aug. 1,'36, p. 94; Aug. 22,'36, p. 110.)				

Coming

Accused (A)	D. Fairbanks, Jr.-D. Del Rio		70. Aug. 8,'36
Come and Get It.	Edward Arnold-Frances Farmer		
(See "In the Cutting Room," Aug. 1,'36.)			
Dodsworth	Walter Huston-Ruth Chatterton	Sept.	18,'36.
(See production article, Aug. 8,'36, p. 16.)			
Garden of Allah, The.	Marlene Dietrich-Charles Boyer		
(See production article, June 6,'36, p. 14.)			
Gay Desperado, The.	Nino Martini-Ida Lupino		
Love Under Fire.	Merle Oberon-Brian Aherne		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner		90. Aug. 22,'36
We Live Only Once.	Sylvia Sidney-Henry Fonda		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034.	Zasu Pitts-Hugh O'Connell	Oct.	7†.....63.	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Cowboy and the Kid, The 9046.	Buck Jones-Dorothy Revier	May	25,'36.	
Crash Donovan (G) 9031.	Jack Holt-Nan Gray	July	26,'36†...*54.	July 18,'36
Dangerous Waters (G) 9032.	Jack Holt-Robert Armstrong	Feb.	3,'36†....67.	Feb. 8,'36
Don't Get Personal (G) 9025.	James Dunn-Sally Eilers	Feb.	17,'36†....84.	Feb. 29,'36
Dracula's Daughter (A) 9006.	Otto Kruger-M. Churchill	May	11,'36†....70.	May 9,'36
(Exploitation: June 20,'36, p. 120; July 25,'36, p. 77; Aug. 15,'36, p. 75; Aug. 22,'36, p. 112.)				
East of Java 9029.	Chas. Bickford-Elizabeth Young	Dec.	2†.....72.	
(See "In the Cutting Room," Sept. 28.) (Exploitation: Feb. 8,'36, p. 84.)				
Fighting Youth (G) 9017.	Charles Farrell-June Martel	Sept.	30†.....66.	Dec. 7
For the Service 9045.	Buck Jones-Beth Marion	May	6,'36†....65.	
Great Impersonation, The 9014.	Edmund Lowe-Valerie Hobson	Dec.	9†.....67.	
(See "In the Cutting Room," Sept. 28.)				
His Night Out (G) 9021.	E. E. Horton-Irene Hervey	Oct.	21†.....74.	Nov. 2
Invisible Ray, The (G) 9015.	Karloff-Bela Lugosi	Jan.	20,'36†....75.	Jan. 25,'36
(Exploitation: Jan. 18,'36, p. 82; Jan. 25,'36, p. 63; Mar. 7,'36, p. 99; Mar. 14,'36, p. 88; July 18,'36, p. 85.)				
Ivory Handled Gun 9042.	Buck Jones-Charlotte Wynters	Nov.	11†.....59.	
Love Before Breakfast (G) 9007.	Carole Lombard-Preston Foster	Mar.	9,'36†....70.	Feb. 29,'36
(Exploitation: Apr. 18,'36, p. 81; May 23,'36, p. 94; June 6,'36, p. 117; June 13,'36, p. 132.)				
Magnificent Obsession (G) 8006.	Irene Dunne-Robert Taylor	Jan.	6,'36†...112.	Jan. 11,'36
(Exploitation: Jan. 18,'36, p. 82; Feb. 8,'36, pp. 81, 83, 84; Mar. 7,'36, pp. 86, 99,; Mar. 21,'36, pp. 92, 96; Apr. 4,'36, p. 96; May 23,'36, pp. 87, 95; June 6,'36, p. 118.)				
Next Time We Love (G) 8004.	Marg't Sullavan-James Stewart	Jan.	27,'36†....87.	Feb. 8,'36
Nobody's Fool 9033.	E. E. Horton-Glenda Farrell	May	31,'36†.	
(See "Unconscious," "In the Cutting Room," Apr. 4,'36.)				
Parole (G) 9036.	Ann Preston-Henry Hunter	June	14,'36†....65.	July 4,'36
(Exploitation: July 25,'36, p. 79; Aug. 1,'36, p. 93.)				
Postal Inspector (G).	Ricardo Cortez-Patricia Ellis	Aug.	16,'36†...*60.	Aug. 22,'36
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov.	4†.....81.	Oct. 12
(Exploitation: Jan. 18,'36, p. 83; Apr. 25,'36, p. 90.)				
Show Boat (G) 8001.	Irene Dunne-Allan Jones	May	17,'36†...112.	May 9,'36
(See musical analysis, May 9,'36, p. 65; exploitation: June 20,'36, pp. 117, 121; June 27,'36, June 27,'36, p. 80; July 4,'36, p. 69; July 11,'36, p. 124; July 18,'36, p. 82; July 25,'36, p. 78; Aug. 1,'36, p. 93; Aug. 8,'36, p. 91; Aug. 15,'36, p. 79; Aug. 22,'36, p. 114.)				
Silver Spurs 9044.	Buck Jones-Muriel Evans	Feb.	18,'36†.	
Storm Over the Andes (G) 9026.	Jack Holt-Mona Barrie	Sept.	16†.....	84. Oct. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Stormy (G) 9016	Noah Beery, Jr.-Jean Rogers	Nov.	11†....68	Oct. 19
Sunset of Power 9043	Buck Jones-Dorothy Dix	Dec.	23†....	
Sutter's Gold (G) 8002	Edward Arnold - Lee Tracy - Binnie Barnes	Apr.	13,'36†....95	Mar. 28,'36
(See production article, Feb. 15,'36, p. 14; exploitation: Apr. 4,'36, p. 83; Apr. 18,'36, p. 77; Apr. 25,'36, pp. 91, 92; June 27,'36, p. 85; Aug. 8,'36, p. 92.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov.	25†....78	
Throwback, The 9041	Buck Jones-Muriel Evans	Sept.	18†....60	
(See "In the Cutting Room," Aug. 10.)				

Coming

Boss Rider of Gun Creek	Buck Jones-Muriel Evans	Nov.	1,'36	
Class Prophecy		Nov.	15,'36	
Flying Hostess	Judith Barrett-Wm. Hall	Oct.	25,'36	
Four Days' Wonder	Jeanne Dante-Kenneth Howell	Oct.	18,'36	
Luckiest Girl in the World	Jane Wyatt-Louis Hayward	Nov.	1,'36	
Magnificent Brute, The	Victor McLaglen-Binnie Barnes	Sept.	20,'36	
Man I Marry, The	Doris Nolan-Michael Whalen	Oct.	11,'36	
My Man Godfrey (G)	William Powell-Carole Lombard	Sept.	6,'36....*95	June 20,'36
Night Key		Nov.	8,'36	
Rich and Reckless	Gloria Stuart-Edmund Lowe	Oct.	4,'36	
Ride 'Em, Cowboy	Buck Jones-Luana Walters	Sept.	20,'36†	
Sea Spoilers	John Wayne-Nan Gray	Sept.	27,'36	
Top of the Town	Bert Lahr-Gertrude Niessen	Nov.	22,'36	
Two in a Crowd	Joel McCrea-Joan Bennett	Sept.	13,'36†	
Yellowstone	Henry Hunter-Judith Barrett	Aug.	30,'36†	
(See "In the Cutting Room," July 18,'36.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bars of Hate	Regis Toomey-Sheila Terry	Nov.	1†....63	
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb.	1,'36†	
Fighting Coward	Ray Walker-Joan Woodbury	Dec.	15†....70	
Hot Off the Press	Jack La Rue-Virginia Pine	Sept.	15†....57	
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June	15,'36†	
Prison Shadows	Eddie Nugent-Lucille Lund	June	1,'36†	
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar.	15,'36†	
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb.	15,'36†	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug.	29,'36....139	May 23,'36
(See production article, Feb. 1,'36, p. 16; musical analysis, Aug. 22,'36, p. 15; expoitation: Aug. 8,'36, p. 91.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June	27,'36†....58	Apr. 25,'36
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar.	7,'36†....70	Apr. 4,'36
Colleen (A) 903	Ruby Keeler-Joan Blondell-Jack Oakie-Dick Powell	Mar.	21,'36†....89	Feb. 1,'36
(Exploitation: Mar. 14,'36, p. 89; Apr. 25,'36; p. 92; May 23,'36, p. 86.)				
Dangerous (A) 910	Bette Davis-Franchot Tone	Jan.	4,'36†....78	Nov. 30
(Exploitation: Feb. 1,'36, p. 66; Feb. 8,'36, pp. 83, 86; Apr. 20,'36, p. 96; June 13,'36, p. 123.)				
Freshman Love (G) 922	Patricia Ellis-Warren Hull	Jan.	18,'36†....65	Feb. 1,'36
Frisco Kid (A) 907	James Cagney-Marg't Lindsay	Nov.	30†....77	Nov. 2
Green Pastures, The (G)	Rex Ingram	Aug.	1,'36....93	May 30,'36
(See production article, May 2,'36, p. 16; exploitation: July 25,'36, p. 77; Aug. 15,'36, p. 76.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July	18,'36†....68	Aug. 1,'36
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr.	25,'36†....83	Apr. 4,'36
(Exploitation: June 6,'36, p. 118; Aug. 8,'36, p. 93.)				
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug.	8,'36†....60	May 16,'36
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb.	15,'36†....65	Jan. 11,'36
Miss Pacific Fleet (G) 916	Joan Blondell-Glenda Farrell	Dec.	14†....66	Nov. 30
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb.	8,'36†....83	Jan. 18,'36
(Exploitation: May 2,'36, p. 92.)				
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July	25,'36†....69	June 27,'36
Satan Met a Lady 912	Warren William-Bette Davis	Aug.	8,'36†....74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11,'36.)				
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May	30,'36†....79	May 2,'36
(Exploitation: July 11,'36, p. 128; July 25,'36, pp. 76, 77; Aug. 8,'36, p. 93.)				
Stars Over Broadway (G) 917	Pat O'Brien-Jane Froman	Nov.	23†....89	Nov. 9
(Exploitation: Feb. 1,'36, p. 63.)				
Times Square Playboy (G) 924	Warren William-June Travis	May	9,'36†....62	Mar. 21,'36
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May	2,'36†....56	Mar. 7,'36
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar.	14,'36†....76	Mar. 7,'36
(Exploitation: Apr. 4,'36, p. 88; Apr. 18,'36, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb.	1,'36†....60	Jan. 4,'36

Coming

Another Dawn	Errol Flynn-Bette Davis			
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept.	5,'36....*62	July 11,'36
(Exploitation: Aug. 22,'36, p. 16.)				
Black Legion	Humphrey Bogart-Ann Sheridan			
Cain and Mabel	Marion Davies-Clark Gable	Sept.	26,'36	
Charge of the Light Brigade	Errol Flynn-O. De Havilland			
(See producton article, July 25,'36, p. 16.)				
Give Me Your Heart (G)	Kay Francis-George Brent	Sept.	26,'36....*88	July 18,'36
Guns of Pecos	Dick Foran-Anne Nagel			
Invitation to a Murder	Marguerite Churchill - Gale Sendergard			
King of Hockey	Anne Nagel-Richard Purcell			
(See "In the Cutting Room," Aug. 22,'36.)				
Making of O'Malley, The	Pat. O'Brien-Sybil Jason			
Marriage Clause	Robt. Montgomery-Olivia De Havilland			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
(Pictorial: Aug. 3, p. 15; exploitation: Apr. 11,'36, p. 94; June 6,'36, p. 118; June 27,'36, p. 82.)				
Once a Doctor	Donald Woods-Jean Muir			
Over the Wall	Ross Alexander			
Polo Joe	Joe E. Brown-Carol Hughes			
(See "In the Cutting Room," June 20,'36.)				
Pony Express Rider	Dick Foran-Linda Perry			
Slim	Pat O'Brien-Henry Fonda			
Stolen Holiday	Kay Francis-Ian Hunter			
Three in Eden	Marg't Lindsay-Donald Woods-Ian Hunter			
(See "In the Cutting Room," July 25,'36.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Chinatown Mystery	Norman Foster	7 rls		
Island Captives	Eddie Nugent	6 rls		

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tempo Massino	Milly	Mar. 12,'36	78	Mar. 21,'36

Coming

Aurora Sul Mare	Italian Feature			
Ireno Popolare	Italian Feature			
Second Bureau	Jean Murat-Diane Korere			
Slalom	Skiing Film			
Street Without a Name	Constant Remy-Pola Ilery			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16,'36	95	Aug. 1,'36
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27,'36
Broken Blossoms (A)	Dolly Haas	Twickenham			June 6,'36
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8,'36
Cloistered (G)		Best	May 19,'36	65	May 30,'36
Come Out of the Pantry (G)	J. Buchanan-F.Wray	United Artists		70	Dec. 14
Dubrevsky	Boris Livanov	Amkino	Mar. 28,'36†	72	Apr. 11,'36
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27,'36
Gypsies (G)	Alexander Granach	Amkino	July 28,'36	90	Aug. 22,'36
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8,'36
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 1
I Give My Heart (A)	Gitta Alper	Assoc. British		85	Nov. 16
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27,'36
Invitation to the Waltz (G)	Lilian Harvey	Assoc. British		80	Nov. 16
La Fusse	Femin Gemier	French	Aug. 1,'36	83	
La Maternelle (A)	Paulette Elambert	Metropolis	Oct. 14	80	Nov. 16
Land of Promise, The (G)		Zionist Org. of America	Nov. 20	57	Dec. 7
Last Days of Pompeii, The	Maria Corda-V. Varconi	Trans-America	Dec. 14	65	
Le Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5,'36	110	Mar. 21,'36
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14,'36
Living Dangerously (A)	Otto Kruger	Assoc. British		80	Mar. 21,'36
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13,'36
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4,'36	77	Apr. 25,'36
Once in a Million (G)	Buddy Rogers-M. Brian	Assoc. British		75	Apr. 4,'36
Ourselves Alone (G)	Antoinette Cellier	Assoc. British		70	May 16,'36
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5,'36	93	May 16,'36
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1,'36	86	
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14,'36
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21,'36	83	May 30,'36
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25,'36	98	Apr. 4,'36
Robber Symphony, The (G)	George Graves	Concordia		125	May 9,'36
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9,'36	81	Apr. 25,'36
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7,'36	90	Apr. 18,'36
Soviet News (G)		Amkino	Apr. 10,'36	70	Apr. 25,'36
Tempo Massino (G)	Milly	World	Mar. 12,'36	78	Mar. 21,'36
Three Maxims, The (G)	Anna Neagle, Tullio Carminati	General		87	Aug. 1,'36
Turn of the Tide (G)	J. Fisher White	Not determined		80	Nov. 2
Two's Company (G)	Ned Sparks-Mary Brian	B. & D.			May 16,'36
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30,'36†	93	May 16,'36
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14,'36
When Knights Were Bold (G)	J. Buchanan-F.Wray	General		76	Mar. 7,'36
Where There's a Will (G)	Will Hay	Gaumont-British		81	July 4,'36
Woman Alone, A (A)	Anna Sten-H. Wilcoxon	General		90	June 6,'36

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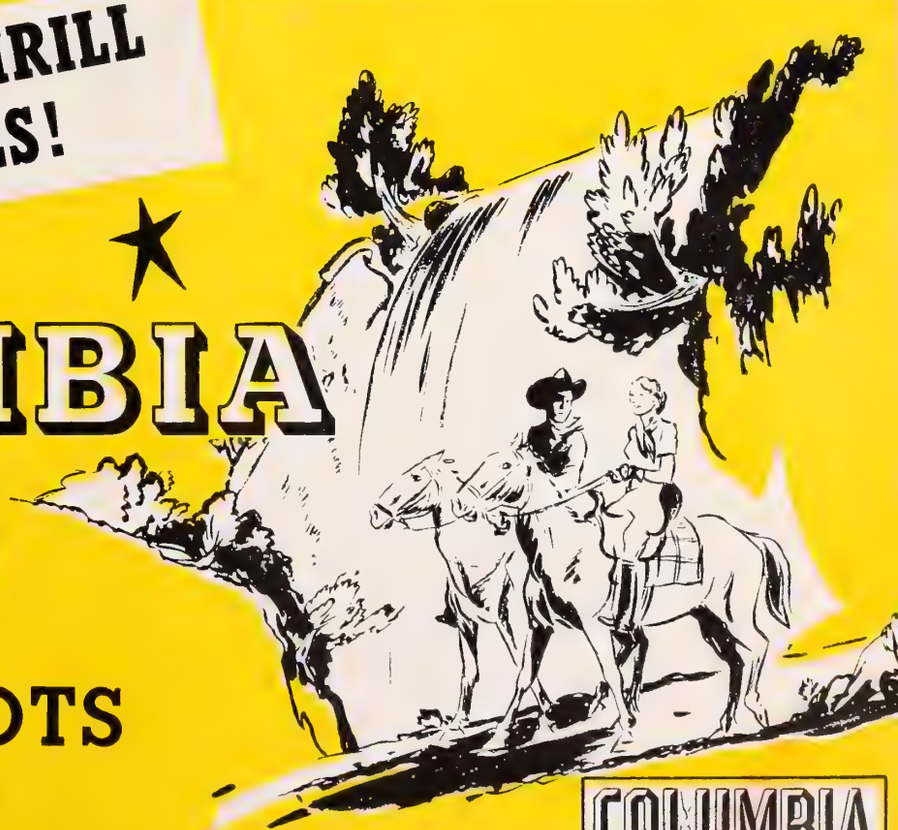
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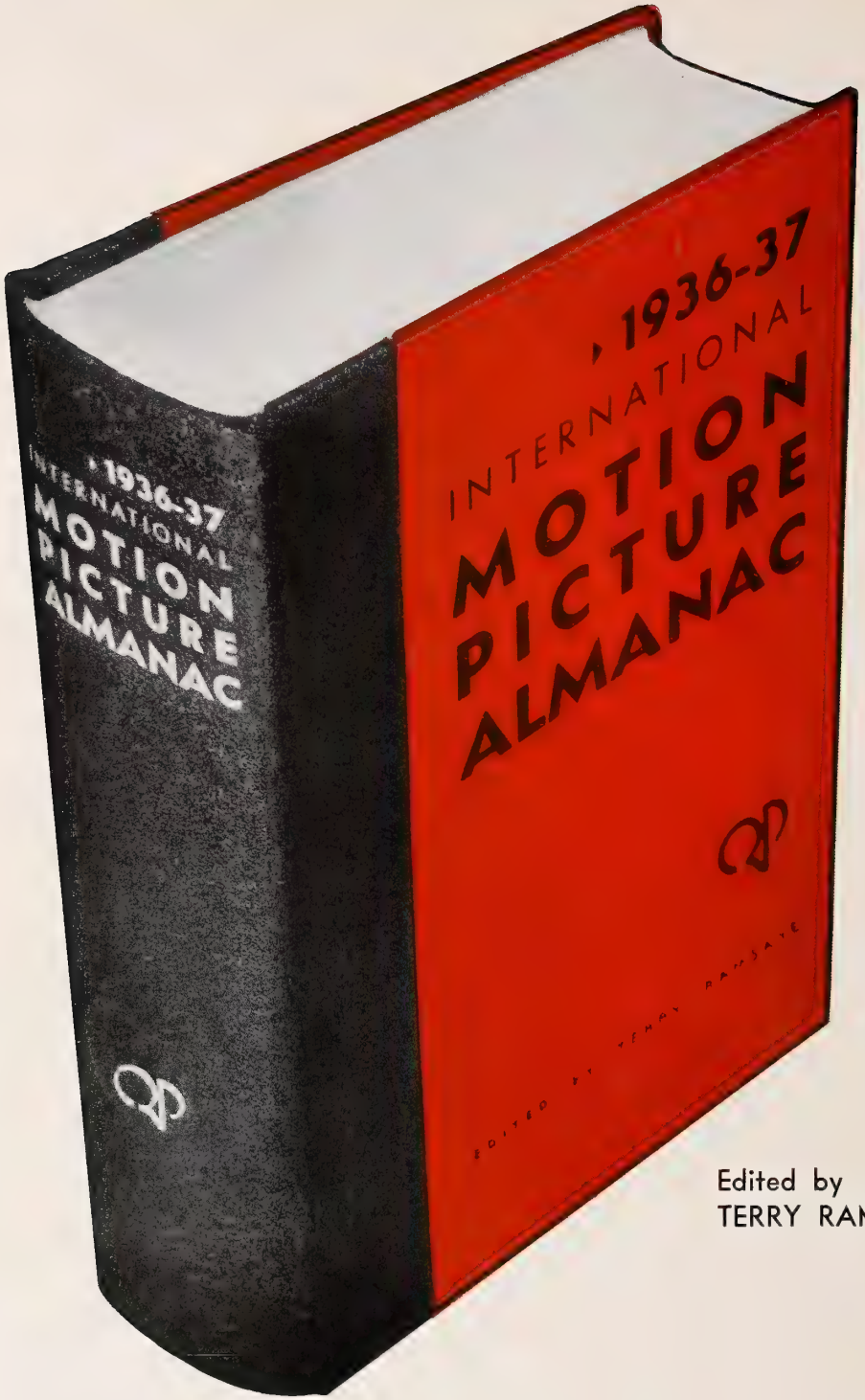
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(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Balloon Land	Sept.30†	1 rl.
Simple Simon	Nov. 15†	1 rl.
Humpty Dumpty	Dec. 30†	1 rl.
Ali Baba	Jan. 30,'36†	9.
Tom Thumb	Mar. 30,'36†	7.
Dick Whittington's Cat	May 30,'36†	7.
Little Boy Blue	July 30,'36†	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 2—"Patch Mah Britches"	Dec. 19†	7.
No. 3—"Spark Plug"	Apr. 12,'36†	6½.
No. 4—Major Google	May 24,'36†	6½.
BROADWAY COMEDIES		
Am I Having Fun (Andy Clyde)	Sept. 3,'36	2 rls.
Ants in the Pantry (3 Stooges)	Feb. 6,'36†	18½.
Caught in the Act (Andy Clyde)	Mar. 5,'36†	18.
Champ's a Chump, The (All Star)	June 20,'36†	18.
Disorder in the Court (3 Stooges)	May 30,'36†	17.
Double Trouble (Andy Clyde)		
False Alarms (3 Stooges)	Aug. 16,'36	2 rls.
Half Shot Shooters (3 Stooges)	Apr. 30,'36†	19.
Hot Paprika (Andy Clyde)	Dec. 12†	18½.
I Don't Remember (Harry Langdon)	Dec. 26†	18½.
Just Speeding	Jan. 23,'36†	18.
Midnight Blunders (All Star)	Apr. 21,'36†	17.
Mister Smarty (Andy Clyde)	July 15,'36†	18.
Movie Maniacs (3 Stooges)	Feb. 20,'36†	18.
Pain in the Pullman, A (3 Stooges)	June 27,'36†	18.
Peppery Salt, The (Andy Clyde)	May 15,'36†	18.
Share the Wealth (Andy Clyde)	Mar. 19,'36†	17½.
Three Little Beers (3 Stooges)	Nov. 28†	17.
Unrelated Relations (All Star)	Jan. 9,'36†	18.
Whoops, I'M an Indian (3 Stooges)	Sept. 11,'36	2 rls.
Yee Hee Hollywood (All Star)	Nov. 14†	18.
COLOR RHAPSODIES		
Bon Bon Parade	Dec. 5†	8½.
Dr. Bluebird	Feb. 5,'36†	8.
Football Bugs	Apr. 29,'36†	7.
Glee Worms	June 24,'36†	7.
Merry Mutineers	Sept. 3,'36	1 rl.
Novelty Shop, The	Aug. 15,'36	
Untrained Seal, The	July 26,'36†	7.
COLUMBIA TOURS		
Wonder Spots of America	Sept. 4,'36	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money	Sept. 4,'36	1 rl.
KRAZY KAT CARTOONS		
10. Kannibal Kapers	Dec. 27†	7.
11. Bird Stuffer, The	Feb. 1,'36†	7.
12. "Lil Ainjil"	Mar. 19,'36†	6.
13. Peace Conference (re-issue)	Apr. 10,'36†	7.
14. Highway Snobbery	Aug. 9,'36	7.
NEW WORLD OF SPORT SERIES		
Disputed Decisions	Aug. 22,'36	
Football Flashes	Aug. 30,'36	
Golfing Rhythm	May 15,'36†	10.
Hunters' Paradise	Nov. 30†	11.
Ice Cut-Ups	Feb. 6,'36†	10.
Little Champs	Aug. 10,'36	
Speed Mad	Apr. 17,'36†	10.
Sport Magic	June 13,'36†	9½.
Step, Look and Guess	Mar. 9,'36†	10.
Thrills with Daredevils	Mar. 19,'36†	10.
SCRAPPY CARTOONS		
Touring the Sport World	July 11,'36	10.
Let's Ring Doorbells	Nov. 7†	7.
Playing Politics	July 8,'36†	7.
Scrappy's Boy Scouts	Jan. 2,'36†	7.
Scrappy's Camera Troubles	June 5,'36†	7.
Scrappy's Pony	Mar. 16,'36†	7.
SCREEN SNAPSHOTS		
No. 3—	Nov. 8†	10.
No. 4—	Dec. 6†	10.
No. 5—	Jan. 2,'36†	10½.
No. 6—	Jan. 31,'36†	10½.
No. 7—	Feb. 28,'36†	10½.
No. 8—	Mar. 27,'36†	10.
No. 9—	Apr. 24,'36†	9½.
No. 10—	May 29,'36†	10.
No. 11—	June 26,'36†	10.
No. 12—	July 17,'36	10.
No. 13—	Aug. 13,'36	10.
SPECIAL		
Robinson Crusoe	Sept. 7,'36	3 rls.
STARS OF TOMORROW		
No. 3—	Nov. 27†	11.
No. 4—	Nov. 16†	10.
No. 5—	Jan. 15,'36†	11.
No. 6—	Jan. 17,'36†	10.
VOICE OF EXPERIENCE		
No. 3—	Oct. 13†	10½.
No. 4—	Oct. 28†	10½.
No. 5—	Nov. 12†	10½.
No. 6—	Nov. 27†	10½.
No. 7—	Dec. 12†	10½.
No. 8—	Jan. 2,'36†	11.
No. 9—	Feb. 25,'36†	10½.
No. 10—	Mar. 26,'36†	10½.

DU WORLD

Title	Rel. Date	Min.
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept.15,'36	9.
No. 2—		10.
No. 3—		8.
No. 4—		8.
No. 5—		9.
No. 6—		10.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1†	19.

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Brain Busters, The	Jan. 10,'36†	18.
Fresh from the Fleet	Apr. 24,'36†	18.
He's a Prince	Oct. 18†	18.
Just Another Murder	Oct. 4†	17.
Mixed Policies	Jan. 17,'36†	20.
Sleepless Hollow	May 8,'36†	18.
Where Is Wall Street	Apr. 10,'36†	19.
FROLICS OF YOUTH		
Choose Your Partners	Dec. 13†	20.
Knockout Drops	Dec. 6†	19.
MUSICAL COMEDIES		
Home on the Range	June 5,'36†	21.
Moonlight and Melody	Oct. 11†	21.
Perfect Thirty-Sixes	Dec. 20†	18.
Thanks, Mr. Cupid	Jan. 24,'36†	18.
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1,'36	11.
Easy Pickin's	Dec. 27†	10.
Going Native	Aug. 28,'36	11.
Hillbilly Love	Oct. 11†	11.
Queen's Birthday, The	Aug. 14,'36	10.
Ring Goes 'Round, The	Aug. 21,'36	10.
Rodeo Day	Sept. 13†	11.
Seeing Nellie Home	Dec. 20†	11.
Sorority Blues	Dec. 6†	11.
Spooks	Apr. 17,'36†	9.
Way Out West	Oct. 25†	11.
STAR PERSONALITY COMEDIES		
Giv'Im Air	Feb. 14,'36†	18.
Gold Bricks	Mar. 20,'36†	20.
Grand Slam Opera	Feb. 21,'36†	21.
Ladies Love Hats	Nov. 1†	20.
Three on a Limb	Jan. 3,'36†	19.
Timid Young Man, The	Oct. 25†	20.
Triple Trouble	Apr. 3,'36†	16.
White Hope, The	Mar. 27,'36†	19.
PAUL TERRY-TOONS		
Aladdin's Lamp	Nov. 15†	6.
Alpine Yodeler	Feb. 2,'36†	6.
Barnyard Amateurs	Mar. 6,'36†	6.
Bully Frog, A	Sept.18,'36	1 rl.
Busy Bee, The	May 29,'36†	6.
Farmer Al Falfa in the Health Farm	Sept. 4,'36	1 rl.
Farmer Al Falfa in the Hot Spell	July 10,'36†	6.
Farmer Al Falfa and the Runt	May 15,'36†	6.
Farmer Al Falfa's Prize Package	July 31,'36	8.
Feud, The	Jan. 10,'36†	6.
Foiled Again	Oct. 4†	6.
Football	Oct. 18†	6.
Home Town Olympics	Feb. 7,'36†	6.
June Bride, A	Nov. 1†	6.
Kiko Foils the Fox	Oct. 2,'36	1 rl.
Kiko the Kangaroo in a Battle Royal	Oct. 30,'36	1 rl.
Kiko and the Honey Bears	Aug. 21,'36†	6.
Mayflower, The	Dec. 27†	6.
19th Hole Club, The	Jan. 24,'36†	6.
Off to China	Mar. 20,'36†	6.
Puddy the Pup and the Gypsies	July 24,'36†	6.
Puddy the Pup in Sunken Treasures	Oct. 16,'36	1 rl.
Robin Hood in an Arrow Escape	Nov. 13,'36	1 rl.
Rolling Stones	May 1,'36†	6.
Sailor's Home, The	June 12,'36†	6.
Southern Horse-pitality	Nov. 29†	6.
Tough Egg, A	June 26,'36†	6.
Western Trail, The	Apr. 3,'36†	6.
Wolf in Cheap Clothing, A	Apr. 17,'36†	6.
Ye Olde Toy Shop	Dec. 13†	6.
TREASURE CHEST		
Animal Cunning	May 1,'36†	10.
Fast Friends	June 5,'36†	9.
Feminine Form	Aug. 7,'36	10.
Fisherman's Luck	Jan. 31,'36†	9.
Gangsters of the Deep	Nov. 1†	8.
Hold That Line	Oct. 11†	7.
Game of Jai-Alai, The	Dec. 27†	9.
Manhattan Tapestry	Jan. 31,'36†	10.
Nature's Songsters	Sept. 4,'36	1 rl.
Seeing Eye, The	Jan. 17,'36†	10.
Ski-Scrapers	May 24	8.
Sunday Sports in Mexico	Nov. 8†	10.
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13,'36†	19.
One Big Happy Family	Nov. 15†	21.
Rail Birds	May 22,'36†	18.
TWO-REEL COMEDIES		
Bashful Buddies	Aug. 7,'36	17.
Blue Blazes	Aug. 21,'36	19.
Boy, Oh Boy	Aug. 14,'36	19.
Gags and Gals	Sept.11,'36	2 rls.
Happy Heels	Aug. 1,'36	18.
It Happened All Right	May 15,'36†	19.
Parked in Paree	Aug. 28,'36	19.
Peaceful Relations	June 19,'36†	18.
That's What You Say	Sept.25,'36	2 rls.
Wacky Family, The	Sept. 4,'36	2 rls.
YOUNG ROMANCE		
Beware of Blondes	Feb. 7,'36†	20.
Love in a Hurry	May 17	16.
Love in September	Mar. 6,'36†	21.
Way Up Thar	Nov. 8†	18.

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar.25,'36†	1 rl.
Irish Melody	Mar. 9,'36†	8.
Italian Caprice	Dec. 1†	8.
Liebestraum	Apr. 20,'36†	1 rl.
Mediterranean Songs	Nov. 1†	7.
NEWSLAUGHS		
No. 2—	Nov. 26†	1 rl.
No. 3—	Dec. 30†	1 rl.
No. 4—	Jan. 20,'36†	1 rl.
No. 5—	Feb. 20,'36†	1 rl.
No. 6—	Mar. 20,'36†	1 rl.
6 THRILLING JOURNEYS		
Craters of the Moon	Nov. 15†	1 rl.
Old Faithful Speaks	Nov. 15†	
Deep Sea Harvest	Jan. 15,'36†	1 rl.
Ride Along Dude	Feb. 15,'36†	1 rl.
City of Proud Memories	Dec. 10†	1 rl.
Realm of Ghosts	Mar. 1,'36†	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4,'36†	9.
Carillon Makers	Aug. 15,'36†	12.
Golden Harbor	Mar. 16,'36†	10.
It's a Bird	Jan. 20,'36†	17.
Life of Theodore Roosevelt	Feb. 1,'36†	19.
Tough Breaks	Mar. 1,'36†	18.
Spanish Interlude, A	Sept.15,'36†	26.
Sport of Flying	Aug. 11,'36†	9.
Symphony of the Seasons	Jan. 27,'36†	9.
Young Explorer	Mar. 2,'36†	10.
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14,'36†	8.
No. 2—	Feb. 28,'36†	8.
No. 3—	Mar. 8,'36†	10.
No. 4—	Mar. 22,'36†	10.
No. 5—	Apr. 10,'36†	7.
No. 6—	Apr. 22,'36†	7½.
PERSONALITIES ON PARADE		
No. 1—	Feb. 5,'36†	9.
No. 2—	Mar. 6,'36†	9.
No. 3—	Apr. 11,'36†	9.
No. 4—	May 4,'36†	9.
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3,'36†	6.
2. Nomads of the South Seas	Feb. 17,'36†	6.
3. Nomads of the Past	Mar. 3,'36†	6.
4. Nomads of the Air	Mar. 17,'36†	5½.
5. Nomads in the Making	Apr. 3,'36†	6.
6. Nomads of the River	Apr. 17,'36†	6.
7. Nomads of the Plains	May 3,'36†	5½.
8. Nomads of the Sea	May 17,'36†	5½.

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8.
Hidden Treasures		8.
Southern Beauties		8.
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8.
Couldn't Live Without You		
Old Prospector, The		8.
Sea Dreams		8.
Early In the Mornin'		8.
NOVELTIES		
Cities of the Past		
Nero		8.
Every Dog Has Its Day		9.
Hobo Hero		9.
PORT O' CALL		
Peacock Throne		9.
City of the Sun		9.
Jungle Bound		
Last Resort		9.
Love's Memorial		
Children of the Nile		9.
Seventh Wonder		9.
WORLD IN COLOR		
Beneath Coral Seas		8.
Inspiration of Old Love Songs		8.
Isle of June		
Dream Harbor		8.
Maori		8.
Melody Isle		
Under the Southern Cross		8.

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22,'36†	20.
Life Hesitates at 40	Jan. 18,'36†	15.
Manhattan Monkey Business	Nov. 9†	21.
Neighborhood House	May 9,'36†	
Nurse to You	Oct. 5†	20.
On the Wrong Trek	Apr. 18,'36†	19.
Public Ghost No. 1	Dec. 14†	20.
Vamp 'Til Ready	Mar. 28,'36†	20.
CRIME DOESN'T PAY		
No. 3—Desert Death	Oct. 19†	21.
No. 4—ThrNl for Thelma, A	Nov. 23†	18.
No. 5—Hit and Run Driver	Dec. 28†	20.
No. 6—Perfect Setup	Feb. 1,'36†	21.
FITZPATRICK TRAVEL TALKS		
Honolulu, Paradise of the Pacific	Nov. 2†	8.
Japan in Cherry Blossom Time	Mar. 21,'36†	9.
Modern Tokyo	Dec. 28†	9.
Rio de Janeiro, City of Splendor	Apr. 18,'36†	8.
Rural Mexico	Nov. 30†	8.
Sacred City of the Mayan Indians	Feb. 22,'36†	7.
St. Helena and Its Man of Destiny	May 16,'36†	8.
Victoria and Vancouver	Jan. 25,'36†	9.
HARMAN-ISING (Happy Harmonies)		
15—Honeyland	Oct. 19†	10.
16—Alias St. Nick	Nov. 16†	10.
17—Run, Sheep, Run	Dec. 14†	10.
18—Bottles	Jan. 11,'36†	10.
19—Early Bird and the Worm, The	Feb. 8,'36†	9.
20—Old Mill Pond, The	Mar. 7,'36†	8.
21—Two Little Pups	Apr. 4,'36†	8.
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11.
How to Behave	Apr. 25,'36†	10.
How to Train a Dog	July 4,'36†	8.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Important News	Feb. 29,'36	†10
Jenker Diamond	Mar. 28,'36	†10
Let's Dance	Jan. 4,'36	†.8
Little Boy Blue	May 23,'36	†11
Master Will Shakespeare	June 13,'36	†10
Primitive Pitcairn	Dec. 7	†....9
Trained Hoofs	Oct. 12	†....9
West Point of the South	Feb. 1,'36	†.8

M-G-M SPORTS PARADE

Air Hoppers	Jan. 18,'36	†10
Aquatic Artistry	Apr. 11,'36	†.9
Crew Racing	Dec. 21	†...10
Gymnastics	Oct. 26	†....9
Harnessed Rhythm	June 6,'36	.10
Polo	May 9,'36	†.8
Table Tennis	Feb. 15,'36	†10
Racing Canines	Mar. 14,'36	†10
Water Sports	Oct. 28	†....8

MUSICAL REVUES

La Fiesta de Santa Barbara	Dec. 7	†...19
Pirate Party on Catalina Isle	Nov. 21	20
Sunkist Stars at Palm Springs	Jan. 11,'36	.20

OUR GANG

Arbor Day	May 2,'36	†18
Divot Diggers	Feb. 8,'36	†15
Lucky Corner, The	Mar. 14,'36	†18
Pinch Singer	Jan. 4,'36	†18
Second Childhood	Apr. 11,'36	†19

PATSY KELLY COMEDIES

All-American Toothache	Jan. 25,'36	†20
At Sea Ashore	Apr. 4,'36	†20
Hill Billies	Apr. 4,'36	†18
Hot Money	Nov. 16	†...18
Pan Handlers	Feb. 29,'36	†20
Top Flat	Dec. 21	†...20

PETE SMITH SPECIALTY

Killer Dog		.10

SPECIAL

Audioscopiks		.8

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Betty Boop and Little Jimmy	Mar. 27,'36	†.7
Betty Boop and the Little King	Jan. 31,'36	†.7
Grampy's Indoor Outing	Oct. 16,'36	
Happy You and Merry Me	Aug. 21,'36	.7
Henry, the Funniest Living American	Nov. 22	†....7
Little Nobody	Dec. 27	†....7
Making Stars	Oct. 18	†....7
More Pep	June 19,'36	†....
Not Now	Feb. 28,'36	†.7
Song a Day, A	May 22,'36	†.7
Training Pidgeons	Sept. 18,'36	
We Did It	Apr. 24,'36	†.6
You're Not Built That Way	July 17,'36	†.1 rl.
COLOR CLASSICS		
Cobweb Hotel, The	May 15,'36	†.8
Greedy Hungry Dumpty	July 10,'36	†.1 rl.
Hawaiian Birds	Aug. 28,'36	.1 rl.
Little Stranger	Mar. 13,'36	†.8
Musical Memories	Nov. 8	†....7
Play Safe	Oct. 16,'36	
Somewhere in Dreamland (Technicolor)	Jan. 17,'36	.9
HEADLINERS		
Accent on Girls; Ina Ray Hutton and Her Melodears	Dec. 27	†
Babes in Hollywood	Oct. 18	†...10
Breezy Rhythm; Hal Kemp and Orchestra	Apr. 10,'36	†10
Cavalcade of Music, The	Oct. 4	†....8
Gypsy Revels	Aug. 7,'36	.11
Lucky Starlets; Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22,'36	†10
Midnight Melodies; Orchestra; Ed Paul and Orchestra-Babs Ryan - Loretta Lee	Mar. 20,'36	†11
Moscow Moods; Yasha Bunchuk and Orch.	Jan. 17,'36	†11
Movie Melodies on Parade; Kostelanetz-Eastman	Feb. 7,'36	†11
Musical Fashions; Ina Ray Hutton and Her Melodears	July 3,'36	†.1 rl.
Music in the Morgan Manner; Russ Morgan and Orch.	June 12,'36	†
Music Over Broadway; George Hall and Orch.	Aug. 28,'36	.1 rl.
Parade of the Maestros; Red Nichols, Ferde Grofe, Emery Deutsch and Their Orchestras	Nov. 15	†...10
Play, Don; Don Bestor and Orch.	July 31,'36	†11
Radio Rhapsody; Johnny Green and Orch.	Dec. 6	†...10
Star Reporter, The; Betty Jane Cooper-Donald Novis-Ina Ray Hutton	Feb. 28,'36	†.9
Yankee Doodle Rhapsody; Ferde Grofe and His Orchestra	May 1,'36	†11
MUSICAL ROMANCE		
Lover's Paradise (Technicolor)	Sept. 11,'36	
PARAGRAPHICS		
It's a Good Stunt	Oct. 23,'36	
Lulu's Love	Aug. 14,'36	.10
Sailor Shorty	Sept. 18,'36	
Straight as an Arrow	Oct. 9,'36	
PARAMOUNT PICTORIAL		
No. 3—Nesting Time—Reflections—Song Makers of the Nation (Tot Seymour and Vee Lawnhurst)	Oct. 11	†....9
No. 4—Jewelry — Made to Order — Let's Listen to Latin America	Nov. 3	†...10
No. 5—Manhattan Rhapsody—Animal Buddies—Man of Many Faces	Dec. 6	†...10
No. 6 — The Latest from Paris—Shifting Sands—Nature's Sideshow	Jan. 3,'36	†10
No. 7—Mountain Moods — Camera Hounds — Song Makers of the Nation (Ralph Rainger and Lee Robin)	Jan. 31,'36	†.7
No. 8—Frederic W. Goudy—Sails Over Sydney Harbor — The Voice of the Animals	Feb. 28,'36	†11
No. 9—Trailing the Birds—Lake of Enchantment—Swanee River Goes High Hat	Mar. 27,'36	†.9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24,'36	†10
No. 11—Champagne—Girls Will Be Boys—Up Mont Blanc	May 22,'36	†
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19,'36	†
No. 13—	July 17,'36	†.1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1—What's A f e o t — Golden Acres—Don Baker	Aug. 21,'36	.10
No. 2—	Sept. 18,'36	
No. 3—	Oct. 16,'36	
PARAMOUNT VARIETIES		
Broadway Highlights No. 4	Sept. 27	†...10
Broadway Highlights No. 5	Dec. 13	†...10
Broadway Highlights No. 6	Apr. 3,'36	†.9
Collie, The	Feb. 21,'36	†10
Countryside Melodies (Technicolor)	Nov. 29	†....6
Dangerous Jobs	May 1,'36	†.9
Fashions in Love	July 24,'36	†.1 rl.
Here Comes the Zoo	Mar. 13,'36	†.9
Movie Milestones (No. 2)	Jan. 31,'36	†10
Poodle, The	May 22,'36	†10
Rhythm Party, The	June 26,'36	†
Rookie Fireman, The	Apr. 24,'36	†10
Shorty at Coney Island	Jan. 10,'36	†10
Shorty at the Seashore	July 10,'36	†.1 rl.
POPEYE THE SAILOR		
Adventures of Popeye, The	Oct. 25	†....8
Bridge Ahoy!	May 1,'36	†.8
Brotherly Love	Mar. 6,'36	†.7
Clean Shaven Man, A	Feb. 7,'36	†.7
Hold the Wire	Oct. 23,'36	
I-Ski Love-Ski You-Ski	Apr. 3,'36	†.6
I Wanna Be a Lifeguard	June 26,'36	†
Let's Get Movin'	July 24,'36	†.1 rl.
Little Swee' Pea	Sept. 25,'36	
Never Kick a Woman	Aug. 28,'36	.1 rl.
Sinbad the Sailor (Special)	Jan. 31,'36	†.2 rls.
Spinach Overture, The	Dec. 6	†....8
Vim, Vigor and Vitaliky	Jan. 3,'36	†.7
What, No Spinach?	May 29,'36	†
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 2	Sept. 29	†....9
No. 3	Nov. 29	†...10½
No. 4	Jan. 24,'36	†11
No. 1	Mar. 27,'36	†11
No. 5	May 29,'36	†
No. 6	July 17,'36	†.1 rl.
POPULAR SCIENCE (New Series)		
No. 1	Aug. 28,'36	.11
No. 2	Oct. 30,'36	
SCREEN SONGS		
Hills of Old Wyomin', The Westerners	July 24,'36	†10
I Don't Want to Make History; V. Lopez and Orchestra	May 22,'36	†
I Feel Like a Feather in the Breeze; Jack Denny and Orchestra	Mar. 27,'36	†.7
It's Easy to Remember; Richard Himber and Orchestra	Nov. 29	†...10
I Wished On the Moon; Abe Lyman and Orchestra	Sept. 20	†....8
No Other One; Hal Kemp and Orchestra	Jan. 24,'36	†.8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 17—Jumping Champion	Oct. 25	†...10
No. 18—Sport on the Range	Nov. 22	†...10
No. 19—Sporting Network	Dec. 20	†...10
No. 20—What's the Answer	Jan. 17,'36	†10
No. 21—Finer Points	Feb. 14,'36	†10
No. 22—Winged Champions	Mar. 13,'36	†10
No. 23—Sun Chasers	Apr. 10,'36	†10
No. 24—Catching Trouble	May 8,'36	†10
No. 25—River of Thrills	June 5,'36	†
No. 26—Sporting Comparisons	July 3,'36	†
No. 27—Neptune's Scholars	Aug. 7,'36	.10
No. 28—Lucky Spills	Sept. 4,'36	

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 21	Jan. 3,'36	†.5
No. 22	Feb. 31,'36	†.5½
No. 23	Apr. 3,'36	†.5
No. 24	May 29,'36	†.5
No. 25	July 10,'36	†
EASY ACES		
Capital Idea	Oct. 4	†...10
Debonair New Orleans	Mar. 27,'36	†10
Etiquette	Nov. 29,'36	†.9
Feel Your Friends	June 9,'36	†
Jeb's a Job, A	May 22,'36	†
Old Fashioned Movie, An	Feb. 28,'36	†11
Tricks of the Trade	Sept. 6	†...10
Winter at the Zoo	Jan. 31,'36	†10½
World Within, A	Nov. 1	†...10
HEADLINER SERIES		
No. 1—Night Life	Sept. 21	†...21
No. 2—Tuned Out	Nov. 15	†...20
No. 3—Camera Cranks	Jan. 17,'36	†19
No. 4—Wedtime Story, A	Mar. 20,'36	†21
No. 5—Bad Medicine	May 22,'36	†15
No. 6—Sleepy Time	July 24,'36	†
EDGAR KENNEDY COMEDIES		
Gasoloons	Jan. 3,'36	†15½
Happy tho Married	Nov. 1	†....18
High Beer Pressure	May 8,'36	†18
Sock Me to Sleep	May 17	†....20
Vocalizing	Oct. 23,'36	.20½
Will Power	Mar. 6,'36	†15½
MAJOR BOWES' AMATEUR PARADE		
No. 1	May 1,'36	†.9
No. 2	June 5,'36	†
No. 3	July 3,'36	†
MAJOR BOWES' AMATEUR THEATRE OF THE AIR		
No. 4	Oct. 18	†...18½
No. 5	Nov. 8	†...18
No. 6	Nov. 22	†...18
MARCH OF TIME		
No. 8	Nov. 15	†...20
No. 9	Dec. 15	†...23½
[1936]		
No. 1	Jan. 17,'36	†18½
No. 2	Feb. 17,'36	†24
No. 3	Mar. 13,'36	†21
No. 4	Apr. 17,'36	†21
No. 5	May 15,'36	†
No. 6	June 12,'36	†
No. 7	July 10,'36	†
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12,'36	†
Fight Is Right	Apr. 10,'36	†17
Radio Barred	Feb. 7,'36	†15½
Where There's a Will	Oct. 4	†...18
Worm Burns, The	Dec. 6	†...17
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28,'36	†17
Foolish Hearts	Dec. 27	†...18
Melody in May	May 1,'36	†19
Mismanaged	Oct. 25	†...19½
Swing It	July 3,'36	†
Who's Looney Now?	Sept. 4,'36	.19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29,'36	†
Felix the Cat and the Geese That Laid the Golden Egg	Feb. 7,'36	†.7½
It's a Greek Life		.7
Molly Moo Cow and the Indians	Nov. 15	†....7½
Molly Moo Cow and Robinson Crusoe	Mar. 20,'36	†.7
Neptune Nonsense	Apr. 17,'36	†.8
Toonerville Trolley	Jan. 17,'36	†.7
Trolley Ahoy		
Waif's Welcome, A	June 19,'36	†
SMART SET		
All Business	Feb. 14,'36	†18½
And So to Wed	June 19,'36	†
Framing Father	Apr. 17,'36	†19½
Returned Engagement, A	Oct. 11	†...21
So and Sew	Sept. 18,'36	.15
Too Many Surprises	Dec. 3	†...20½
SPECIALS		
Going on Two	Sept. 17	17
Headlines for 25 Years	Mar. 27,'36	†21
SPORTS WITH BILL CORUM		
Bugles from Blue Grass	Oct. 11	†...19½
Gentlemen's Sports	Dec. 13	†...11
High, Wide and Dashing	Sept. 4,'36	.9
Never Catch the Rabbit	Apr. 24,'36	†11
Row Mr. Row	June 19,'36	†
Tomorrow's Halfbacks	Jan. 24,'36	†.9
Winter Sport	Mar. 13,'36	†10
STRUGGLE TO LIVE		
Beach Masters	Nov. 8	†...19½
Living Jewels	June 12,'36	†
Underground Farmers	Apr. 17,'36	†.9
Swamp Land	Sept. 18,'36	.9
Winged Pageantry	Feb. 14,'36	†10
SUPERBA COMEDIES		
Counselitis	Nov. 22	†...18
Down the Ribber	Mar. 27,'36	†21
Home Work	Sept. 20	†...19
Uppercutlets	Jan. 24,'36	†18½
Listen to Freezin'	July 31,'36	†15
One Live Ghost	Nov. 6,'36	.21
Wholesailing Along	May 29,'36	†17
WORLD ON PARADE		
Coral Isle of the Atlantic	Mar. 27,'36	†11
Land of Evangeline	Nov. 22	†...19½
Morocco	Jan. 10,'36	†
Prominent Personalities	Feb. 21,'36	†11
Spain's Romantic Isle, Majorca	Oct. 18	†...19½
Trinidad	Sept. 11,'36	.10
Venice of the North	May 15,'36	
Washington in Virginia	Oct. 9,'36	.10

STATE RIGHTS

Title	Rel. Date	Min.
AL BONDY (General Electric)		
Excursions in Science No. 1		.8
DYNAMIC		
Wonderland of Gaspe		.11
NORTON		
Alchemist's Hourglass, The		.16
PAT GARYN		
O'Mahoney-George Bout		.17
PHIL BROWN		
Norwegian Sketches		.10
REGAL		
Broadway Nights		

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Filming the Fantastic	Jan. 31,'36	†10
Filming Feminine Headliners	Dec. 27	†...10
Securing the Skies	Aug. 14,'36	
Shooting the Record Breakers	Nov. 22	†...10
MAGIC CARPET SERIES		
Argentine Argosy	Nov. 22	†...10
Geneva-by-the-Lake	Dec. 21	†...10
Hong Kong Highlights	Jan. 31,'36	†10
Irish Pastoral	Aug. 7,'36	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Morocco Mirage	Aug. 30	10
West Indies Cruise	Oct. 25†	10
Winter Magic	Dec. 27†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
35. Pluto's Judgment Day	Sept. 28†	9
36. On Ice	Nov. 6†	8
37. Mickey's Polo Team	Feb. 5,'36†	8
38. Orphans' Picnic	Mar. 12,'36†	9
39. Mickey's Grand Opera	Apr. 9,'36†	9
40. Through the Mirror	June 18,'36†	9
101. Moving Day	July 22,'36	9
102. Mickey's Rival	Aug. 27,'36	9
103. Alpine Climbers		9½
SILLY SYMPHONIES		
28. Who Killed Cock Robin?	June 26†	10
29. Music Land	Oct. 10†	8½
30. Three Orphan Kittens	Nov. 21†	9
31. Cock of the Walk	Dec. 19†	8
32. Broken Toys	Jan. 9,'36†	8
33. Elmer the Elephant	May 14,'36†	8½
34. Three Little Wolves	May 27,'36†	10
35. Toby Tortoise Returns		8

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 6—Fox and the Rabbit, The	Sept. 30	8
GOING PLACES with LOWELL THOMAS		
No. 16	Dec. 23†	10
No. 17	Jan. 20,'36†	
No. 18	Mar. 9,'36†	10½
No. 19	Mar. 23,'36†	10
No. 20	Apr. 20,'36†	9
No. 21	June 8,'36†	
No. 22	June 22,'36†	
No. 23	July 6,'36†	
No. 24	July 20,'36	10
No. 25	Aug. 3,'36†	10
No. 26	Aug. 17,'36†	
No. 27	Aug. 21,'36	
No. 28	Sept. 28,'36	
No. 29	Oct. 26,'36	
No. 30	Nov. 23,'36	
No. 31	Dec. 21,'36	
MENTONE MUSICAL COMEDIES		
Carnival Time Jean Sergent-Jack Fulton	Jan. 22,'36†	9
Clubhouse Party (No. 6-B) Ray Perkins	Dec. 25†	2 rls.
Flippen's Frolics	July 15,'36†	
Gus Van's Garden Party	Sept. 2,'36	1 rl.
Gus Van's Music Shoppe (No. 5-B)	Dec. 4†	20
Harlem Bound (No. 4)	Nov. 6†	20
Marine Follies	Apr. 29,'36†	2 rls.
Musical Airways	Sept. 30,'36	1 rl.
On Your Radio Dial (No. 3)	Oct. 23†	10
Playing for Fun	Mar. 18,'36†	15
Signing Off	Feb. 19,'36†	19
Speedy Justice (No. 2-B)	Sept. 25†	20
Teddy Bergman's International Broadcast	June 3,'36†	20
Vaud-O-Mat, The	Apr. 8,'36†	16
NOVELTIES		
Skits 'n' Sketches	Feb. 24,'36†	
OSWALD CARTOONS		
Alaska Sweepstakes	Feb. 17,'36†	8
Amateur Broadcast	Aug. 26	7
Battle Royal	June 22,'36†	7
Barnyard Five	Apr. 20,'36†	
Beauty Shoppe	Mar. 20,'36†	6½
Case of the Lost Sheep, The	Dec. 9†	7
Doctor Oswald	Dec. 30†	
Farming Fools	May 25,'36†	
Fun House, The	May 4,'36†	
Kiddie Revue	Sept. 21,'36	
Monkey Wretches	Nov. 11†	1 rl.
Music Hath Charms	Sept. 7,'36	8
Slumberland Express	Mar. 9,'36†	
Soft Ball Game	Jan. 27,'36†	
STRANGER THAN FICTION SERIES		
No. 18—Novelty	Mar. 30,'36†	9½
No. 19—Novelty	Apr. 13,'36†	9
No. 20—Novelty	June 1,'36†	
No. 21—Novelty	June 15,'36†	
No. 22—Novelty	June 29,'36†	
No. 23—Novelty	July 13,'36†	
No. 24—Novelty	July 27,'36†	10
No. 25—Novelty	Aug. 10,'36†	10
No. 26—Novelty	Aug. 24,'36†	9
No. 27—Novelty	Sept. 14,'36	
No. 28—Novelty	Oct. 12,'36	
No. 29—Novelty	Nov. 9,'36	
No. 30—Novelty	Dec. 7,'36	

Title	Rel. Date	Min.
UNIVERSAL COMEDIES		
His Last Fling	July 31	20
(Van Ronkel No. 5)		
You Can Be Had	Jan. 8,'36†	15
UNIVERSAL SPECIAL		
Camera Thrills	Sept. 30	21
You Can't Get Away With It		2 rls.

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Billboard Jane and Katherine Lee	Feb. 15,'36†	11
Vitaphone Casino Buster West-Radio Rubes		10
Vitaphone Celebrities Remington Singers	Jan. 25,'36†	11
Vitaphone Entertainers Sylvia Froos	June 27,'36†	1 rl.
Vitaphone Headliners Nick Lucas-Four Mullen Sisters	Dec. 14†	10
Vitaphone Highlights Eddie Peabody	Apr. 4,'36†	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2,'36†	11
Vitaphone Spotlight Conville-Dale	Mar. 7,'36†	11
Vitaphone Topnotches	May 30,'36†	
Vitaphone Troupers Four Trojans-Aunt Jemima	Jan. 4,'36†	10
Vitaphone Varieté Louis Prima and Orch.	Nov. 16†	1 rl.
Vitaphone Stageshow	July 25,'36†	1 rl.
BIG V. VOMEDIES		
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20
Officer's Mess, The Shemp Howard	Nov. 9†	2 rls.
Double Exposure Bob Hope	Nov. 23†	21
Lucky Swede, The El Brendel	Dec. 21†	21
While the Cat's Away Shemp Howard	Jan. 4,'36†	20
They're Off Yacht Club Boys	Jan. 18,'36†	21
Slide, Nellie, Slide Herman Bing-Paula Stone	Feb. 1,'36†	21
Shop Talk Bob Hope	Feb. 15,'36†	21
Joe Palooka in for the Love of Pete Shemp Howard-Robert Norton	Mar. 14,'36†	21
Calling All Tars Bob Hope	Mar. 28,'36†	21
Slum Fun Johnny Perkes-Charles O'Donnell	Apr. 11,'36†	21
Dough-Nuts Yacht Club Boys	Apr. 25,'36†	2 rls.
Absorbing Junior Shemp Howard-Johnny Berkes	May 9,'36†	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6,'36†	21
Wife of the Party, The Ken Murray	June 20,'36†	22
Good Old Plumbertime, The Johnny Berkes	July 11,'36†	2 rls.
The Oily Bird Ken Murray	July 25,'36†	2 rls.
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15,'36	
BROADWAY BREVITIES		
Oh, Evaline Hal LeRoy-Eleanore Whitney	Sept. 14†	20
Doorman's Opera Charlotte Arren-Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 18†	20
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan Deane Janis-Gil Lamb	Nov. 16†	21
Trouble in Toyland Gus Edwards' Stars of the Future	Nov. 30†	20

Title	Rel. Date	Min.
Okay, Jose El Brendel	Dec. 7†	21
Katz' Pajamas Fifi D'Orsay	Dec. 14†	21
Broadway Ballyhoo Owen, Hunt and Parco	Dec. 28†	21
Carnival Days Henry Armetta-Felix Knight	Jan. 11,'36†	21
Double or Nothing Phil Harris-Leah Ray	Jan. 18,'36†	21
Study and Understudy	Jan. 25,'36†	22
Between the Lines Bernice Claire	Feb. 8,'36†	22
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22,'36†	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29,'36†	21
Wash Your Step Hal LeRoy-Preisser Sisters	Mar. 7,'36†	21
Paris in New York Irene Bordoni	Mar. 21,'36†	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4,'36†	22
College Dads Leon Janney	Apr. 11,'36†	21
Double Crossky, The Olga Baclanova	Apr. 18,'36†	21
I'm Much Obliged Vera Van-George Dobbs	May 2,'36†	21
Maid for a Day Grace Hayes	May 23,'36†	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30,'36†	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16,'36†	
Changing of the Guard Sybil Jason	June 6,'36†	20
Rhythmitis Hal LeRoy-Toby Wing	June 13,'36†	2 rls.
Song of a Nation, The Donald Woods-Claire Dodd	July 4,'36†	20
When You're Single Cross and Dunn	July 18,'36†	2 rls.
Shake Mr. Shakespeare Carolyn Marsh	Aug. 22,'36	2 rls.
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29,'36	
LOONEY TUNES		
No. 14—Plane Dippy	Dec. 21†	7
No. 15—Alpine Antics	Jan. 4,'36†	7
No. 16—Phantom Ship, The	Feb. 1,'36†	7
No. 17—Boom! Boom!	Feb. 29,'36†	7
No. 18—Blow Out, The	Apr. 4,'36†	7
No. 19—Westward Whoa	Apr. 25,'36†	7
No. 20—Fish Tales	May 23,'36†	7
No. 21—Shanghaied Shipmates	June 20,'36	7
No. 22—Porky's Pet	July 11,'36†	7
No. 23—Porky the Rainmaker	Aug. 1,'36	
No. 24—Porky's Poultry Plant	Aug. 22,'36	
MELODY MASTERS		
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10
Red Nichols and Orchestra	Jan. 4,'36†	10
B. A. Rolfe and Orchestra	Feb. 1,'36†	11
Jolly Coburn and Orchestra	Feb. 22,'36†	11
Little Jack Little and Orchestra	Mar. 21,'36†	11
Ramon Ramos and Orchestra	Apr. 18,'36†	11
Dave Apollon and His Band	May 16,'36†	10
Vincent Lopez and Orchestra	June 6,'36†	10
Carl Hoff and Orchestra	July 11,'36†	1 rl.
Clyde Lucas and Orchestra		11
Nick Lucas and His Troubadours	Aug. 15,'36	
MERRIE MELODIES (In Color)		
No. 12—Little Dutch Plate	Oct. 19†	7
No. 13—Billboard Frolics		7
No. 14—Flowers for Madame	Nov. 30†	7
No. 15—I Wanna Play House	Jan. 11,'36†	7
No. 16—Cat Came Back, The	Feb. 8,'36†	7
No. 17—Miss Glory	Mar. 7,'36	7
No. 18—I'm a Big Shot Now	Apr. 11,'36†	7
No. 19—Let It Be Me	May 2,'36†	7
No. 20—I'd Love to Take Orders From You	May 16,'36†	7
No. 21—Bingo Crosbyana	May 30,'36†	7

Title	Rel. Date	Min.
No. 23—When I Yoo Hoo	June 27,'36†	
No. 24—I Love to Singa	July 18,'36†	1 rl.
No. 25—Sunday Go to Meetin' Time	Aug. 8,'36	
No. 26—At Your Service, Madame	Aug 29,'36	
OUR OWN UNITED STATES		
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playground James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Nature's Handiwork	Nov. 30†	11
No. 5—Odd Occupations	Dec. 28†	12
No. 6—Steel and Stone	Jan. 25,'36†	11
No. 7—Day's Journey, A	Feb. 22,'36†	11
No. 8—Harbor Lights	Mar. 21,'36†	11
No. 9—We Eat to Live	Apr. 18,'36†	10
No. 10—Vacation Spots	May 16,'36†	11
No. 11—Irons in the Fire	June 13,'36†	1 rl.
No. 12—Can You Imagine	July 11,'36†	1 rl.
No. 13—For Sports Sake	Aug. 8,'36	
PEPPER POT		
Seein' Stars Easy Aces	Nov. 30†	10
P's and Cues (Exploitation: Mar. 28,'36, p. 82.)	Dec. 7†	11
Can It Be Done?	Dec. 21†	10
Wild Wings	Jan. 11,'36†	11
Some Class	Feb. 8,'36†	10
Charles Ahearn		
Timber Giants	Feb. 22,'36†	11
Half Wit-ness Radio Ramblers	Mar. 21,'36†	1 rl.
Beneath the Sea	Apr. 18,'36†	
Pictorial Review	June 27,'36†	1 rl.
Nut Guilty		10
When Fish Fight	July 11,'36	10
Whale Ho		11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN		
New Adventures of Tarzan Herman Brix	June 10 (each)	2 rls.
MASCOT		
Fighting Marines, The Grant Withers-George Lewis (Exploitation: July 25,'36, p. 81.)	Nov. 23†	2 rls.
REPUBLIC		
Darkest Africa 3530 Clyde Beatty (15 episodes)		
Robinson Crusoe Mala		
Undersea Kingdom 3581 Ray Corrigan-Lois Wilde		
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes		
STAGE and SCREEN (Weiss-Mintz Serials)		
Black Coin, The Ralph Graves-Ruth Mix-Dave O'Brien (15 episodes)	Sept. 1,'36	
Clutching Hand, The Jack Mulhall-Wm. Farnum) (also feature version)	Apr. 18,'36† (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls.
Custer's Last Stand Rex Lease-Lona Andre (also feature version)	Jan. 2,'36† (1st episode, 5 rls., followed by 14 two-reel episodes.)	
UNIVERSAL		
Ace Drummond John King-Jean Rogers	Oct. 19,'36	
Adventures of Frank Merriwell Don Briggs-Jean Rogers	Jan. 13,'36†	
Flash Gordon Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6,'36†	
Jungle Jim		
Phantom Rider Buck Jones-Maria Shelton (15 episodes)	July 6,'36†	
Rustlers of Red Dog John Mack Brown	Jan. 21† (each)	20
Secret Agent X 9		

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EDMUND LOWE • CONSTANCE CUMMINGS

7 SINNERS

IN SEARCH OF THRILLS

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ERPI DEMONSTRATES NEW SOUND SYSTEM

"Mirrophonic" Equipment Exhibited During Five-Day New York Convention

New Western Electric sound equipment, embracing a theatre reproducing system and recording apparatus, was demonstrated this week to theatre operators and technicians by Electrical Research Products, Inc., at a five-day exhibit and national convention in New York. The exhibit and convention sessions, attended by Erpi sales and service men from all sections of the country, were held at the Hotel Pierre, while the new standard theatre system was demonstrated at the nearby Venice theatre.

The theatre sound system thus placed on the market has been given the name "Mirrophonic." A new Western Electric reproducer set is employed as standard in the "Mirrophonic" system. This unit has a film pulling mechanism known as the "kinetic scanner," in which a damped mechanical impedance is utilized to provide uniform film velocity. It has also an improved optical system in which the physical slit is replaced by a cylindrical lens combination.

In the amplifier equipment is employed a new device termed a "harmonic suppressor." This may be compared to an electrical governor which automatically, without any moving parts, causes the amplifier to maintain a constant character.

The new amplifiers run entirely on a.c., and all parts of the circuit requiring adjustment can be checked by means of a selector switch associated with a "percentage meter," the scale of which is graduated to read percentages of the normal or correct value, which is taken as 100%.

The "Di-Phonic" speaker system exhibited has been derived from developments first demonstrated in April, 1933, when the music of the Philadelphia Symphony Orchestra was transmitted from Philadelphia to Washington by engineers of the Bell Laboratories. The term "Di-Phonic" indicates that the sound is reproduced in two frequency ranges, upper and lower. The upper range is handled by cellular high-frenquency horns of the type employed in the Philadelphia-Washington demonstration, which insure that the sound shall be evenly distributed throughout the theatre, instead of being chiefly concentrated in a beam over one area. The low-frequency speakers are of the dished-baffle type, in which the principle of cellular sub-division is again employed to obtain proper low-frequency distribution. The combination of the new speakers and amplifiers produces sound of a range and quality not hitherto commercially available, and, as mentioned before, this is achieved not only at favorable points, but throughout the theatre.

Heavy Duty Set

Besides the standard type reproducer set described above, there was also shown a heavy duty deluxe type of reproducer set.

The drive is from a motor which is built into the front of the unit, silence and smoothness of operation being assured by the use of gears running in oil. The film-pulling mechanism employs an oil-damped film velocity control, which is a highly developed form of the "kinetic scanner." In scanning, the conventional narrow scanning beam has been superseded by an arrangement termed the "optical bridge," in which an image of the illuminated sound track, magnified ten times, is projected on a slit 12 mils wide. Repairs and replacements are facilitated by interchangeable motors and automatic projector alignment. The latter permits of removing a projector and replacing it again without any need to readjust the picture on the screen.

New Recording Apparatus

The recording equipment included a new recording channel which represents one of the many combinations possible with the new line of recording equipment which is being brought out this year. This channel is a portable system designed for recording on a film separate from the picture film. It can be mounted in a light-weight truck or used for almost any type of portable service. The various units are housed in substantial duralumin cases provided with carrying straps.

Another recording system exhibited was a portable channel for newsreel work, which weighs complete only 88 pounds, can be carried with camera in the baggage compartment of a small coupe, and can be set up ready for operation in three minutes. It makes its sound record on the same film used for the picture.

A new amplifier designed for use in the newsreel system was also shown. This amplifier includes a two-position mixer, facilities for using two dynamic microphones (or a condenser-transmitter if desired), dialogue equalization, low-pass filter, 1,000-cycle testing oscillator and headphone monitoring circuit.

The new Western Electric small non-directional dynamic microphone was another recording item, and a newly developed monitorizing headset was shown which uses moving coil receivers and provides quality approximating that of a good loudspeaker.

Ads to Inform Public

Sales sessions were conducted under the direction of C. W. Bunn, general sales manager of Erpi. In addressing the convention, Mr. Bunn said that the marketing of the new Western Electric equipment would be accompanied by a lavish advertising campaign addressed to the public, publicizing the name "Mirrophonic" so that it would in turn have advertising value for the theatres having the new equipment. Mr. Bunn stated that the principles applied in the new theatre apparatus were known to Bell Laboratories engineers three years ago, but that Erpi had waited until exhibitor demand and purchasing power warranted such an extensive revision of the Western Electric reproducing system.

In another address, Whitford Drake, executive vice-president of Erpi, definitely set aside all rumors relative to the probable future of Erpi when he declared that Erpi would not be sold. He said, "While a number of efforts to buy Erpi have been made, all have been turned down, as all offers in the future will be." He reiterated and emphasized that Erpi had never been for sale.

Other speakers at the sessions were H. G. Knox, vice president of Erpi; E. S. Gregg, assistant controller; F. B. Foster, Jr., treasurer; H. M. Besse, credit manager; W. A. Wolf, advertising manager for Western Electric; P. L. Palmerton, export manager, and E. G. Moriarity, general attorney for Western Electric.

Others attending from both the Erpi home office and territorial offices were: D. C. Collins, L. W. Conrow, J. S. Ward, H. Santee, G. R. O'Neill, J. P. Maxfield, G. Dobson, Burt Sanford, W. P. Murphy, R. W. Horn, W. E. Woodward and F. S. Barnes, New York; H. W. Dodge, E. F. Grigsby, L. E. Kennedy, L. Pritchard, R. A. Quinn, N. A. Robinson, Los Angeles; S. W. Hand, D. H. Ruliffson, R. Hilton, W. W. Simons, E. W. Bishop, J. T. Orr, W. E. Gregory, Chicago.

Also Maurice Ridge, Seattle; N. P. Minor, Portland; A. C. Knox, Denver; S. M. Pariseau, D. M. Vandawalker, San Francisco; A. W. Plues and F. W. Johnson, Cincinnati; F. C. Dickely and C. H. Hartford, Detroit; L. J. Hacking and A. F. Lyman, Boston; H. Owen and O. Hunt, Dallas; J. J. Lieske, St. Louis; E. C. Leeves and J. A. Cameron, Kansas City; O. E. Maxwell and F. D. Morton, Minneapolis.

Others were C. H. Weeks, Cleveland; W. Wittneben, Syracuse; H. Moog, A. Fiore and H. O. Duke, Atlanta; D. L. Turner, E. C. Shriver and H. E. Ely, Washington; R. E. Warn, Newark; H. C. Buckwalter, New Orleans; J. A. Darrow, Buffalo; R. B. Freeman, Pittsburgh; P. Jones and W. Connor, Philadelphia, and B. C. Raltson, Charlotte.

TEACHERS BOYCOTT HEARST MEDIUMS

The American Federation of Teachers, said to represent more than 20,000 teachers, has voted to boycott all film enterprises, newspapers, radio stations and other mediums of communication owned or controlled by William Randolph Hearst. The action was taken on the closing day of a five day convention held in Philadelphia this week. The resolution characterizes Mr. Hearst as "the chief foe of labor and friend of fascism" and includes in the boycott "numerous agencies of communication such as movies, newsreels, newspapers, magazines and radio."

The teachers are militantly reacting to Mr. Hearst's discussions of radicalism in the schools.

"Anthony Adverse" Opening Attracts Early Crowds

Despite rain and the advanced prices, crowds formed lines more than two blocks long 45 minutes before "Anthony Adverse" opened on Wesnesday morning at the Strand, New York. The doors were opened at 9 A. M. and the picture went on the screen before a capacity house at 9:30. The house which was redecorated for the occasion, is running on a continuous performance basis with the last show finishing at 3:37 A. M. According to Warner Brothers every box office and attendance record in the history of the house was broken with the premiere.

Biedermann Gets Seven

Dave Biedermann of Selected Pictures in Hollywood has signed for the release of the following Twickenham films: "The Phantom Fiend," "The Triumph of Sherlock Holmes," "The Last Journey," "The Private Secretary," "Daredevils of the Earth," "Scandals of Paris" and "Wolves of the Underworld."

Mills Opens Radio Bureau

Mills Artists, Inc., agents, have organized a radio department which will be under the supervision of Irving Mills, president of the company.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 22, 1936, from 107 theatres in 18 major cities of the country was $1,102,100, an increase of $27,680 over the total for the preceding week ended August 15, 1936, when 102 theatres in 17 large cities aggregated $1,074,420.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1935 (Dates are 1935 unless otherwise specified)
Boston			**Picture**	**Gross**	**Picture**	**Gross**	
Boston	3,246	25c-65c	"Blackmailer" (Col.) and "Ticket to Paradise" (Republic)	10,000	"And So They Were Married" (Col.) and "Grand Jury" (Radio) (6 days)	9,500	High 9-7 "Hot Tip" (plus stage show "Folies Bergere") 35,000 Low 6-13-36 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Rhythm on the Range" (Para.) and "Girl of the Ozarks" (Para.)	4,000	"The Green Pastures" (W. B.) and "Spendthrift" (Para.)	4,000	High 3-14-36 "The story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Mary of Scotland" (Radio) (2nd week)	12,000	"Mary of Scotland" (Radio) (1st week)	14,000	High 2-29-36 "Follow the Fleet" 37,000 Low 8-17 "Jalna" 5,500
Loew's Orpheum	2,970	25c-55c	"His Brother's Wife" (MGM)	13,500	"Suzy" (MGM) and "Counterfeit" (Col.)	13,000	High 11-16 "Mutiny on the Bounty" 25,000 Low 6-27-36 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,537	25c-55c	"His Brother's Wife" (MGM)	11,000	"Suzy" (MGM) and "Counterfeit" (Col.)	11,500	High 11-16 "Mutiny on the Bounty" 24,500 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Girls' Dormitory" (20th Cent.-Fox)	23,000	"To Mary—with Love" (20th Cent.-Fox) (plus stage show)	23,000	High 4-6 "Private Worlds" (plus stage show) 56,000 Low 7-20 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Rhythm on the Range" (Para.) and "Girl of the Ozarks" (Para.)	5,700	"The Green Pastures" (W. B.) and "Spendthrift" (Para.)	6,000	High 3-14-36 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"To Mary-with Love" (20th Cent.-Fox)	16,000	"Rhythm on the Range" (Para.)	13,200	High 4-27 "Mississippi" 23,800 Low 7-27 "Broadway Gondolier" 6,600
Century	3,000	25c	"Three Cheers for Love" (Para.) and "Heart of the West" (Para.)	5,000	"Spendthrift" (Para.) and "Forgotten Faces" (Para.)	6,000	High 1-11-36 "King of Burlesque" 9,500 Low 8-3 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Sing, Baby, Sing" (20th Cent.-Fox) (10 days)	11,000	"The Green Pastures" (W.B.) (4 days—2nd week)	3,800	High 11-16 "Mutiny on the Bounty" 22,000 Low 4-11-36 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	30c-50c	"The Private Life of Henry VIII" (U.A.) and "The First Baby" (20th Cent.-Fox)	7,000	"Suzy" (MGM)	7,500	High 2-9 "David Copperfield" 17,200 Low 4-11-36 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Crash Donovan" (Univ.) and "The Final Hour" (Col.)	7,200	"Counterfeit" (Col.) and "Abdul the Damned" (Col.)	6,500	High 1-12 "Broadway Bill" 17,100 Low 7-27 "A Notorious Gentleman" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	30c-60c	"San Francisco" (MGM) (3rd week)	5,400	"San Francisco" (MGM) (2nd week)	5,600	High 3-21-36 "The Story of Louis Pasteur" 11,800 Low 5-25 "The Devil is a Woman" 1,000
Chicago	4,000	35c-68c	"To Mary—with Love" (20th Cent.-Fox) (plus stage show) (2nd week)	37,000	"To Mary-with Love" (20th Cent.-Fox) (plus stage show) (1st week)	47,200	High 1-18-36 "The Bride Comes Home" 56,600 Low 4-27 "Living on Velvet" 24,000
Garrick	900	30c-60c	"Yours for the Asking" (Para.)	5,600	"Suzy" (MGM)	6,900	
Oriental	3,490	25c-40c	"And Sudden Death" (Para.) (plus stage show)	19,300	"Devil's Squadron" (Col.) (plus stage show)	16,500	High 1-4-36 "The Man Who Broke the Bank at Monte Carlo" 9,700 Low 5-4 "One New York Night" 3,000 High 11-2 "Woman Wanted" (on stage: Major Bowes' Amateurs) 25,500
Palace	2,509	25c-60c	"Mary of Scotland" (Radio) (plus stage show) (2nd week)	21,000	"Mary of Scotland" (Radio) (plus stage show) (1st week)	26,500	Low 9-21 "Man on the Flying Trapeze" 13,400 High 5-30-36 "Murder on the Bridle Path" (on stage: Eddie Cantor and Radio Show) 35,200
Roosevelt	1,591	30c-60c	"The Road to Glory" (20th Cent.-Fox)	22,500	"Rhythm on the Range" (Para.)	11,300	Low 4-11-36 "Love Before Breakfast" 6,000 High 1-5 "Forsaking All Others" 27,000
State-Lake	2,776	20c-35c	"Crash Donovan" (Univ.) (plus stage show)	15,700	"Parole" (Univ.) (plus stage show)	14,200	Low 11-23 "O'Shaughnessy's Boy" 7,000 High 3-23 "The Little Minister" 17,000
United Artists	1,700	30c-60c	"The Great Ziegfeld" (MGM)	21,000	"The Green Pastures" (W.B.) (2nd week)	13,000	Low 7-20 "Alias Mary Dow" 8,000 High 2-29-36 "Modern Times" 35,500 Low 4-13 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,300	30c-42c	"The Crime of Dr. Forbes" (20th Cent.-Fox) (plus Louis-Shakey Fight Film last two days)	3,750	"To Mary—with Love" (20th Cent.-Fox)	7,000	High 1-12 "Bright Eyes" 9,000 Low 6-22 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Mary of Scotland" (Radio)	15,000	"Girls' Dormitory" (20th-Cent.-Fox)	12,750	High 9-21 "Top Hat" 27,500 Low 8-24 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Secret Agent" (GB) (plus seven acts of vaudeville)	11,500	"Satan Met a Lady" (W. B.) (on stage: Three Stooges)	21,000	High 4-6 "Transient Lady" 39,000 Low 6-8 "Break of Hearts" 5,500
State	3,400	30c-42c	"His Brother's Wife" (MGM)	20,000	"Rhythm on the Range" (Para.)	12,000	High 4-18-36 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Rhythm on the Range" (Para.)	6,000	"Things to Come" (U.A.) (25c-35c)	3,000	High 7-25-36 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"To Mary—with Love" (20th Cent.-Fox)	3,000	"The Green Pastures" (W.B.)	4,500	High 3-28-36 "Little Lord Fauntleroy" 5,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"The Green Pastures" (W.B.)	1,500	"White Fang" (20th Cent.-Fox)	1,500	High 5-16-36 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28 "Unfinished Symphony" 300
Center	1,500	15c-35c	"Revolt of the Demons" (Academy) (plus stage show)	3,500	"Navy Born" (Republic) (plus stage show)	4,000	.....
Denham	1,500	25c-40c	"Yours for the Asking" (Para.)	6,000	"Rhythm on the Range" (Para.) (4 days—2nd week)	3,500	High 2-29-36 "Klondike Annie" 13,000 Low 8-24 "Without Regret" 1,750
					"I'd Give My Life" (Para.) (3 days)	1,500	
Denver	2,500	25c-50c	"Sing, Baby, Sing" (20th Cent.-Fox) (plus stage show)	8,500	"To Mary-with Love" (20th Cent-Fox) (plus stage band)	9,500	High 11-16 "Mutiny on the Bounty" 15,000 Low 12-28 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"His Brother's Wife" (MGM) and "We Went to College" (MGM)	7,500	"The Devil Doll" (MGM) and "Grand Jury" (Radio)	5,000	High 5-18 "Romance in Manhattan" 16,000 Low 12-28 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Earthworms Tractors" (F.N.) and "Murder by an Aristocrat" (F.N.)	5,000	"The Crime of Dr. Forbes" (20th Cent.-Fox) and "The Big Noise" (W.B.)	3,500	High 5-11 "Bride of Frankenstein" 7,000 Low 11-30 "Bad Boy" 800

Saturday, August 22, 1936

THE Hollywood REPORTER

Editorial Preview

TRADEVIEWS

By FRED STANLEY

This column has devoted many words recently to the magnificent strides being made by the independents in their desire to make better pictures. Yesterday we had the pleasure of seeing "Tundra," a Burroughs-Tarzan picture that can well take its place in that "better picture parade." An animal picture, to be sure—but unlike anything ever filmed before, particularly under independent release. It is of first-run caliber. It is stirring, suspenseful, and carries a great emotional wallop. Filmed in the wild country of Alaska, it is one animal picture that is believable and not obviously faked. It is so constructed and told that it has every essential that should be present in fine pictures, whether dealing with human beings or animals. A lot is going to be heard of this picture, and our hats are off to Burroughs-Tarzan, to Norman Dawn, who directed, wrote and turned camera on much of the picture, and to all who had a hand in it. Our sympathy also is extended to the new Universal, which lost out on getting the picture. It was started by Carl Laemmle during the old regime, but didn't pass to the new owners.

Fri., Aug. 21, 1936

DAILY VARIETY

Previews!

Tundra

George W. Stout-Ashton Dearholt production for Burroughs-Tarzan distribution. Directed by Norman Dawn. Chief role played by Norman Dawn. Story by Del Cambre. Adaptation by Charles E. Parker. Continuity and dialog by Norman Dawn. Photographed by Jacob Kull and Edward Kull. Assistant director, Charles Thompson and Gless Cook. Art director, Walter Clague. Musical direction, Abe Meyer. Film editors, Walter Thomas and Thomas Neff. Previewed at RKO-Hillstreet, Aug. 19. Running time: 78 mins.

Seven months of adventurous filming across Alaska wilds and arctic tundra by Norman Dawn and Del Cambre, amplified with appropriate material to give it human interest, is amply continuity, packs enter-with fascinating, refreshing any bill. tainment which will grace Picture, running 75 minutes, is one of the best and certainly the most complete assembly of wild animal life in its native habitat ever photographed for popular interest. It has thrills galore, gorgeous pictorial beauty, natural comedy in the antics of wild creatures, suspense in the well concocted tale of a flying frontier doctor fighting his way across mountain and barren after his plane is wrecked, and a diversity of excitements which will hold any mass audience rapt. Picture is more than a mere travelog. Camera work by Norman Dawn, Jacob Kull and Edward Kull imaginative, dramatically selective and patiently skillful in capturing not alone the wild life along the wilderness journey but the majesty and lonely grandeur of forest, tundra and arctic ocean. Ice avalanches provide startling thrills. A pair of bear cubs, carried through the picture, indulge in antics and squabbles which will keep adults as well as kids genuinely amused. Threats from infuriated animals, savage mass attack by starving dogs in Alaska outpost, life and death survival contests by beast, bird and fish, infuse the human story with mounting excitements. Among animals shown in unusual and surprised activities are polar bears, brown bear, moose, mink, goat, musk oxen, caribou, muskrat, otter, snowshoe rabbits, beavers, white and red fox, ermine, beavers, wild bird colonies and salmon running falls. All are in natural movement of wilderness drama.

Del Cambre as the flying doctor of the tundra, messenger of mercy to accident victims and plague riddden hamlets, carries the human story effectively. Wrecked in icy seas, he starts across a 400-mile trek to nearest settlement, accompanied by the bear cubs, beset by adventure every mile of the way.

Direction by Norman Dawn is excellent in meshing all his elements and driving story along without sag, while developing every bit of animal and wilderness interest. Film editors Walter Thompson and Thomas Neff have done a masterful job in dovetailing material. Abe Meyer's musical score is well adapted. Technical work throughout is of high order. Continuity and dialog by Norton S. Parker from Norman Dawn's story is exceptionally skillful, and Arthur B. Smith has done fine job of recording.

Picture will be relished by anyone who likes outdoor stuff, adventure and simple, natural humor. A natural for the family zones, it also has provocative novelty for class audiences if properly sold.

News

AUGUST 21, 1936.

Los Angeles Times

Alaska Film Held Unique

Best nature film with story in months in "Tundra," produced by the Burroughs-Tarzan organization, which was previewed last night at the R.-K.-O. Hillstreet Theater. It compares more than favorably with "Sequoia." Norman Dawn did the directing, and though the feature is crude as to actual dialogue, the views of wild life, and the suspense concerning the fate of an aviator lost in the Alaskan wilderness, lend an engrossing qualifty to the production, much out of the ordinary.

Two bears just about steal the film. They are excellent comedians. They are the pals of the lost aviator on his lonely trek. Time and again the trio are beset by dangers. which culminate when they are set upon by a pack of wild dogs in a ghost city, where an influenza epidemic has raged.

The story concerns the activities of a doctor in Alaska, who travels to his patients by airplane. His plane cracks up while he is en route to a settlement where the population is in the throes of death. He then becomes a lone battler in the Tundra (virtually uncharted land,) as it is called. The effort to procure sustenance, fire, and any sort of comfort rivals the experiences of a Robinson Crusoe, but the bears are capital companions. More than once they were responsible for gales of laughter.

The picture is replete with human interest.

Read what Motion Picture Herald and all other Trade Publications have to say about "Tundra"

The Advance Guard of a National Acclaim



will prove The Sensation of 1936-1937

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1935 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"His Brother's Wife" (MGM) and "Charlie Chan at the Race Track" (20th Cent.-Fox)	13,500	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (2nd week)	14,000	High 2-22-36 "Modern Times" 26,000 Low 5-4 "West Point of the Air" 4,900
Pantages	3,000	25c-40c	"Mary of Scotland" (Radio)	10,500	"Postal Inspector" (Univ.) and "Shakedown" (Col.) (5 days)	4,750	High 9-7 "Top Hat" 19,000 Low 4-13 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	25c-40c	"The Green Pastures" (W.B.)	9,800	"The Bengal Tiger" (W.B.) and "Down the Stretch" (F. N.)	5,400	High 9-7 "Page Miss Glory" 15,300 Low 6-27-36 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"To Mary—with Love" (20th Century-Fox) (2nd week)	4,000	"To Mary-with Love" (20th Cent.-Fox) (1st week)	5,500	High 3-14-36 "The Country Doctor" 8,000 Low 6-27-36 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Three Cheers for Love" (Para.) and "Yours for the Asking" (Para.)	3,000	"Rhythm on the Range" (Para.) and "Bunker Bean" (Radio) (2nd week)	3,500	High 4-25-36 "The Moon's Our Home" and "Silly Billies" 9,700 (in place of "Silly Billies," on stage Lum' n' Abner for Saturday and Sunday)
Loew's	2,800	25c-40c	"Piccadilly Jim" (MGM)	9,000	"His Brother's Wife" (MGM)	10,000	Low 3-16 "Transient Lady" 2,000 High 2-15-36 "Exclusive Story" 15,000 (on stage: Cab Calloway and band)
Lyric	2,000	25c-40c	"Tmhe Case of the Velvet Claws" (F.N.) (plus vaudeville)	9,400	"Girls' Dormitory" (20th Cent.-Fox) (plus vaudeville)	8,200	Low 4-6 "Casino Murder Case" 2,750 High 3-28-36 "The Leathernecks Have Landed" 13,300 (on stage: Major Bowes' Amateurs) Low 2-7 "Murder of Dr. Harrigan" 5,700 (on stage: vaudeville)
Kansas City							
Mainstreet	3,100	25c-40c	"Mary of Scotland" (Radio)	7,600	"Rhythm on the Range" (Para.)	15,400	High 11-23 "The Case of the Lucky Legs" 22,000 Low 1-12 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Piccadilly Jim" (MGM)	19,800	"His Brother's Wife" (MGM)	18,400	High 8-24 "China Seas" 25,000 Low 9-14 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Rhythm on the Range" (Para.)	8,200	"Secret Agent" (GB) and "Girl of the Ozarks" (Para.) (8 days)	5,500	High 5-25 "Goin' to Town" 14,000 Low 5-18 "Dinky" 3,000
Tower	2,000	25c	"Parole" (Univ.) (plus stage show)	7,300	"We Went to College" (MGM) (plus stage show)	7,200	High 1-18-36 "Magnificent Obsession" 14,500 Low 3-14-36 "Lady of Secrets" 5,000 (plus stage show)
Uptown	2,000	25c-40c	"Yours for the Asking" (Para.) (6 days)	3,500	"State Fair" (20th Cent.-Fox) (5 days)	2,600	High 9-7 "Steamboat Round the Bend" 11,000 Low 7-27 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Anthony Adverse" (W.B.) (3rd week)	14,000	"Anthony Adverse" (W.B.) (2nd week)	16,000	.....
Filmarte	800	30c-40c	"Lost on the Riviera" (Foreign)	700	.....		High 4-27 "My Heart Is Calling" 4,000 Low 8-22-36 "Lost on the Riviera" 700
Four Star	900	30c-55c	"Nine Days a Queen" (GB) (2nd week)	3,300	"Nine Days a Queen" (GB) (1st week)	6,000	High 5-18 "Les Miserables" 7,800 Low 12-17 "The Return of Peter Grimm" 2,400
Grand Intern't'l	750	35c-40c	"Ecstasy" (Eureka) (5th week)	2,300	"Ecstasy" (Eureka) (4th week)	3,100	High 7-25-36 "Ecstacy" 5,000 (6 days-2nd week) Low 12-7 "Such a Girl You Never Forget" 900
Hillstreet	2,700	25c-40c	"Mary of Scotland" (Radio)	9,200	"Postal Inspector" (Univ.) and "Shakedown" (Col.) (5 days)	5,000	High 9-7 "Top Hat" 17,000 Low 11-2 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"His Brother's Wife" (MGM) and "Charlie Chan at the Race Track" (20th Cent.-Fox)	19,000	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th Cent.-Fox) (2nd week)	18,000	High 12-7 "Mutiny on the Bounty" 24,500 Low 10-26 "Way Down East" 6,200
Paramount	3,596	30c-55c	"Yours for the Asking" (Para.) (on stage: Eddie Cantor and Bobby Breen)	33,000	"Rhythm on the Range" (Para.) (plus stage show) (2nd week)	16,500	High 8-22-36 "Yours for the Asking" 33,000 (on stage: Eddie Cantor and Bobby Breen)
W. B. Downtown	3,400	25c-40c	"The Green Pastures" (W.B.)	10,500	"The Bengal Tiger" (W.B.) and "Down the Stretch" (F.N.)	6,000	Low 6-27-36 "Case Against Mrs. Ames" 9,126 (plus stage show) (5 days) High 1-11-36 "Captain Blood" 17,100 Low 6-27-36 "The Big Noise" 3,800
Minneapolis							
Lyric	1,239	20c-25c	"Half Angel" (20th Cent.-Fox) (4 days) "Satan Met a Lady" (W.B.) (3 days)	600 700	"The Return of Sophie Lang" (Para.)	1,400	High 7-25-36 "Sons O' Guns" 2,100 Low 8-1-36 "Human Cargo" 1,200
Minnesota	4,000	25c-55c	"The Green Pastures" (W.B.)	11,500	"Rhythm on the Range" (Para.)	12,500	High 1-4-36 "The Bride Comes Home" 31,326 Low 4-4-36 "Klondike Annie" 8,000
RKO Orpheum	2,900	25c-40c	"Mary of Scotland" (Radio)	8,000	"Earthworm Tractors" (F.N.)	7,000	High 9-21 "Top Hat" 18,000 Low 6-13-36 "The Golden Arrow" 3,000
State	2,300	25c-40c	"His Brother's Wife" (MGM) (2nd week)	6,500	"His Brother's Wife" (MGM) (1st week)	8,000	High 11-2 "Broadway Melody of 1936" 7,000 Low 8-8-36 "White Fang" 5,000
World	400	25c-40c	"Show Boat" (Univ.) (9th week)	2,500	"Show Boat" (Univ.) (8th week)	2,500	High 6-8 "Thunder in the East" 5,000 Low 11-16 "Born for Glory" 2,000
Montreal							
Capitol	2,547	25c-60c	"Rhythm on the Range" (Para.) and "Roaming Lady" (Col.)	8,500	"I Stand Condemned" (Regal) and "Bunker Bean" (Radio)	7,500	High 2-9 "Lives of a Bengal Lancer" 15,500 Low 8-3 "My Heart Is Calling" and "College Scandal" 7,000
Loew's	3,115	25c-60c	"Moonlight Murder" (MGM) and "We Went to College" (MGM) (plus stage show)	8,500	"And Sudden Death" (Para.) and "The Bishop's Adventure" (MGM)	8,500	High 1-11-36 "Broadway Hostess" and "The Rainmakers" 15,000 Low 6-15 "Mark of the Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"San Francisco" (MGM) (5th week)	6,000	"San Francisco" (MGM) (4th week)	6,000	High 12-7 "Mutiny on the Bounty" 15,000 Low 7-20 "Drake of England" and "The Nitwits" 7,500
Princess	2,272	25c-65c	"The Green Pastures" (W.B.) and "Love Begins at Twenty" (F.N.)	10,000	"Secret Agent" (GB) and "Dandy Dick" (Assoc. British)	6,500	High 2-22-36 "Modern Times" and "Guard That Girl" 12,500 Low 12-28 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"The Great Ziegfeld" (MGM) (19th week)	7,000	"The Great Ziegfeld" (MGM) (18th week)	15,600	.....
Capitol	4,700	25c-85c	"His Brother's Wife" (MGM)	35,000	"The Devil Doll" (MGM)	20,000	High 1-5 "Forsaking All Others" 87,400 Low 5-30-36 "Three Wise Guys" 7,000
Palace	2,500	25c-75c	"The Green Pastures" (W.B.) and "36 Hours to Kill" (20th Cent.-Fox) (9 days)	11,000	"Public Enemy's Wife" (W.B.) and "Ticket to Paradise" (Republic) (5 days)	4,500	High 10-5 "Top Hat" 15,000 Low 7-25-36 "The Poor Little Rich Girl" and "Dancing Pirate" 4,800
Paramount	3,700	35c-99c	"Rhythm on the Range" (Para.) (on stage: Phil Spitalny and Orch.) (3rd week)	20,000	"Rhythm on the Range" (Para.) (on stage: Phil Spitalny and (Orch.) (2nd week)	29,000	High 1-19 "Lives of a Bengal Lancer" 65,300 Low 12-21 "Millions in the Air" 10,000
Rialto	594	25c-65c	"I'd Give My Life" (Para.) (shown under the title "The Noose")	6,200	"Down to the Sea" (Republic)	6,200	.....
Rivoli	2,200	40c-99c	"The Road to Glory" (20th Cent.-Fox) (2nd week)	23,000	"The Road to Glory" (20th Cent.-Fox) (1st week)	39,000	High 2-15-36 "Modern Times" 65,000 Low 6-29 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Mary of Scotland" (Radio) (plus stage show) (3rd week)	75,100	"Mary of Scotland" (Radio) (plus stage show) (2nd week)	88,000	High 9-7 "Top Hat" 131,200 (plus stage show) Low 11-30 "Crime and Punishment" 45,000 (plus stage show)
Roxy	6,200	25c-55c	"Charlie Chan at the Race Track" (20th Cent.-Fox) (plus stage show)	27,000	"M'Liss" (Radio) (plus stage show)	25,000	High 1-4-36 "If You Could Only Cook" 62,000 (plus stage show) Low 4-20 "My Heart Is Calling" 17,500 (plus stage show)
Strand	3,000	25c-55c	"China Clipper" (F. N.)	9,000	'Jailbreak" (W.B.)	9,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

MAINSTAY

AS THE motion picture industry grows, so grows the importance of Eastman Super X Panchromatic Negative. This world-famous Eastman film guards the high photographic quality of the bulk of today's feature productions. It is truly a mainstay of one of the country's greatest industries. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross	High and Low Gross (Tabulation covers period from January, 1935 (Dates are 1935 unless otherwise specified))
Oklahoma City							
Capitol	1,200	10c-41c	"The Devil Doll" (MGM)	2,500	"Satan Met a Lady" (W.B.) (8 days)	3,100	High 3-9 " Wings in the Dark" 3,700 Low 5-9-36 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Piccadilly Jim" (MGM) (3 days of run: Ina Kay Hutton and Orch. on stage-25c-75c)	8,700	"Earthworm Tractors" (F.N.)	4,200	High 9-14 "Steamboat Round the Bend" 10,000 Low 11-2 "The Case of the Lucky Legs". 2,500
Liberty	1,500	10c-36c	"Human Cargo" (20th Cent.-Fox) (4 days) "Absolute Quiet" (MGM) (3 days) "Yours for the Asking" (Para.) (6 days)	1,400 400 3,000	"The Border Patrolman" (20th Cent.-Fox) (4 days) "The First Baby" (20th Cent.-Fox) (3 days)	1,400 400	High 1-19 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c			"His Brother's Wife" (MGM)	6,500	High 11-16 "Mutiny on the Bounty" 8,800 Low 8-24 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Mary of Scotland" (Radio) (8 days)	5,800	"Two Against the World" (F.N.) and "Blackmailer" (Col.)	2,700	High 9-14 "Top Hat" 9,500 Low 6-6-36 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox) (2nd week)	5,800	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox) (1st week)	10,000	High 7-11-36 "San Francisco" and "The First Baby" 11,600 Low 10-5 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"To Mary—with Love" (20th Cent.-Fox) and "Preview Murder Mystery" (Para.)	9,000	"The Devil Doll" (MGM) and "The Big Noise" (W.B.)	7,200	High 2-29-36 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Arcadia	600	25c-50c	"San Francisco" (MGM)	1,900	"Society Doctor" (MGM) (re-issue)	3,600	High 1-25 "The Bride Comes Home" 4,800 Low 9-21 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"To Mary-with Love" (20th Cent.-Fox) (3 days-2nd week)	4,500	"To Mary-with Love" (20th Cent.-Fox) (1st week)	14,500	High 1-4-36 "A Tale of Two Cities" 30,000 Low 8-17 "Jalna" 6,000
Earle	2,000	25c-55c	"My American Wife" (Para.) (on stage: Duncan Sisters)	11,500	"Easy Money" (Invincible) (plus stage show), (6 days)	12,500	High 1-4-36 "Miss Pacific Fleet" 22,000 Low 10-5 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Rhythm on the Range" (Para.) (2nd week)	15,000	"Rhythm on the Range" (Para.) (plus stage show) (1st week)	20,500	High 5-9-36 "Under Two Flags" (plus stage show) 31,000 Low 9-28 "Redheads on Parade" 7,500
Karlton	1,066	25c-40c	"Suzy" (MGM)	3,500	"Grand Jury" (Radio) (4 days)	800	High 10-5 "Top Hat" 6,300 Low 6-1 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Green Pastures" (W.B.) (3 days-2nd week) "To Mary—with Love" (20th Cent.-Fox) (4 days)	3,100	"The Green Pastures" (W.B.) (1st week)	2,500	High 4-13 "Roberta" 5,800 Low 1-2 "The Right to Live" 900
Stanley	3,700	40c-55c	"His Brother's Wife" (MGM)	19,000	"Suzy" (MGM) (2nd week)	15,000	High 7-11-36 "San Francisco" 30,000 Low 5-11 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"36 Hours to Kill" (20th Cent.-Fox)	4,900	"Meet Nero Wolfe" (Col.)	5,000	High 1-11-36 "Riffraff" 10,000 Low 3-23 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (16th week)	2,000	"Mr. Deeds Goes to Town" (Col.) and "Till We Meet Again" (Para.) (15th week)	2,500	High 8-17 "Life Begins at Forty" 2,700 Low 6-22 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Piccadilly Jim" (MGM) and "The Return of Jimmy Valentine" (Republic)	5,000	"Private Life of Henry VIII" (U.A.) and "Society Doctor" (MGM) (re-issue)	8,000	High 5-16-36 "The Singing Kid" 8,500 Low 7-27 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"San Francisco" (MGM) (3rd week)	4,000	"San Francisco" (MGM) (2nd week)	4,000	High 1-25-36 "A Midsummer Night's Dream" 12,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"The Green Pastures" (W.B.)	9,000	"Satan Met a Lady" (W.B.) and "It's Love Again" (G.B.)	7,000	High 9-28 "She Married Her Boss" 9,500 Low 11-23 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Mary of Scotland" (Radio) and "Hollywood Boulevard" (Para.)	8,000	"To Mary-with Love" (20th Cent.-Fox) and "Educating Father" (20th Cent.-Fox) (2nd week)	6,000	High 4-20 "Private Worlds" 11,500 Low 5-2-36 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"His Brother's Wife" (MGM)	5,000	"The White Angel" (F.N.) (2nd week)	5,000	High 5-4 "Cardinal Richelieu" 9,000 Low 6-8 "Age of Indiscretion" 4,000
San Francisco							
Clay	400	15c-35c	"Saturday Night" (Scandinavian)	900	"Melody of Love" (Vienna) and "The Plow That Broke the Plains"	1,270	High 12-28 "Peasants" 2,500 Low 7-11-36 "Larsson's Second Marriage" 800
Embassy	1,400	10c-40c	"Ecstasy" (Eureka)	7,000	"Dancing Lady" (MGM) and "The Big House)" (MGM) (re-issue) (9 days—3rd week)	3,500	High 4-11-36 "Penitente Murder Case" 6,500 Low 12-7 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	10c-35c	"Hearts in Bondage" (Republic) and "Women Are Trouble" (MGM)	6,750	"Jailbreak" (W.B.) and "Secret Agent" (G.B.)	10,300	High 8-3 "Champagne for Breakfast" 14,800 Low 11-30 "To Beat the Band" and "Freckles" 4,000
Geary	1,400	55c-$1.10	"Anthony Adverse" (W.B.) (3rd week)	10,000	"Anthony Adverse" (W.B.) (2nd week)	11,500	.....
Golden Gate	2,800	15c-55c	"Grand Jury" (Radio) (on stage: Marx Brothers)	28,000	"The Last Outlaw" (Radio) (on stage: Eddie Cantor)	34,000	High 8-15-36 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23-36 "Dancing Pirate" (plus stage band) 9,000
Orpheum	2,440	15c-40c	"Meet Nero Wolfe" (Col.) and "The Final Hour" (Col.) (2nd week)	6,800	"Meet Nero Wolfe" (Col.) and "The Final Hour" (Col.) (1st week)	10,000	High 7-20 "Love Me Forever" 16,780 Low 10-26 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-55c	"The Great Ziegfeld" (MGM) (2nd week)	14,500	"The Great Ziegfeld" (MGM) (1st week)	16,500	High 7-11-36 "San Francisco" 23,000 Low 3-2 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,430	15c-40c	"San Francisco" (MGM) (4th week)	8,000	"San Francisco" (MGM) (3rd week)	10,000	High 8-1-36 "San Francisco" 12,400 Low 6-29 "No More Ladies" 5,000
Warfield	2,700	15c-40c	"To Mary—with Love" (20th Cent.-Fox) and "36 Hours to Kill" (20th-Cent.-Fox)	16,000	"His Brother's Wife" (MGM) and "Charlie Chan at the Race Track" (20th Cent.-Fox)	15,500	High 10-5 "I Live My Life" (plus stage show) 35,000 Low 3-28-36 "Colleen" and "Too Many Parents" 13,000
Seattle							
Blue Mouse	950	25c-55c	"San Francisco" (MGM) (4th week)	3,100	"San Francisco" (MGM) (3rd week)	3,700	High 11-30 "Mutiny on the Bounty" 6,100 Low 2-16 "Million Dollar Baby" and "Notorious Gentleman" 2,900
Fifth Avenue	2,500	25c-55c	"To Mary—with Love" (20th Cent.-Fox)	6,800	"Poor Little Rich Girl" (20th-Cent. Fox)	6,500	High 5-11 "Naughty Marietta" 10,200 Low 4-25-36 "The Trail of the Lonesome Pine" 2,600
Liberty	1,800	20c-55c	"The King Steps Out" (Col.)	7,100	"These Three" (U.A.) (3rd week)	3,950	High 9-28 "She Married Her Boss" 7,900 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Mary of Scotland" (Radio)	3,250	"Rhythm on the Range" (Para.) and "Educating Father" (20th Cent.-Fox)	3,400	High 2-16 "Roberta" 6,100 Low 1-26 "The Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-40c	"Piccadilly Jim" (MGM) and "36 Hours to Kill" (20th Cent.-Fox)	5,600	"Mary of Scotland" (Radio) and "Three Cheers for Love" (Para.)	5,900	High 9-21 "Top Hat" 10,400 Low 8-31 "Dante's Inferno" and "Lady Tubbs" 4,800
Palomar	1,500	15c-30c	"Panic on the Air" (Col.) (plus stage show)	3,350	"Bunker Bean" (Radio) (on stage: Major Bowes' Amateurs)	5,100	.....
Paramount	3,050	20c-30c	"Charlie Chan at the Race Track" (20th Cent.-Fox) and "High Tension" (20th Cent.-Fox)	4,100	"And Sudden Death" (Para.) and "Spendthrift" (Para.)	4,200	High 12-14 "Annie Oakley" 9,200 Low 6-6-36 "Till We Meet Again" and "Times Square Playboy" 3,250

Skouras Discusses Exhibition Values

The increased value of pictures creates the necessity for better exhibition, Spyros Skouras declared at a meeting of Fox theatre men in Kansas City this week. Assigning the proper value to a picture and then getting all that value out of it at the box office through proper booking, dating and running time was the chief topic discussed by the circuit head.

Contract details, a more thorough knowledge of which was declared necessary for bookers and district managers if pictures are to be properly handled, were discussed at the second day's session. Distributor officials were given two hours each in which to explain their pictures and the selling points.

Distributing heads present at the session included Ned E. Depinet, Jules Levy and A. S. Shubert of RKO, Gradwell L. Sears and S. Charles Einfeld of Warner Brothers and Ken Hodkinson, west coast district manager for Gaumont British.

Blumenstock Takes New Warner Post

Mort Blumenstock, who has been assistant to Joseph Bernhard and handling publicity and advertising for the national Warner circuit, has been named advertising manager for Warner-First National, succeeding Stanley Shuford, who joins the Biow Agency on September 1st. Harry Goldberg, former head of advertising and publicity for Warners' theatres in Philadelphia, has taken over Mr. Blumenstock's former duties.

Before joining Warner Brothers five years ago Mr. Blumenstock was a director for Paramount and prior to that engaged in independent production.

Dinner to Be Given MGM Sales Manager

Major and independent circuit heads in New York will tender a banquet to William F. Rodgers, general sales manager for Metro-Goldwyn-Mayer, who returned this week from a trip to Chicago and the coast. The dinner will be given at the Waldorf Astoria Hotel. The committee on arrangements includes Joseph Bernhard, Nate J. Blumberg, Laurence S. Bolognino, George P. Skouras, Edward Grainger, Harry Brandt, Arthur L. Mayer, Si Fabian, Sam Denbow, Sam D. Cocalis, Charles Moses, Lee W. Newbury, Arthur M. Rapf, Walter Reade, Sam Rinzler, Leon Rosenblatt, Edward M. Rugoff, Harry Shiffman, Joseph M. Seider, and Jack W. Springer.

Nova Scotia Unit Holds Annual Meeting

The annual meeting of the Allied Exhibitors of Nova Scotia was held late last week in Halifax, where the following resolution was passed:

"Resolved that the Allied Exhibitors of Nova Scotia place themselves on record as opposed to the practice that has recently developed in the Maritime Provinces, of Producers, Distributors or their agents entering into competition with exhibitors by operating, leasing, booking or in any other manner competing either publicly or privately in the theatre business.

"That it has come to the attention of the members of the association that certain agents of some Distributors have recently entered into the theatre business in the Maritime Provinces, and that unless the said agents disassociate themselves with one or the other branches of the business immediately, the members of the Allied Exhibitors will take such measures to protect their interests as they may see fit."

Talent Contest Planned

Imperial Pictures has completed plans for a tie-up with KMTR and KEAC, Los Angeles radio stations, and the Fox West Coast theatres in a contest for potential motion picture talent. Performers selected by the radio audiences will appear at the theatres and be judged by the patrons.

Reduce Theatre Tax

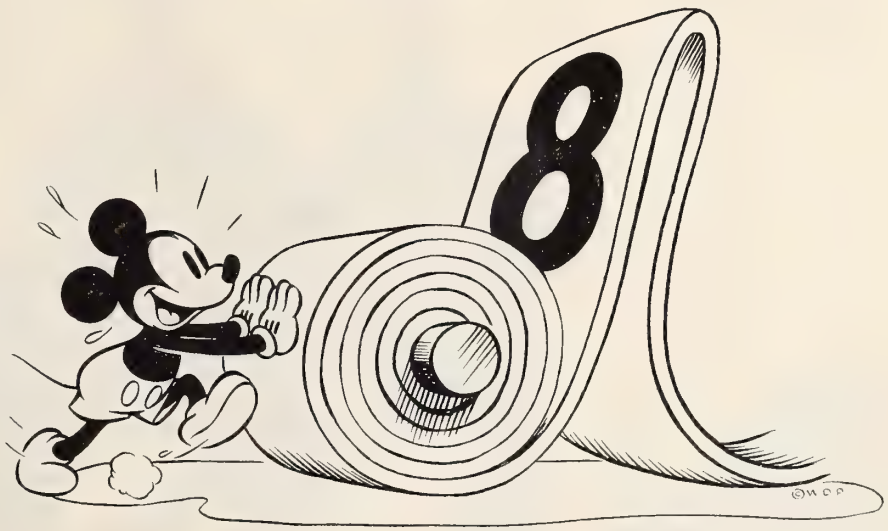
An ordinance reducing the borough tax on theatres from $120 to $75 a year has been adopted by the city council of Mechanicsburg, Pa. The town has one theatre, the Paramount, owned and operated by Walter Yost.

Tracy RKO Studio Legal Head

John Tracy has been appointed legal head at the RKO studios succeeding Felix Cunningham who has resigned to open his own office.

"ROLL UP THE GROSSES ON MY 8TH BIRTHDAY, BOYS!"

—Mickey Mouse



Run . . . don't walk, to your nearest United Artists exchange and get your quota of Mickey Mouse and Silly Symphonies for Mickey's 8th Birthday Celebration . . . September 25th to October 1st inclusive. You'd better do it now before it's too late! Remember what happened last year . . . those who didn't get their bookings in on time were left out in the cold. Have a happy box-office birthday with Mickey!

Released thru **UNITED ARTISTS**

Soviet Industry Plans Production Of 450 Next Year

The Government controlled Soviet motion picture industry, which has scheduled 300 features for this year, is planning to increase that number to 450 next year, according to V. I. Verlinsky, president of Amkino, who returned to New York this week after a trip to Moscow where he conferred with Russian producers.

A new studio center is being developed in the southern part of the Crimea, Mr. Verlinsky said, and present plans call for its completion by 1938. It is expected that 200 features a year will be produced there.

Of the 100 pictures he saw, Mr. Verlinsky has decided to import 12 to supplement the previous 13 on Amkino's current releasing schedule. Among the dozen will be "Nightingale, Nightingale," the first all-color Soviet picture in the two color process; "Prisoners," "Der Kampf," "Son of Mongolia," made in Mongolia with all native talent; "Seekers of Happiness," "Generation of Conquerors," "Last Night," "Returning of Maxim," "Paris Commune," "13," and "Your Country Calls You."

Amkino plans to release 20 features in 1937, the executive said. The first on this program will be "Peter the First," which is to be made at a cost of $2,500,000. The picture, from a story by Alexis Tolstoi, will be the greatest undertaking in the Russian film industry, he declared.

There are approximately 32,000 screens in Soviet Russia today and by the end of 1937 there will be 70,000. Mr. Verlinsky explained that the numbers do not signify permanent theatres but include clubs, halls, portable outfits and traveling theatres for farmers. Of the 32,000 only 4,000 theatres are wired, he said.

During the current year Russia imported three or four American pictures, the Amkino head stated. As film buyer for the Soviet Government, he expects this number to be increased next year. He took with him 10 American features which he screened abroad. He declared that the main objection to importing more American films is due to language difficulties.

CHAIRS THAT *Caress* THE BODY



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BRANCHES IN ALL PRINCIPAL CITIES

Imperial Changes Distribution Plan

Imperial Pictures will release its 1936-37 program through its nationwide franchised booking offices for direct contact with theatre circuits, having abandoned distribution through states rights exchanges. The product consists of 30 features. William Pizor, president of the company, notified the coast offices of the change from New York this week.

The new policy is in accordance with an expansion program which calls for the annual production of six major exploitation specials, eight dramas, eight classics and eight Tim McCoy pictures.

Ban on "Ecstasy" Upheld By Kansas City Board

The appeal board appointed by City Manager H. F. McElroy in Kansas City to view "Ecstasy" and determine whether or not the city censors were right in refusing to approve it, have upheld by a uninamous vote the censors' opinion that it should not be shown to the public. The Royal theatre, as a consequence, may go into the state courts to prevent city officials from interfering with the showing of the picture. Jack Truitt and Breck Fagin, operators of the house, have not announced their plans, although they have continued to advertise the opening.

"Production Guide" For 1936 Published

The Production Guide and Director's Annual for 1936, published by THE FILM DAILY, contains a total of 465 pages of pertinent production material. It is now being distributed throughout the industry. Features of the publication include production programs of all companies for 1936-37; biographies of directors and producers; a catalogue of the work of production principals; personnel of producing companies throughout the country and a list of features released during the first half of 1936.

Delay Wisconsin Meet

Originally scheduled for August 26 and 27, the annual convention of the Independent Theatres Protective Association of Wisconsin and Upper Michigan will be held at Milwaukee September 23 and 24.

WHAT THE PICTURE DID FOR ME

Columbia

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—No marquee names and material in story. Suitable for a two reel Our Gang Comedy instead of an eight reel feature. Business at its worst. Played August 1.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Air pictures are very popular in this territory; never played one that was not a business booster. It is a fact that the youth of today is very much air-minded. Why not satisfy this craving and give them this kind of entertainment? This picture was very capably done; nothing cheap to it. Played July 31.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

DEVIL'S SQUADRON: Richard Dix, Karen Morley—Moved this off a double bill after seeing it and it brought the men in for a nice mid-week business. Running time, 80 minutes. Played August 5-6.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

HEROES OF THE RANGE: Ken Maynard, June Gale—Very fair and attracted the usual western fans. Played August 8.—C. W. Mills Co., Inc., Arcade Theatre, N. Y. Family patronage.

KING STEPS OUT, THE: Grace Moore, Franchot Tone—Unquestionably an excellent production. The voice of Grace Moore will ring in your ears long after you have seen the picture. Prestige for your theatre is the value of playing such high class pictures. The whole cast is superb. Kissing is noticeably absent, showing that the hot kiss so common in the regular run of pictures is not necessary for entertainment or love scenes. Excellent recording. Played July 28-29.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—Nice program picture. Played with Broadway Handicap and it pleased that audience. Played August 14.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

MR. DEEDS GOES TO TOWN: Gary Cooper, Jean Arthur—The big disappointment of the summer season for us. Fell very flat at the box office. Yet so many called it the best picture here in a long time. Can't figure it out quite. It's a dandy show. Capra at his best but really there is no "best" for Capra. He always does his job. No, I can't tell why it didn't go over. Just one of those things. Running time, 12 reels. Played August 2-3.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

MYSTERIOUS AVENGER: Charles Starrett, Joan Perry—This new western star, I think, is going to be all right. Played a fair role in this picture to a satisfied week end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—It's the tops of all the gangland pictures. One of Robinson's greatest roles. Running time, 81 minutes. Played August 12-14.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Pretty weak picture for these stars. Running time, 81 minutes. Played August 12-13.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

HEARTS DIVIDED: Dick Powell, Marion Davies, Edward Everett Horton, Charlie Ruggles—Certainly none in this great cast caused the picture to flop at the box office. If it were not for this superb cast there would be no business at all. The story is at fault and Warners scented this when they drew it from the percentage group. The cast gave me above average business the first night, but word of mouth advertising gave me a record low for the second night. Personally, I liked the picture very much. Played August 4-5.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GB Pictures

RHODES, THE DIAMOND MASTER: Walter Huston—This is an okay production of its kind but for my community it certainly proved to be the wrong kind. Splendid recording. Played July 21-22.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

MGM

CHINA SEAS: Jean Harlow, Clark Gable, Wallace Beery—Good show but not the best. Cast good but the story not good enough for the stars to help them any. Very cruel in some parts and that's what hurts the picture. Beery steals the show from Harlow and Gable. Running time, nine reels. Played August 2-3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DAVID COPPERFIELD: W. C. Fields, Lionel Barrymore, Freddie Bartholomew, Edna May Oliver, Maureen O'Sullivan, Madge Evans—There are more known stars in this play than in any other we have seen. The screen version closely follows Dicken's novel and the different dramatic situations are brought out with marvelous skill. This picture will satisfy all classes of playgoers. Played August 14-15.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

FURY: Sylvia Sidney, Spencer Tracy—Picture well done but only average at the box office. The price we paid made this a loser for us. Tracy means nothing and Sidney not much more than nothing. Played August 12-13.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

FURY: Spencer Tracy, Sylvia Sidney—No doubt a powerful melodrama, well produced, but business was very poor. Exceptional uneven recording which is characteristic in MGM features. Played July 18-20.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Good spy picture but the title did not mean a thing at the box office. Running time, 95 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ROBIN HOOD OF ELDORADO, THE: Warner Baxter, Ann Loring—A sure hit. Got everything it takes. Running time, 86 minutes. Played July 5-6.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

SMALL TOWN GIRL: Janet Gaynor, Robert Taylor—This is one swell show that pleased everyone. If I could have played this picture about 90 days ago I believe it would have done a good business. Running time. 106 minutes. Played August 9-10.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

SPEED: Wendy Barrie, James Stewart—Entertaining little picture. Drew well second day. Running time, 72 minutes. Played July 31-August 1.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

WIFE VS. SECRETARY: Clark Gable, Jean Harlow, Myrna Loy—Good program picture that did poorly at the box office. It looks as if Clark Gable is slipping. This did not make money for us. Running time, 89 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

ANYTHING GOES: Bing Crosby, Ethel Merman Pretty good musical, rather silly in spots. This surely was not worth the rental we paid for same. This did not make money for us. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, George Burns and Gracie Allen and Radio Stars—A satisfactory musical introducing a number of radio stars, including Burns and Allen, Amos and Andy, and others well known. Drew better than an average and there were no complaints. Running time, 97 minutes. Played July 26-27.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

BIG BROWN EYES: Joan Bennett, Cary Grant—This one, for us, was another to add to the list of the new style silly-smart comedies that Hollywood has been indulging in and that seem to be getting critical plaudits. The desperate efforts for laughs and Miss Bennett's attempts at wise cracking rather crashed by our crowd. There really must be something wrong with our sense of humor out here. Personally enjoyed it in spite of the things mentioned above. So did a few others. Running time, eight reels. Played August 6-7.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

CASE AGAINST MRS. AMES: Madeleine Carroll, George Brent—This gave good satisfaction. Many favorable comments from my Bank Night crowd. Running time, 85 minutes.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

CASE AGAINST MRS. AMES, THE: Madeleine Carroll, George Brent—Excellently produced trial picture. Very cleverly handled. Miss Carroll made a distinctly favorable impression. This one provides good entertainment, interesting, smartly done. Some reporters seemed to feel it did not come up to expectations. We didn't expect a sensation. Maybe that is why it went over. Running time, ten reels. Played August 9-10.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

HANDS ACROSS THE TABLE: Carole Lombard, Fred MacMurray—An amusing program picture put on by a capable cast that will please better than some of the so-called specials. Running time, 80 minutes. Played August 2-3.—C. A. Jordon, Opera House, Cogswell, N. D. Small town patronage.

MILKY WAY, THE: Harold Lloyd, Adolphe Menjou—Very good slapstick comedy. Running time, 88 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Fred MacMurray, Henry Fonda—Most satisfactory business in a long time. Picture seemed to please. Running time, 98 minutes. Played August 2-3.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Fred MacMurray, Henry Fonda—A truly great photographic achievement, a marvelous picture to look at. Extra business, yes, but not what we had been led to expect. The thing that stood out in reviewing the engagement was that our people were disappointed in the story, its needless funeral scenes. Yet all admired the color and beauty. No one could fail to enjoy that. Running time, ten reels. Played July 26-27.—Henry Reeve, Mission Theatre, Menard, Texas. Small town patronage.

RKO Radio

DANCING PIRATE: Charles Collins, Steffi Duna—This was an absolute bust at the box office. It takes more than Technicolor to entice them these days. Most patrons thought it silly. Flirted with a new low record. Played August 10-11.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—I am still trying to figure out the reason for the unusually low gross on this picture.

Story was o. k. and was properly advertised but just failed to click. Running time, 81 minutes. Played August 9-10—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

EX-MRS. BRADFORD, THE: William Powell, Jean Arthur—This failed miserably at the box office. People want a story with action or comedy, not sophisticated dialogue. Running time, 81 minutes. Played August 2-3.—Rudolph J. Covi, Covi's Theatre, Hermine, Pa. Small town patronage.

LAST OUTLAW, THE: Hoot Gibson, Harry Carey—Those who crave action get it here. Very good. Running time, 73 minutes. Played July 24-25.—Rudolph J. Covi, Covi's Theatre, Hermine, Pa. Small town patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—Very good western that clicked at the box office. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Bobby Breen's singing puts class in an ordinary picture. Will please. Running time, 68 minutes. Played July 17-18.—Rudolph J. Covi, Covi's Theatre, Hermine, Pa. Small town patronage.

M'LISS: Anne Shirley, John Beal—Rather pleasing little picture. Not too strong at the box office for us, however. Running time, 66 minutes. Played July 26-27.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

MUSS 'EM UP: Preston Foster, Margaret Callahan—Very good G-Man type of action picture. Played it after "Special Agent." Not as good in our opinion. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RAINMAKERS, THE: Wheeler and Woolsey—This comedy team has a following. They are not sellouts with us but did above average business.—Harold Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

BAD BOY: James Dunn, Dorothy Wilson—A very good program picture but very short. Should be played on a double feature. Had the picture been three reels longer it could have been called a top notcher. James and Dorothy Wilson very good actors. Running time, six reels. Played August 7-8.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.



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CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—Just as good as any of the Temple pictures. Shirley always pleases the audience and that is all any exhibitor needs in these trying days of Depression. Running time, nine reels. Played August 9-10. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CAPTAIN JANUARY: Shirley Temple, Guy Kibbee—We were favored by delightfully cool weather and business was very good although not as large as this captivating Miss has attracted in the past. Played August 5-6.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

COUNTRY BEYOND, THE: Rochelle Hudson, Paul Kelly—Very satisfactory to normal business. Played August 1.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

EVERY SATURDAY NIGHT: June Lang, Thomas Beck—A program picture that will please all you can get in but the lack of star names in the cast makes it a bust at the box office. Running time, 72 minutes. Played July 24-25.—C. A. Jordon, Opera House, Cogswell, N. D. Small town patronage.

GENTLE JULIA: Jane Withers, Tom Brown—The kids fell for this one like a ton. Adults beginning to get interested in Withers. Jane looks like she is going places. Played August 15.—Elmer Brient, Beacon Theatre, Hopewell, Va. General patronage.

GENTLE JULIA: Jane Withers, Tom Brown—This kept the audience in an uproar most of the time. A lot of people like Jane better than Shirley. They are both plenty good. Give this one your best playing time. Running time, 63 minutes. Played August 11-12.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—A rather weak musical. Poor at the box office. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THIS IS THE LIFE: Jane Withers, John McGuire—Quite old but still a good picture for Friday-Saturday. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—Since reporting on this picture, I should like to add this amendment. In all fairness to 20th Century-Fox, I must say that business is unusually good everywhere. Opinions now coming to me from our patrons reveal that 50 per cent think the picture wonderful, while the other 50 per cent declare it is terrible. Exhibitors will have to judge their own situations and even if the picture does not come up to expectations in some places, it may please in others. But in any case, it looks destined to good box-office grosses. Running time, 90 minutes. Played August 9-12.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

United Artists

DARK ANGEL, THE: Merle Oberon, Fredric March, Herbert Marshall—A swell show from any angle. Will please 100 per cent. You can meet your patrons at the door on their way out and they will tell you how much they enjoyed the picture. Running time, 106 minutes. Played July 31-August 1.—C. A. Jordon, Opera House, Cogswell, N. D. Small town patronage.

LITTLE LORD FAUNTLEROY: Freddie Bartholomew, Dolores Costello Barrymore and fine cast—A fine production that deserves play dates in every theatre. Theatres will benefit by showing it. Freddie Bartholomew is a marvelous child, no question about it. Splendid recording. Played July 25-27.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—As fine a picture as has been my privilege to show for many a nite. Sorry to say the attendance was in no way in proportion to the quality of the picture. There is no accounting for taste of the dear public. It makes a fellow think when a piece of cheese like "The Bride of Frankenstein" far out-grosses a production like "These Three"—and that is exactly what happened in my theatre. —A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

Universal

DANGEROUS WATERS: Jack Holt, Robert Armstrong—Good program for any night of the week. Jack is a finished actor and pleases most of the cash customers and Robert Armstrong also very good in Jack's supporting cast. Running time, seven reels. Played August 14-15.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DON'T GET PERSONAL: James Dunn, Sally Eilers—Twice the number of patrons on one night as compared with two nights with "Trouble for Two." The Dunn-Eilers team is certainly popular here. Played July 16.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

IVORY HANDLED GUNS: Buck Jones, Charlotte Wynters—A dandy western with good story, and action not over-done. Business average. Played July 17.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

STORMY: Noah Beery, Jr., Jean Rogers—Good for one day. Running time, 67 minutes. Played August 8.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes, Lee Tracy—We consider this an exceptionally well produced feature but for some unaccountable reason our draw was very light. Played August 12-13.—C. W. Mills Co., Inc., Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Brothers

BIG NOISE, THE: Guy Kibbee, Warren Hull—Not bad entertainment for the masses. Clear, even recording. Business slightly below average. Played July 30.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

BOULDER DAM: Ross Alexander, Patricia Ellis—We were agreeably surprised in this picture, it being far superior to what we had been led to believe. Besides furnishing some very excellent shots of the dam, it had a better than ordinary story which was well acted and produced. Play this one. Played August 7-8.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Pretty weak story; fails to make much impression. Business was way off. Marion should remake "When Knighthood Was in Flower." Both Miss Davies and Dick Powell seem miscast here. Played August 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—An excellent picture with plenty of life. Running time, 83 minutes. Played August 10-11.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Not a big picture but a very good programmer that will please your audience. I had the Louis-Schmeling fight pictures on with "Public Enemy's Wife" and this made a fine evening's entertainment. Running time, 69 minutes. Played August 7-8.—C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

SATAN MET A LADY: Warren William, Bette Davis—Sad but true. The poorest Warren William picture I ever played. Very few liked it and they didn't hesitate to say so. Better leave it on the shelf. Running time, 74 minutes. Played August 13. —C. R. Gregg, Liberty Theatre, Caney, Kansas. General patronage.

SON'S O' GUNS: Joe E. Brown, Joan Blondell—This picture received some panning in this column, but it's o.k. Joe E. Brown stuff. Running time, 79

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minutes.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

SPECIAL AGENT: Bette Davis, George Brent—This picture was so interesting that all routine work was at a stand still. All our staff saw this picture. It is a real smart gangster picture that makes the exhibitor proud to meet his patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TREACHERY RIDES THE RANGE: Dick Foran, Paula Stone—A fine type of western with an interesting story and plenty of action. Business good. Played July 24.—A. H. Edwards, Orpheum Theatre, Orwigsburg, Pa. Small town patronage.

WALKING DEAD, THE: Boris Karloff, Marguerite Churchill—The house was full for three nights in spite of two nights of rain. Running time, 78 minutes. Played August 5-7.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

Short Features

Columbia

SCREEN SNAPSHOTS, NO. 11—Excellent short.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

Educational

BIG BUSINESS: Star Personality Comedies—Just a fair two reeler. Should be junked because of the rotten recording. Oh boy, were we glad when the end flashed on the screen. Had me thinking something had gone wrong with my sound system. Don't play this one. Running time, two reels.—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GOLD BRICKS: Star Personality Comedies—A comedy that brings out the laughs every minute that this show is on the screen. It's good and somewhat different. Running time, two reels.—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MGM

BEAUTIFUL BANFF AND LAKE LOUISE: FitzPatrick Travel Talks—Excellent. The scenery is great. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Generat patronage.

HIT AND RUN DRIVER: Crime Doesn't Pay Series—Very good little "Crime Doesn't Pay" stuff. Running time, 19 minutes.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

LET'S DANCE: M-G-M Miniatures—A novelty reel that pleased. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

NURSE TO YOU: Charley Chase—Plenty good comedy. Poor recording in spots. Spoiled the good that Chas. put in by good acting. Running time, two reels.—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Paramount

I WANNA BE A LIFEGUARD: Popeye the Sailor—Real good cartoon comedy, but is short. Not worth any more than many other single reels. Running time, six minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

MAJOR BOWES' AMATEUR THEATRE OF THE AIR: Very good and seemed to satisfy, partly on account of its novelty. Will hardly justify the higher rental at small theatres. We will not play them regularly. Played August 14-15.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

MARCH OF TIME: Good. But no one's rushing to see them.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town patronage.

MARCH OF TIME: Very good but not enough superior to news reels to justify the high film rental. These films are of a high educational value. Played August 7-8.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

NEPTUNE MYSTERIES: Struggle to Live Series—Don't play it. It's awful. Makes the ladies sick. Sickly, slimy octopus fight.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PATHE TOPICS, NO. 3.—Rather weak. Not much to them. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PICKLED PEPPERS: Blonde and Red Head Series—They Laughed. I sympathized. It's alright, I guess. Seen a lot better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPIRIT OF 1976: Musicals—The worst musical we ever played. Warners spoils us with Broadway Brevities.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

With the assistance of the nurse, April Shower and those crutches, we were able to get down to the Moon theatre the other night and see "These Three," with Miriam Hopkins, Merle Oberon and Joel McCrea. It is quite likely that the reviewers, who know pictures, will not class this one along with some of the best, but, as we saw it, it is an interesting story played by a capable cast and directed by a director who knows how to direct.

The youngster, Bonita Granville, as Mary, the headstrong self-willed, spoiled child, played the part so splendidly that she gave the principals a mighty swift run for the front seat. She played the ornery, spitfire, hysterical girl so strongly that when you see her you will want to use a bedslat on her, and when she ran away from school and went back to her grandmother and told her a lot of fish stories about the way she had been abused, we would have rejoiced to have seen the grandmother take her over her knee and use a hardwood shingle with both hands.

▽

The mercury has taken a nose dive downward from 105 to 70 and it has been raining a little this morning, and as a result, if it wasn't for our toe, and some more things, we'd feel like we could lick our weight in wildcats.

▽

It was announced over the radio today that hundreds of families in the burned up districts of the Dakotas and Montana had started a trek to "The Golden West" and the home of the "Sunkist Oranges." Who says it doesn't pay to advertise? It looks like they had taken Horace Greely's advice to "Go west, young man, go west."

▽

The August 1st issue of the HERALD says "Appleton Is Calling J. C. Jenkins." Well, we are here, and we haven't done a darn thing that we are ashamed of. R. G. Risch of the New Scenic theatre complains because we failed to call on him. His complaint is no doubt just. We should have called on him, but when the mercury hovered around 110 in the shade and we were heading for a lake where it was cool. We believe we will be excused for not driving 25 miles out of the way.

There are a lot more of the boys who kick because we passed 'em up, but we want them to remember that it isn't altogether our fault. It's a long way from Pennsylvania to the Pacific, and from Canada to the Rio Grande, and there are a lot of exhibitors between those points, and besides that, April Shower doesn't have wings.

We enjoyed the panning our friend Risch gave us, we probably deserved it, but when he said he didn't give a damn whether we called on him or not, we didn't like that so good, for we'd give several of 'em to go and call on him right now, because we think he is a pretty swell guy.

Our trip north in the heat was the worst since the birth of the republic, and we are still suffering from it, but we want you boys to remember that, whether we are able to call on you or not, we are stronger for you than horseradish, and the fact that we missed you should not be credited to indifference.

Are you following us Egbert? If our good friend Risch, of the Scenic theatre at Appleton, Minn., will try and temper his remarks with a little charity for us when it is 110 in the shade (and no shade) we will think that everything will come out all right.

▽

The campaign speeches we are hearing over the radio incline us to wonder if our statesmen have all gone fishing.

▽

We often hear some of the boys tell of braving machine gun fire over in France, but that's nothing. Last night we braved the heat and went down to the Moon theatre and saw "Bullets Or Ballots," with Edward G. Robinson doing the principal chores in his excellent way. This is another gangster picture, and a whole lot of people don't care so much for gangsters, but to us they are very educational, as they show us the actions of the gangsters on the screen as they could be shown in no other way. Warner Brothers should receive several pats on the back for this one.

Joan Blondell was operating a racket of her own, and if Edward G. hadn't been killed by a gangster, and had lived to marry Joan, it would have suited us better, for we consider any man who would marry Joan as having most excellent judgment. Frank McHugh was in it, too, and whenever they put Frank in a picture and give him something to do he always calls forth a lot of laughs from the audience, he's so doggone funny.

▽

Isn't it funny that we often say just the reverse of what we mean? For instance, we hear people say that it is going to get cooler for "the sun has gone under a cloud" but that isn't what we mean at all. What we mean is that the clouds have come between the earth and the sun and shut off the sun's rays. The sun never came under anything. That expression reminds us of the girl who told us once that we were the nicest boy she ever knew, but when she said that her mind was focused on a redheaded fellow from the stock yards,

Say, Frank, oldtimer, this don't cost you or Edward G. a thing, not a darn thing, no matter if we do enjoy puffing a "perfecto" or something, now and then. You and Ed accept our kindest regards and thanks for your work in this one, and please divide up with Joan, too.

▽

As we said before, we want you exhibitors to please remember—but then, we can imagine we can hear Ernie say "Oh, for gosh sake Colonel, are you going all over that again?"

[NOTE. Do any of you boys want to buy a pair of second-hand crutches that are well broken to ride?]

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
(Still in the basement)

The HERALD covers the FIELD like an April SHOWER.

2,000-FOOT REEL TRADE PROBLEM IN CHICAGO

Local Ordinance Prescribes More Magazine Clearance Than Will Be Obtainable

by WILLIAM F. CROUCH
in Chicago

The advent of the two thousand foot reel has both exhibitors and distributors here in a serious quandary. When the large reels arrive here the first part of September they will, unless some sudden changes take place, offer a multitude of problems.

One of these problems is the matter of complying with the city regulations, which were just recently passed, concerning the 2,000 foot reel. The ruling laid down by the local officials states in part that there must be one inch clearance between the outer edge of the reel and the inner edge of the film magazine. In order to comply with this ruling both exhibitors and distributors point out that only a fourteen inch reel can be used—the new reel universally adopted by the distributors is a fourteen and one-half inch reel. As a result, the films for every show will have to be re-wound on the smaller reel to comply with the city's rule, as the majority of magazines on the projectors are but 16 inches in diameter, a bit too small to allow the one inch clearance demanded.

As distributors and exhibitors alike are not in accord with the regulation, feeling that if other cities find the 14½-inch reel okay it should be acceptable here, it is probable that the use of the 14-inch reel regulation may be ignored. At least that attitude is very prevalent and will, it is reliably stated, be taken by the distributors.

Take-up Is Problem

The coming of the new reel also brings up another serious problem. The new take-up devised for the 2,000 foot reel, according to many, is not practical for use on the 1,000 foot spool. Thus, when a theatre has film on both size spools, as will be the case here for many weeks following the inauguration of the 2,000 foot reel, operators will be confronted with a difficult problem in order to handle the film properly. With the releasing situation as it is here, and with the advent of double features late in September, both last season's product on the 1,000 foot reel and new product on the 2,000 foot reels will oftimes be shown on the same bill.

The winding of the thousands of reels of last year's film in local vaults on the new 2,000 foot spools would be a tremendous job, local experts maintain, and hardly practical. Still the problem of how to handle the film properly remains unanswered.

Several weeks ago Metro-Goldwyn-Mayer, sent out a notice to all theatre managers here that, for the mutual benefit of projectionists and exchanges, they would, after September 1, send out all national releases longer than 1,000 feet on 2,000 foot reels. After this notice was sent out the Balaban & Katz circuit advised their managers to disregard the notice until further orders and run all film on 1,000 foot reels. This order was undoubtedly issued so that their projectionists could comply with the local union rule which states that reels must not be over 1,000 feet in length.

Censor Board Objects

New films brought in for review by the local censor board on the 2,000 foot reel will be cut and shown on the 1,000 foot reel until the union ruling is changed, it is reported.

The national approval of the 2,000 foot reel is expected shortly at the local union offices, according to Frank Clifford, business manager of the group, who said he expected to hear from George Browne, president of the IATSE, within the next few days, regarding this situation.

It is highly probable that the decision of the union regarding the larger reels will have a direct bearing on the city's ruling concerning the exact size of the reel. If the 14½-inch reel is okayed by the union the present city ruling probably will be changed to conform with the rulings adopted elsewhere.

▽

"We are entitled to a substantial decrease in the salaries we pay operators," was the statement made by Morris Leonard, head of the Chicago Exhibitor's Association, when queried regarding his organization's stand on the matter of a 25 per cent increase in wages which is being asked by the local operator's union prior to the working out of a new contract with exhibitors for the coming year.

Last week Aaron Saperstein, head of Allied Theatres, announced that his organization was demanding a 10 per cent reduction in operator's salaries. This brings both the circuit and independent groups together as far as a demand for lower wages for operators is concerned. Local exhibitors feel projectionists are overpaid at present in proportion to other branches of the industry and say they will definitely oppose any raise to pay.

▽

After three minor deletions in dialogue the Chicago film censor board gave "Anthony Adverse" a general permit instead of the "pink" ticket originally decided upon and the film will now have it's first loop showing starting September 11th, in the Chicago theatre instead of in the United Artists theatre as previously announced.

Booking this film into the Chicago, which plays pictures on a flat rental basis only, means that Balaban & Katz gave Warners one of the highest rentals ever offered for any film shown here. The picture will be augmented by a strong stage show and is expected to run at least three weeks.

Starting this weekend a gigantic newspaper advertising campaign will be launched on the showing in order to start it off on a recordbreaking run in the 4,000 seat house. Both the Balaban & Katz and Warner press departments are uniting in putting over this campaign which will begin with the insertion of full page advertisements in local papers.

The setting of "Anthony Adverse" into the Chicago on September 11th ties in with the starting of double-features here on that date at the larger Balaban & Katz neighborhood theatres. At that time the Uptown, Marbro and Tivoli are slated to start dual bills and it expected that by the following week the entire city will be offering double features. Although considerable pressure has been brought to bear, it is understood that Balaban & Katz are set on playing the twin bills and will start them on the above mentioned date. The opening of "Adverse" in the loop at the Chicago is said to be an example of what loop offerings will be to compete with the double-features offered outside the loop.

Current at the Chicago theatre is "His Brother's Wife," which had a recordbreaking weekend and is expected to near the house record for gross. The opening last Friday was the largest since world's fair days and following the heavy weekend trade, Balaban & Katz executives decided to hold the picture for another week before putting it in another loop theatre.

▽

Grand National, which held a sales convention at the Medinah Club last weekend, will have offices in the Warner building according to present plans. Final details for leasing the office space are being made in New York this week by James Winn, assistant to Carl Leserman, vice-president and general sales manager.

Earle Silverman, formerly with Warners here, is in charge of the local exchange for Grand National and expects to have his sales force organized during the next few weeks, as selling of the company's product is slated to start immediately.

The sales meeting held here was a repetition of the one held in New York earlier in the week. Leserman and Edward Finney, publicity and advertising director, were here to address the midwest and western sales leaders.

▽

The possessor of the longest airplane ticket ever sold, William Heineman, Universal sales drive leader, flew in long enough last week to address the local sales force and exchange personnel and confer with Messrs. Gomersall and Herbel regarding sales drive plans. Heineman left here for Minneapolis. During his air trip Heineman will visit 37 exchanges in 21 days and cover 17,000 miles in so doing. So far he has covered three-fifths of his journey and expects to finish the air tour by Labor Day.

▽

"Romeo and Juliet," which opens Sunday, August 30th, at the Erlanger theatre, is receiving much support from local women's clubs. Through the efforts of Mrs. Jennie F. Purvin, Miss Emma Abplanalp and Mrs. Richard McClure, many special tieups have been arranged. Outstanding among these is the display of costumes used in the picture at Mandel Brothers, one of the city's largest department stores. More than 3,000 square feet of space has been devoted for the display, which will be shown for three to four weeks. Fred Bartow, M.G.M. press representative, made some of the arrangements for the display while in Hollywood last month.

▽

"The Heart of A Woman," a Chinese film, was okayed here last week by the censor board and will be shown in the Chinese section of the city in an effort to raise money for Chinese students. M. Chee of New York brought the film here for the showing and is in charge of affairs. It is the first all-talking picture ever made in China and was produced in Shanghai.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

NURSEMAIDS AND POSTAGE STAMPS

It's to be super-theatre service rather than picture exploitation at the Fox Midwest Theatres this coming season, according to the statement of headman Elmer Rhoden, at the circuit's recent convention. Because Mr. Rhoden feels that the actual value of the past year's exploitation campaigns is debatable and is inclined to believe that too many dollars have been wasted on them, "super-service to patrons" is now to be the Fox Midwest battle cry. Among these services are to be "a reliable list of nursemaids to stay with the children while the parents go to the show and a stamps and mail service for patrons with letters."

Said here before and said again is that Elmer Rhoden can be counted among the country's keener showmen. He is, so to speak, willing to try anything once where the "anything" in question affords potentialities for tilted grosses. Therefore Mr. Rhoden's conclusions are to be weighed with care.

But the latest Midwest idea of selling the theatre more and the picture less though meritorious is nevertheless not the entire answer to the problem. Mr. Rhoden may well believe that the actual value of his circuit's past year's exploitation campaigns is debatable but that does not mean there need be a wild stampede on the part of theatremen to try and exchange the bally and boxoffice sockeroo at 100-cents on the dollar for service that competent showmen are expected to deliver daily.

The goodwill and prestige builders, the lunch club, woman's club and City Hall contacts undoubtedly rank high, but colorful, yes, even screwy exploitation is still paying dividends to those who know how to handle it.

The Fox management further feels the new product is so good that selling efforts may safely be concentrated upon the theatre. Though this opinion is indeed highly complimentary to the studioites, it is to be doubted whether smart producers who look to the showman for assistance at the boxoffice will appreciate the added responsibility.

There never was a time when grosses on the best of pictures could not be bettered by skillful exploitation and there is no reason now to believe otherwise. A manager may build up the best of contacts, have a million friends, offer the very last word in service and still be lacking if he doesn't take advantage of every possible honest selling angle to exploit every change of program. Certainly, give 'em courtesy and comfort, build those invaluable contacts—but not at the expense of high-power exploitation.

Fox Midwest patrons come from various walks of life and it is reasonable to suppose that not every ticket buyer is so constituted as to comprehend the delicate nuances of those ultra-services the theatremen are prepared to give. An important slice of business will continue to come from folks who react more to color and noise, to the lure of the bally.

In the final analysis, the value of picture exploitation in general is probably no more debatable than the benefits to be derived from the offer of nursemaids and postage stamps.

▽ ▽ ▽

SHAKESPEARE, TAKE A BOW

To the shade of the Bard of Avon an extra bow for causing to be knitted more closely under one roof, so to speak, production and advertising of the motion picture. For, though the production forces are doing a better job of cooperating with the ad men, there still exists quite a problem faced by the ad forces of completing their promotional plans only after they have screened the finished prints.

The advent of William Shakespeare to the screen via Warner's "A Midsummer Night's Dream" and most recently MGM's "Romeo and Juliet" has accomplished something in closing the gap between producing and advertising. From the earliest screen treatment the ad men were at work in the field, planting and planning every foot of the way, with the result that both pictures, long before their release dates, were known and much in demand.

There is no earthly reason why the same thing cannot be done for other releases as well. All branches of the industry would benefit thereby.

▽ ▽ ▽

ADDED STRENGTH

Now second in command to S. Charles Einfeld, Warner Pictures director of advertising and publicity, Mort Blumenstock's promotion from his previous post of Warner Theatres ad head is good news in more ways than one. In the first place, Mort well rates his new honors and, secondly, theatremen will rejoice that one of their own has been advanced to a bigger job.

Blumenstock has capably filled many assignments in the industry and is entirely at home through long experience with the exhibitors' advertising problems.

In his new situation, Mort adds further strength to a highly efficient department.

A-Mike Vogel

Trade Ads and Announcement Books Make Up Unusual Lobby Display



Quite a few of the members make full use of motion picture trade advertising literature for inclusion in lobby and other display. Walter Davis, up in Regina, exhibits such material to his patrons quite frequently and now in the same tempo comes a photo, reproduced above, from Manager Wallace R. Allen, Schine's Athena Theatre, Athens, Ohio. Wally has been saving copies of trade paper ads and announcement books and from them selected a number of items for display on his big lobby board. The flash was made up inexpensively and was successful in attracting plenty of patron attention on the coming shows.

Gene Fox Arranges Safety Reel Preview

To tiein with the extensive safety campaign being conducted throughout New England on safe driving, Gene Fox, Metropolitan Theatre, Boston, ad head, arranged a preview of special short, "We Drivers," shown as part of the regular program. In addition, the Massachusetts Safety Council cooperated with the theatre on a safety contest for commercial vehicles.

Newspapers editorialized on the drive and on the last day of the showing the winner was presented with a silver shield in front of the theatre during a popular radio program broadcast in the lobby as part of the tieup. Angeline Maney, Gene's assistant, cooperated.

"Are you ready for Fall?"

AUGUST DEADLINE; AUGUST JUDGES

Midnight of Saturday, September 5, is the deadline date for entries in the Quigley August Awards. So, please, have those campaigns at headquarters by that time.

The August judges are as follows: Neil F. Agnew, Paramount Pictures Corp., Irving Lesser, Roxy Theatre, and Si Seadler, M-G-M.

Theatremen Going After "Bengal Tiger" Prizes

Extra stimulation in the hot weather on Warner Bros. "Bengal Tiger" has been given theatremen playing the picture with the recently announced $1,000 in cash prizes offered by the company for the best seven campaigns on the picture, as follows:

First, $350; second, $250; third, $150; fourth, $100; fifth, $75; sixth, $50, and seventh, $25. Campaigns to be eligible must be submitted to Campaign Editor, at Warner Bros. New York home office, 321 West 44th St., before January first. Warner men are not eligible for the prizes.

Judges are Jack L. Warner, production chief; William Hollander, Balaban & Katz ad head, and A-Mike Vogel, of Managers' Round Table Club.

"Are you ready for Fall?"

Dinerman Plugs "Pastures" With Newspaper Contest

Eddie Dinerman, Keith's Albee, Cincinnati, got a lot of space in papers in connection with a prize contest to plug "Green Pastures" by arranging with the Cincinnati *Times Star* to run a four-day contest which was based on titling drawings made by famous American artists expressly for the picture. Paper gave contest a huge ad day before and continued with stories and illustrations throughout contest. On day winners were announced, paper carried story on front page stories.

Redskins Raise Plenty of Dust For Les Pollock

The sound of the war drums and Indians on the loose resounded in the streets of Syracuse on Les Pollock's advance to inform the folks that "Last of the Mohicans" was in town at Loew's. Indians in full regalia covered the city on foot and in bannered cars distributing heralds and one of the surviving chiefs of the Mohican tribe brought in for the date was interviewed on the air and by the papers. Les promoted an Indian display from the municipal museum for lobby display to gather a lot of extra publicity.

Other newspaper stuff included a number of contests. There was, for instance, a five-day drawing contest with entrants penciling in the features of the various stars. Another was a "best letter" contest and the third was a classification slant wherein the title had to be created from letters in the first words of different want ads. Guest tickets were given the winners and in exchange the dailies were generous in plugging the picture. Leading stores also came in on differently styled co-op ads, women's shops featuring "Mohican Red" new style color.

Action stills and art shots were used liberally by Pollock to cover a 150-foot fence next to a central parking space and about every available vacant window in town was decorated. In addition to serializations of the story and the 13-record radio transcription promoted by the Round Tabler, stand-out stunt for the opening night was a colorful street parade in which the Indian braves were prominently spotted.

"Are you ready for Fall?"

George Rotsky Promoted

Round Tabler George Rotsky, whose contributions have appeared frequently in the pages has taken over the post of Montreal city manager for Consolidated Theatres in charge of the Capitol, Princess, Palace, His Majesty's and Imperial. Good wishes of the Club go to George in his new assignment.

"Are you ready for Fall?"

MICKEY'S BIRTHDAY NOW CELEBRATED

They're lighting eight candles in honor of Mickey Mouse this week at the United Artists' home office. Campaign to signalize this joyous occasion has been prepared and theatremen invited to tell the folks all about the birthday party.

Complete program of Mickey Mouse and Silly Symphony subjects are available for a full show and many houses are playing repeats on the Disney subjects in addition to the regular bills. Songs, contests and various of the famous toys are being stressed.

Sound Photos of "Romeo" Opening Wired to Coast

The recent Broadway premiere of MGM's "Romeo and Juliet" at the Astor Theatre included all the top slants appropriate to so important an opening with a few more that the Howard Deitz division thought up. The newest and most unusual was the Electric-eye device by which photos of the opening were transmitted via sound to Los Angeles for publication in the local *Examiner* the same day. Copies of the photos were relayed to Irving Thalberg, producer of the picture. Due to the difference in time, the shots were received on the Coast two hours ahead of New York time and thus it may be said that the studios had the photos before the show had started in New York.

Lights on the front of the theatre in number topped any other previous opening at the Astor, electric sign containing 12,000 bulbs made up in form of special animation new to Broadway and attracting the deserved attention. Another "light" idea that caused plenty of humming was the placing of reflector signs on all important highways into New York which when hit by headlights of cars disclosed the theatre copy.

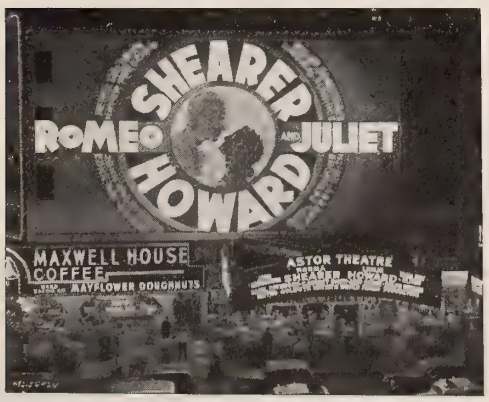
Billboard campaign was another factor with 148-sheets topping any size yet conceived by MGM. Each letter of title and star's name was eight-sheet in size. Newspaper advertising was also given a different slant with the inclusion of reservation coupons to be filled in and clipped.

Tremendous National Campaign Planned

To work out the advance arrangements satisfactorily, more than the usual number of Billy Ferguson's field exploitation forces are working in the individual key cities, three being assigned to single spots to develop local campaigns. They are getting behind the distribution of study guides and also checking the planting in schools and libraries of the specially life-size stills showing the actual Veronese backgrounds.

Contest angle has been covered with hookin with French Line by which two trips to Stratford-on-Avon and one to Hollywood, plus more than 1,000 special prizes will be available to the public. The contest takes the form of illustrated essays open to three classifications, high schools, colleges and woman's clubs.

"Are you ready for Fall?"



Giant Astor Theatre Sign for "Romeo"

Metro-Goldwyn-Mayer Executives Honor Quigley Plaque Winner



As it happened that Sid Holland, first winner of two Quigley Silver Plaques in one year, was vacationing in New York recently, and as he had been voted the Silver for July on MGM's "San Francisco", it was fitting that the Elkhart, Ind., theatreman should be honored with a presentation of his Award by Howard Dietz, MGM director of advertising and publicity. Pictured at the ceremony shown above were, left to right, Edward M. Saunders, MGM Western sales director; Sid Holland; Sam Schirley, MGM Chicago district sales manager; Howard Dietz, and A-Mike Vogel, chairman, Managers' Round Table.

Packard Cars for Theatremen In RKO "Swingtime" Contest

Managers and theatre publicity men of theatres in the U. S. playing RKO Radio's "Swingtime" up until and including Oct. 31, are eligible to enter the exploitation contest tied in to Packard cars wherein three of the new models are offered. Three prizes will be given, one in each class for best campaign in towns of 150,000 and over; in towns of 50,000 to 150,000 and in towns of less than 50,000.

To compete, theatremen are asked to forward entry blank to nearest RKO exchange. One prize will be given to any one theatre and only one name, either that of the manager or publicity man, is to appear on the entry blank.

"Are you ready for Fall?"

M-G-M Issues Press Book On "Killer Dog" Short

Getting into quick action to take wide advantage of the part the Pete Smith "Killer Dog" short played in the recent dog trial in Brockport, N. Y., M-G-M has crowded a lot of the resultant publicity into the press sheet on the reel with further suggestions on how to put over the slant.

Exhibitors are urged to present the subject with an introductory trailer which explains the part the film played in the case, wherein Howard Deitz had projection equipment sent to Brockport so that the presiding judge could see the short which closely parallels the "Idaho" trial. Herb Morgan, working on short subject in the home office, is credited with the idea.

"Are you ready for Fall?"

Round Tablers will be interested and pleased to know that Harry Goldberg, Warner Theatres Philadelphia zone advertising director and winner of the 1935 Quigley Bronze Grand Award, has been appointed to the post of Warner Theatres home office advertising manager, to take the spot occupied by Mort Blumenstock, Mort stepping up to become second in command to S. Charles Einfeld.

Goldberg has done a grand job in Philadelphia and every Round Tabler joins with us in wishing him the best of the very best for the biggest kind of deserved success in the new and important situation.

THEATRE MANAGERS PUBLICITY MEN!

WIN A NEW PA

In conjunction with the new PACKARD RADIO HOUR, starring FRED ASTAIRE, the Packard Motor Car Company will give three new Packard Cars—one to each of the three showmen who conduct the best co-operative exploitation campaigns linking "SWING TIME," the new Packard Car, and the Packard Radio Hour.

On September 8, Packard will start their Radio Program over the nationwide chain of the NBC Red Network. At that time they will inaugurate a NATIONAL CONTEST, open to the public, through which 12 OF THE NEW PACKARD CARS will be awarded to the 12 winners of a slogan contest.

ENTRY BLANKS FOR THE PUBLIC'S SLOGAN CONTEST WILL BE AVAILABLE ONLY AT THOSE THEATRES SHOWING "SWING TIME," at the local Packard dealer's and through the Packard Motor Car Company, Detroit. THE CONTEST WILL BE PROMOTED OVER THE AIR DURING EVERY BROADCAST FOR THE DURATION OF THE CONTEST.

Packard will supply entry blanks and a booklet carrying full details to all theatres participating, free of charge.

Free trailers will be available. Special one-sheets and other helps are yours for the asking at RKO Exchanges.

Packard dealers throughout the country are anxious to co-operate with theatres, and avenues of publicity and tie-up have been opened for you such as never before have been available to theatres!

HERE'S YOUR CHANCE AT ONE OF THE BIGGEST EXPLOITATION IDEAS IN YEARS! . . . YOUR OPPORTUNITY TO SWELL YOUR "SWING TIME" GROSSES TO ALL-TIME PEAKS!—AND PACKARDS TO EACH OF THE THREE MEN WHO DO THE BEST EXPLOITATION JOBS!

READ ALL THE DETAILS IN THE CONTEST RULES ON THE OPPOSITE PAGE!

SEND TO YOUR RKO EXCHANGE NOW

CKARD CAR!

3 NEW PACKARD CARS FOR THE 3 BEST CO-OPERATIVE CAMPAIGNS ON "SWING TIME," THE NEW PACKARD CAR, AND THE PACKARD RADIO HOUR!

CONTEST RULES

1 The contest is open to theatre managers or publicity men of theatres in the United States playing the picture, "SWING TIME", on or before October 31, 1936.

2 One prize will be given in each of three classes:

a. Theatres in towns of 150,000 population or over.

b. Theatres in towns of 50,000 to 150,000 population.

c. Theatres in towns of less than 50,000 population.

3 Theatres beginning the run of the picture before October 31, but continuing past that date will be eligible, but OPENING DATE of any engagement must be prior to October 31, 1936.

4 Awards will be made strictly on the merits of the campaigns submitted, and the opinion of the judging committee will be final. Campaigns should be authenticated in every manner possible. Only authenticated tieups and exploitation stunts will be considered. Particular attention will be given to cooperative tieups with local Packard dealers.

5 Campaigns must be mailed not later than midnight of November 10, 1936.

6 Only campaigns received from managers or publicity men who have forwarded their entry blanks to RKO Exchanges will be eligible. Only one prize will be given to any one theatre and only one name, either that of manager or publicity man, should appear on the entry blank.

7 In case of a tie in any class equal awards will be made to each of the tying contestants.

8 Campaigns should be mailed to:
Packard "SWING TIME" Editor
RKO Radio Pictures, Inc.
1270 Sixth Avenue, New York, N. Y.

The Final Judges for the Contest will be Ned E. Depinet, President of RKO Distributing Corp., Mr. F. McKinney, Advertising Director of the Packard Motor Car Company, and Mr. Chester La Roche, President of the Young and Rubicam Advertising Agency.

The Judging Committee will include:
Mike Vogel, Motion Picture Herald (Chairman)
Miss Ede, Tide Magazine
Mr. Douglas Taylor, Printers' Ink
Mr. Don Mersereau, Film Daily
Mr. Sid Silverman, Variety
Mr. Frank Kendall, Advertising & Selling

BRANCH MANAGER,
RKO DISTRIBUTING CORP.
CITY_____

DATE_____

YES! I'M GOING TO TRY AND WIN ON OF THOSE NEW PACKARDS . .

SEND ME_____Thousand entry blank posters and all other things that will help me sell "Swi Time" and win a Packard. I agree to abide by the rules the contest and accept the decision of the judges as fina

MANAGER OR PUBLICITY MAN_____

THEATRE_____

CITY_____ STATE_____

POPULATION_____ SEATING CAPACITY_____

Haggar Converts Front Into Castle for "Ghost"

The entire front of the Castle Cinema, Merthyr, Tydfil, Great Britain, for "Ghost Goes West" was converted into an old-time castle by H. P. Haggar (see photo). Street parades were staged with staff dressed in full Scotch dress walking behind each other carrying banners announcing playdates. Another stunt was empty car touring city with sign reading "This car reserved for the gourie ghost."

Haggar dressed an empty shop window with a realistic display, back of which was covered with seascape cloth and in front stood a compoboard castle high on simulated rocks made out of plywood and painted. An attractive cutout of the Queen Mary stood in the center of the display, and at night the window was illuminated by pale blue lights.

"Are you ready for Fall?"

Perlman's Co-op Ad

Out in Milwaukee, Harold J. Perlman, advertising and publicity director, Saxe Amusement Co., promoted a full page co-op page, printed in blue and black. Three-quarters of the page was devoted to theatre ad, which was paid for by 25 cooperating merchants, and copy sold theatre's cooling plant and show.

"Are you ready for Fall?"

Railroad Tieups Made For "Yellowstone"

For the murder, mystery thriller "Yellowstone," Universal's exploitation department has just completed a tieup with the Northern Pacific and Union Pacific Railroads which will net the picture class "a" windows from coast to coast. Special window cards have been prepared by both lines whose routes run through the world-famous park, plugging the beautiful setting and thrilling mystery angles of the pictures. Cards will also be placed in prominent travel agency windows and all stations of these two railroads.

"Are you ready for Fall?"

Studio Stills Used For Lobby Display

That team of Dannenberg-Goodman at Warner's Theatres in Cleveland have found an excellent use for the glossy stills sent out by the various studios. Planted in the center of their lobby at the Hipp is a large shadow box and into this is slipped the stills with captions on forthcoming releases. Gag has proved a sure attention getter and it is recommended to those using the stunt that the box be placed to the side or you'll find your lobby congested with "lookers."

Another swell display was map charting out the course taken by the China Clipper on its original trip, as a buildup for that picture.

"Are you ready for Fall?"

Special Preview Held By Black for "Death"

The mayor, members of city council, motor vehicle commissioner and other notables attended a special preview of "And Sudden Death" held at the Queen Theatre, Wilmington, Del., arranged by Lewis S. Black. After the showing every person attending was given copies of safety literature and asked to urge their employees to attend the picture.

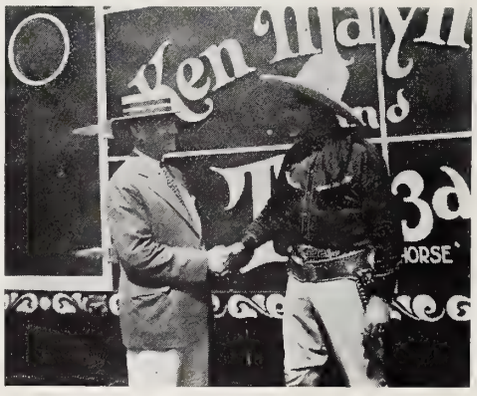
Two thousand five hundred copies of the "Delaware Motorist" were promoted, sniped with picture and theatre plug and distributed throughout the city. A reported first time in over 15 years was the tacking of cards on street trolleys and one of the highlights of the campaign was boy stationed atop marquee (see photo) dubbed "the voice of safety" plugging the picture.



Haggar's Castle "Ghost" Front



Powell's W. C. Fields' Impersonator



Ken Maynard's Personal Appearance



Black's "Sudden Death" Front

Fields Impersonator Used by Powell for "Poppy"

What he claims was a dead-ringer for W. C. Fields is shown in the accompanying photo of the front of the Paramount Theatre, Springfield, Mass., for the engagement of "Poppy" put over by William T. Powell, Western Mass. Theatres. Highlight of campaign was tieup with race track for a "Poppy handicap." Silver cup was donated and a near riot staged when the baker, so closely resembling the star, presented the cup.

Bill says the excitement was so great that a special announcement had to be made over the p. a. system that it was not actually Fields, but that he could be seen at the theatre in the picture.

"Are you ready for Fall?"

Levee Ties Golf Club To "Mary of Scotland"

Bill Levee, Suffolk Theatre, Riverhead, L. I., for "Mary of Scotland" tied up with local country club and imprinted in red on golf score cards picture title, offer of box of golf balls for best score secured during week of engagement and line across top of score card read "golf was originated in Scotland." A "Mary of Scotland" drink was also plugged at the club's bar.

"Are you ready for Fall?"

Davis' "Pastures" Blotters

To sell his "Green Pastures" engagement at the Capitol in Regina, Canada, Walt Davis distributed blotters with title across top and two slits below into which was placed slip of paper with copy containing the foreword in the opening of picture and note "to the patrons that have missed the beginning of the picture we repeat the Foreword so as to have a complete understanding of the story."

"Are you ready for Fall?"

McManus Screens "Suzy" For Newspaper Critics

Ten days ahead of opening of "Suzy," Johnny McManus, Loew's Midland, Kansas City, Mo., screened the picture for critics, each breaking with advance writeup on Harlow and the story, which was followed by art layout and stories. Special writeups and scene mats were sent to 25 country papers within radius of as many miles of Kansas City.

Special window display was planted in 5 and 10's on "Did I Remember," de luxe photos and stills were also used. Johnny contacted leading band leaders in hotels and night clubs to feature the number and mention play dates. Department store ran a special newspaper ad on their beauty shop tying in with "Suzy," two weeks ahead large set piece was placed in main foyer, featuring the three stars in large airbrush portraits and drug store used the special pressbook backbar idea, plugging hot weather drink and lunch.

"Are you ready for Fall?"

Maynard's Personal

There were big doings in Owensboro, Ky., when Charlie Mensing at the Bleich Theatre had Ken Maynard and his wonder horse do a personal at his house. The star posed with townskids and accompanying photo shows Sam Levy, president of the Chamber of Commerce, with Ken Maynard at right.

COINCIDENCE MARKS ARRIVAL OF ARTICLE

During his recent honeymoon tour through the Eastern seaboard, Ken Finlay stopped off to visit various theatremen, which stops led to the article by the Canadian Round Tabler on this page. And coincidentally enough while Finlay was giving thought to the betterment of theatre service, Fox Midwest theatremen in convention at the same time were discussing the improvement of grosses with a better brand of theatre service in general.

Fans Turn Critics For "San Francisco"

Moviegoers became motion picture critics as part of the campaign conducted by the management of the Orpheum in Springfield, Ill., on "San Francisco." One day after the opening, arrangements were made for the radio program "Street Forum of the Air" to be turned over to opinions on the picture.

Truck covered with 24 sheets and having a p. a. system was sent through the city streets opening day making announcements concerning the film. A music tieup, featuring the hit tunes, was arranged with large local music store.

"Are you ready for Fall?"

Joe Brown Cutouts Sell "Tractors"

A baby caterpillar tractor was secured by Jim Adams, Metropolitan, Regina, Canada, for his "Earthworm" date and planted in the lobby. Large cutout of Joe E. Brown in sitting position (see photo) was placed in the seat with hand wired to gear shift and canvas background provided the co-op advertising. Another cutout of Brown sitting at a tractor was placed atop marquee and proved an eye attractor.

Tractor dealer mailed postcards to farmers advising them of the caterpillar exhibit at the Regina Exhibition with cooperative advertising for the theatre. Cards were good for one admission to the theatre and Adams was reimbursed by dealer for each card turned in.

A further tieup was arranged with the distributors of General Goods in Canada in connection with a "Grape Nuts Joe E. Brown Club," company paying for and distributing heralds advertising kiddie matinee.



Adams' Brown Cutout on Tractor in Lobby

SERVICE STAFFS SLIPPING?

Canadian Theatreman Finds a Lack Of Efficiency in Many of Today's Operations; Recommends Check-Up

by KEN FINLAY

It seems to me, that with the coming of the fall season it would be an opportune time to openly discuss in the Round Table pages, one of the most important departments in theatre operation—Service Staffs. In the opinion of the majority of theatremen I have talked to in Canada and eastern United States, the Service Staffs in many theatres today are not the smooth, efficient bodies they were a few years ago.

The majority of us did not like the military disciplined, heel-clicking, snobbish ushers of a few years back. Nevertheless, we shall have to admit that with the gradual swing to existing conditions and systems a great deal of the efficiency of perfect theatre maintenance and operation has been lost. Our paying public never complained, nor did we do away with the flashy military uniforms, but we did do away with a deluxe theatre service to which we tried to educate our patrons—Why?

It is not that any of us wish to revert back to our old system of exaggerated West Point ushers, but I do say that the average service staff should be checked up according to the three standards of catering to the patrons: *Service, Efficiency and Courtesy.* These should be closely adhered to, and if any of the three is missing in our present day service system then the chief or captain of the ushers needs to be "pulled up on the carpet."

Lists Things to Check-Up

The sloppy way the front of some houses are conducted today is a crime. A close checkup on some of the following complaints from various managers will show that all is far from right:

It is generally agreed that "handling patrons" is one of the greatest breaches in theatre etiquette. There is no excuse why an usher should have to "handle a patron." On busy nights, when crowds are coming and leaving theatres, patrons can be held in check by "blocking" as easily as "handling." However, it is still being done, and I know of no easier way to offend a woman than by having an usher or doorman direct her by putting a hand upon her.

Usher directors are a thing of the past, and it seems that today a patron must wander around a strange theatre until he finds the orchestra or balcony, and then if he asks the aisle usher very nicely, the usher will escort him to a seat. This is now done without a flashlight (in some cases), so that the patron will fall all over the seats and disturb the other patrons in the row.

"Patrons' comments and ushers' suggestion" cards used to be distributed among the Service Staff, and I have seen more than one good idea, put into practical use from these cards. Perhaps, the usher used to take more interest in his work, if he thought that he was given a little responsibility and credit for having more brains than to just lead people to their seats.

The "Miss" and "Mr." salutation among the members of the house and service staff has always been a big selling point with the patrons, and gave a theatre dignity that "family-operated" businesses do not have. The usage of surnames between fellow members of the front house staff will always be the only accepted form in modern theatres.

Torn theatre stubs are often seen on the carpets in many theatres. The chief should instruct all his men to pick up these and other waste articles and place same in a container located in some inconspicuous corner for this purpose.

Decries Neglect of Bulletin Boards

As the service staff in any theatre makes the initial impression and indicates to patrons how efficiently a theatre is operated, neatness of all members of staff should be checked carefully. Plenty of soap, fresh linen, dickies and shoe polish should be every chief usher's first thought of the day.

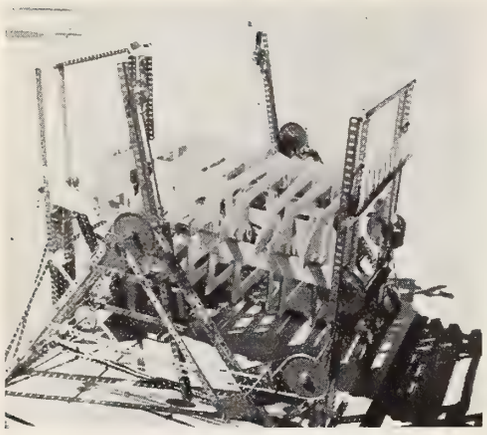
Bulletin-board notices in ushers' rooms seem a thing of the past. Ushers used to take an interest in these notices such as on coming attractions and when queried by patrons on certain coming pictures were able to answer intelligently and in this manner often made additional patronage for the attraction.

I know that some of this lack of co-operation and discipline in many service staffs is perhaps due to the staff being cut down and many of the men doubling. However, a large percentage of these ushers have held their positions for a number of years, and are still as good as they were, but with conditions being as they are, have fallen into a rut. With the reduction of staffs and salaries, many theatremen have discontinued service staff meetings, to try to offset the long hours in the theatre. Nevertheless, a good pep meeting never hurt a service staff or a manager, and in many parts of the country these meetings are being resumed.

"Are you ready for Fall?"



FROM THE BEGINNING. So that patrons might arrange to see "Green Pastures" from the beginning. Sid Dannenberg planted this practical clock out front with feature starting times lettered underneath at the Hipp, in Cleveland.



Side View of Valliere's Animation

Builds Machines For Animation Of 8x10 Stills

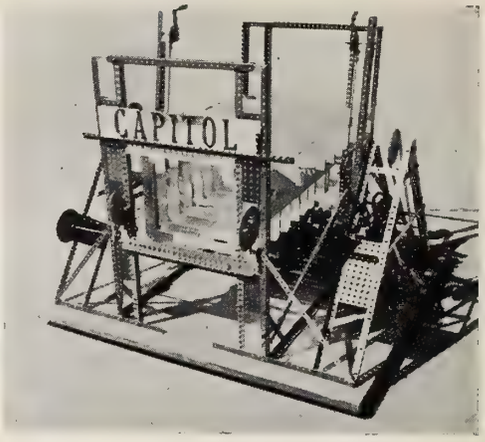
To left and right are shown front and side views of the working parts of animation built by Manager Paul Valliere, Capitol, Quebec, the newly married theatreman having created this with the aid of a Meccano construction set. Paul has utilized the same machinery before but says that this one is his most ambitious effort yet.

The new animation machine consists of 10 cardboard frames in which are inserted regular eight by 10 stills. The arms on each side take the frames one by one and carry them to the back while the nine others advance the proper distance for another frame to be taken up likewise. Indirect lighting on the stills helps make them more attractive.

Boxed in a glass case, Valliere has set the machine on a stand in front of the house and forwards photos to show some of the crowds around the display in operation daily from noon to closing. Much of the interest is created by the animation caused by the moving parts seen through the glass.

Valliere is well versed in the possibilities for display in the standard construction sets and no doubt will be glad to give further details to interested readers.

"Are you ready for Fall?"



Front View of Valliere's Animation

Arrows Point Way To "Lonesome Pine"

An entire pine slab front was effected by Milton Kress, Ritz Theatre, Tifton, Ga., for "Lonesome Pine"; photos showing small pine trees with arrows leading to theatre were placed on all downtown flag poles and merchants paid for full-page co-op ad. Streets were also stenciled with arrows. Extra scene mats and publicity stories were planted in local and county papers.

"Are you ready for Fall?"

Scott's Co-op Ad

One of the first stunts reported to us by Sid Scott in his new assignment at the Capitol in Sudbury, Canada, was a co-op page ad of local merchant advertising his "going out of business" sale. Streamer down side of ad carried offer of two guest tickets at Sid's show to each purchaser of $5.00 worth of merchandise.

"Are you ready for Fall?"

Barcelona Street Bally Plugs Fight Pictures

One of the last street stunts put over in Spain before shooting started was a traveling prize-ring in Barcelona mounted on a motor truck to advertise the Louis-Schmeling pictures at the Astoria Cine and sent out by Joaquin Gallego Prat, exploitation manager of Radio Films, S.A.E.

The truck equipment was a miniature reproduction of a regular ring, with ropes, pail, sponge, etc., with two well known local fighters (see photo) in fighting togs staging mimic combats as the truck circulated the town. Well-known newspaper boxing writer refereed the mixing and appears in the photo between the two battlers with Prat on extreme left.



Barcelona Street Stunt on Fight Pictures

Super-Salesman Contest Planted for "Tractors"

R. J. Vogel, Fox Theatre, Riverside, Cal., for "Earthworm Tractor" initiated a contest among newspaper carriers which was dubbed "Riverside's Own Alexander Botts." Winner in order to take the monicker and prizes was required to prove himself the best super-salesman.

Newspapers plugged deal, theatre procured letter from Joe E. Brown which was published and addressed to the contesting newsboys and added space was contracted for by local tractor dealer. City streets were covered with roving tractor bally and merchants displayed window cards.

"Are you ready for Fall?"

"Scrappy" Puppet Theatre Used in Columbia Tiein

Columbia Pictures have effected a nationwide tieup to break in their animated "Scrappy" cartoons with Pillsbury Flour, which will break in grocery stores and theatres throughout the United States. Radio, national publicity and advertising contracts will be utilized.

Dealers will be provided with special counter displays and theatre exhibitors will be offered "Scrappy" Theatres free as prizes at special matinees. Each theatre comes with six complete puppets, including Scrappy, Yippy, Oopy and the Chinaman. Each part is die-cut so that no scissors or paste are necessary to set them up. In addition to the theatre, the folder contains play-money, tickets and everything necessary to put on the show.

Hospitals Contacted For "His Brother's Wife"

For the Denver opening of "His Brother's Wife," Harry Golub, RKO Orpheum Theatre, held a screening for the press and staff members of the local hospitals week ahead. All doctors were telephoned and given sales talk on Taylor and his part in the picture.

Milk bottle hangers were distributed in advance, announcements made over radio, carrier boys handed out heralds and bumper strips sold cast, title and playdates. Newspapers carried special box selling the date and week ahead teaser campaign was started.

"Are you ready for Fall?"

Schiller's Co-op Ad

Harry Schiller of the Grand Theatre in Grand Island, Neb., promoted a full page co-op ad on "Earthworm Tractors" with streamer across top of page reading "The big yell of the year." Each of the merchants' ads carried the line and small cuts of Joe Brown. Center of page contained theatre ad with playdates, etc.

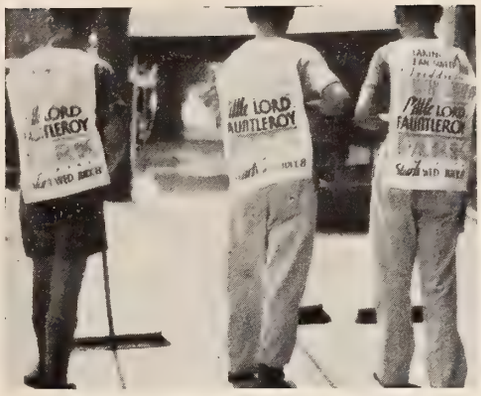
"Are you ready for Fall?"

New Front Constructed By Chatham for "Show Boat"

An entire new front was constructed (see photo) by L. A. Chatham for his "Show Boat" date at the Sooner Theatre in Norman, Okla., with large compo board boat planted atop marquee. Boat was painted black all over and backed with blind stop, windows were backed with yellow crepe paper and big marquee lights behind it. Anchor and chain were hanging from the bow and Chatham reports entire display was constructed from salvage material.



Chatham's New Front for "Show Boat"



Tucker's Street Bally on "Fauntleroy"

Usher in Lobby Booth Answers "Pastures" Questions

Ed Miller, Warner's Hipp, Cleveland, staged a neat exploitation campaign for "Green Pastures," planting a special information booth with an usher in lobby answering questions about the picture and distributing cards to patrons.

A four-page pamphlet called "Interesting Facts About the Green Pastures" was passed out at the Cinema Club Great Lakes Exposition booth, the theatre, office buildings and sent out by direct mail. A general letter was also sent to all educational and service club leaders, PTA heads, club women, civic leaders, etc. A special address was made by Sid Dannenberg over the Hollywood Highlights program with nightly plugs over the station and Hall Johnson Choir recordings were played at intervals during the day.

Foreign and community papers were contacted three weeks ahead for display material and publicity, busses were bannered and announcements were displayed in all downtown hotels.

"Are you ready for Fall?"

Beauty Parlors Visited By Columnist for "Suzy"

Through a tieup arranged by J. V. Minton, Shea's Theatre, Erie, Pa., editor of a column called "Sally Shopper" visited beauty parlors to get their reaction on how women are changing from blonde to brownette and in the Sunday issue devoted her entire column to Jean Harlow in "Suzy."

Electrical transcriptions and announcements were made over radio station, special lobby front with star names in electric letters was used and classified ad contest was planted in paper.

"Are you ready for Fall?"



MacDonald's Worm Bally on "Earthworm"

THE JULY "FIRST MENTIONS"

What Theatremen Worley, Tucker and MacDonald Accomplished in Winning Their Quigley Honors

Since the publication in the August eighth issue of some highlights on the premiere in Peoria, Ill., of "Earthworm Tractor," with Joe E. Brown in person as guest of honor, the campaign put on at the Madison Theatre under the supervision of Len C. Worley, Great States city manager, was entered in the Quigley July Awards and took down a First Mention. Further details of the top slants are now given.

Ace newspaper promotion was the landing of front page streamers in all Peoria papers on the day of Brown's arrival, an unusual procedure on part of the local press. The circulation drive put on with the Journal Transcript was built around making "Alexander Botts, Juniors," out of Peoria boys and girls who were given tickets to a special morning show for two new subscriptions. In return the paper ran two full pages on the picture, premiere, etc., and in the form of broadsides thousands of these were distributed to every home in Central Illinois. Special circulars on the drive were distributed to all newsboys, boys' and girls' clubs.

Day of star's arrival was officially proclaimed a "Joe E. Brown Day" by the mayor, the proclamation displayed in a downtown window and later presented to the star from the stage of the theatre. Street parade was headed by 50 motorcycle police and 30 cars carrying city heads, chamber of commerce officials, theatremen, newspaper executives and other prominents. Caterpillar Tractor Company Band led the parade through the main streets.

For the premiere, stores in a four-block area were decorated, as were the streets. Light poles were hung with "welcome" shields. Aerial bombs were exploded at minute intervals, powerful flood-lights borrowed from the National Guard were played into the sky lighting stunt planes over the theatre. Band rendered selections from a specially-constructed bandstand. Street ballyhoo that attracted was a bannered caterpillar tractor with driver dressed to resemble the star.

Tucker Lists 34 Tieins On "Lord Fauntleroy" Campaign

Despite the fact that the Park Theatre in Roselle Park is a neighborhood house in a town of 9,000 and that he played the picture very late, Manager John Tucker managed to put together a very strong campaign on "Fauntleroy" without the assistance of any daily newspaper.

Tucker led off with a personal endorsement lobby poster copy headed: "I Have Seen More Than 3,000 Pictures Since Entering Show Business" and followed this with a 40 by 60 proclamation to the public. Both of these being quite new to the town, were effective. Three contests also clicked, a coloring idea for children, a "best dressed dog" parade and a "funniest sign" contest in Tucker's weekly paper, with tickets given for those submitting the most amusing signs they had seen. Further dog stuff was the sending of letters to all members of county kennel club calling attention to the Great Dane in the picture, with details of his history, size, etc., and inviting them to come over and take a look.

Street ballys were unique. One had three boys sweeping the sidewalks (see photo) back banners reading, "We are making a clean sweep for," etc. Tucker also planted a telescope in the park to see the "stars," had a man in the lobby seated the day ahead waiting to buy the first ticket, had a boy on the streets carrying a large cutout alarm clock with copy reading: "Now is the time to see," etc., and put another youngster out wheeling a toy wagon with a large heart reading, "He will steal your heart," etc. The fake candid camera gag was also used with cards distributed reading, "We didn't take your picture but" and "closed for the day" signs also liberally distributed.

Letters were addressed to the clergy in five surrounding towns, special cutouts planted in prominent spots, such as railroad stations, police booths, golf courses. Boats were bannered, bookmarks and napkins imprinted, windows decorated and other helpful tieins made to tell all the folks that "Fauntleroy" had come to town.

"In the Bag," Says MacDonald On His "Earthworm" Drive

To immediately sell the comedy slant of the picture, Manager W. H. MacDonald of the Liberty, Great Falls, Mont., put out a comic who distributed small bags lettered " It's In the Bag" and containing peanuts with copy on his "Earthworm Tractor" date. Then having got that one across, MacDonald threw a party for the Caterpillar personnel in that sector which hit the papers. Other publicity was gained by mention of the theatre as part of the program in a local Catholic convention of the Great Falls diocese.

Reported successful was a radio contest on "What was the most amazing thing you ever saw an Earthworm Tractor do?" and the top street bally was a specially constructed "earthworm" (see photo) which led a street parade and was otherwise used. Another outside idea that stopped 'em was the distribution by newsboys and usherettes of copies of the Earthworm News, this following the broadcast on the radio contest. The parade was a traffic-stopper and with the aid of the tractor companies, quite elaborate.

MacDonald received permission to print the programs for the weekly band contest in exchange for top mention of the date and also put out "Vote For" cards during important election for Governor, youth resembling the star doing the distributing.

Tractors were planted in the lobby, on the street and the cooperating companies aided in other ways. The best windows in town were secured for the date, napkins and grocery bags imprinted and to finish up MacDonald secured extra publicity with the attendance of local hotel man who said that campaign gave him the desire to see the picture, his first in ten years.

NEWSPAPER ADS FROM AFIELD



• personalities

BEN KATZ
has resigned as manager of Warner's Milwaukee and HAROLD MacDONALD has replaced him.

▽

DON MALLOY
is now managing the Paramount in Hammond, Ind., and VANCE SCHWARTZ is at the Orpheum there.

▽

HARRY SCHLINKER
former manager of the RKO Albee in Providence, R. I., is now at the Huntington Park in Los Angeles.

▽

JOHN P. GORING
has been named manager of Shea's Fulton Theatre in Pittsburgh, succeeding DAN FENTON.

▽

JOHNNY FINLEY
has been promoted from assistant at the Harris-Alvin in Pittsburgh to the manager of the Palace.

▽

J. D. L'ESPERANCE
has been named manager of Warner's Forum, Los Angeles, Cal.

▽

ROBERT E. CATLEY
has replaced BRYANT WIEST as manager of the California in Berkeley, Cal.

▽

HARRY SIEGEL
is now managing the Harris Strand in Youngstown, O., replacing WILLIAM J. MURRAY.

▽

FRANK V. KING
has been shifted from the Colonial in Akron, O., to manage the Shea Theatre in Newark, Ohio.

▽

FRANK NICKENS
is now managing the Strand in Birmingham, Ala.

▽

JACK FINK
of the Capitol Theatre, Miami, Fla., dropped into the office to renew old times.

▽

AL LOURIE
former manager of the Morton in Boston, goes to the Franklin Park. SAM KLEINSTEIN is moved from the Liberty in Dorchester to the Morton, and GEORGE FRIARY, manager of the Olympia in Chelsea, becomes manager of the Bellvue in West Roxbury.

▽

J. BEVERLY ANDERSON
publicity director for the RKO Theatres in New Brunswick, N. J., since 1929, has been made manager of the RKO Albany Theatre opening in that city shortly.

▽

RICHARD SHAMIS
who has operated theatres in various towns in Pennsylvania, has taken over the Realart Theatre in Baltimore, Md.

▽

WILLIAM HICKS
has purchased the Bridge Theatre in Baltimore, Md., with LESTER E. GREENE managing the house.

▽

BILLINGS BOOTH
formerly at the Winter Garden, Jamestown, N. Y., is now managing the Babcock, Wellsville, N. Y.



On Thursday, August 20th, at the Dominican Church, Quebec, Paul Valliere to Miss Madeleine Duhamel. Paul is manager of the F. P. Canadian Capitol Theatre, in Quebec.

Showmen's Calendar

OCTOBER

3rd	Warner Oland's Birthday
	Alan Dinehart's Birthday
4th	Buster Keaton's Birthday
	Rutherford B. Hays Born—1822 (19th Pres.)
5th	Wright Bros. 1st Long Distance Flight—1905
	Chester A. Arthur Born — 1830 (21st Pres.)
6th	Janet Gaynor's Birthday
	Carol Lombard's Birthday
	Statue of Liberty Unveiled—1886
7th	1st Colonial Congress Met in N. Y.—1765
8th	Chicago's Great Fire—1871
9th	Washington Monument Opened—1884
10th	Naval Academy at Annapolis Opened—1845
	Helen Hayes' Birthday
12th	Columbus Day
13th	Corner Stone of White House Laid—1792
	Louise Closser Hale's Birthday
14th	Wm. Penn (Founder of Pa.) Born —1644
15th	Monument to Abe Lincoln at Springfield, Ill., Dedicated — 1874
18th	Miriam Hopkins' Birthday
	Evelyn Venable's Birthday
20th	Spain Ceded Florida to U. S.—1820
21st	1st Incandescent Light Produced by Edison—1879
	Groucho Marx's Birthday
22nd	1st Wireless Across Atlantic—1915
	Constance Bennett's Birthday
24th	Daniel Webster Died—1852
26th	Girl Scout Week
	Jackie Coogan's Birthday
27th	Teddy Roosevelt (26th President) Born—1858
	Navy Day
	John Boles' Birthday
29th	Fanny Brice's Birthday
	John Adams (2nd President) Born —1735
31st	Hallowe'en

GEORGE J. BRADY, JR.
has been transferred to the Savoy Theatre, Toledo, Ohio.

▽

JOHNNY ALTERMAN
has been promoted from Chief of Service to assistant manager and bookkeeper of the Capitol Theatre, Dallas, Tex.

▽

GLYNN H. GAU
formerly at the Babcock in Billings, Mont., is now managing the American Theatre at Roundup, Mont.

▽

WAYNE JENKINS
who operates the Peoples Theatre at Pleasant Hill, Mo., has taken over the Douglas at Lees Summit, Mo.

▽

CHARLES TRAVIS
will open his new Avalon at Sarcoxie, Mo.

▽

ROY JONES
will open the Uptown, formerly the Dickinson, at Marceline, Mo.

▽

ORESTIS MACRIS
of the Temple Theatre in Wellsville, N. Y., dropped in to say hello.

▽

OLLIE HARTMAN
formerly manager of the Circle, Atlas and Rialto in Seattle, Wash., is now managing the Roosevelt at Grand Coulee, Wash.

▽

CHARLES V. TURNER
former manager of the Casino in Pittsburgh, Pa., will be associated with the Studebaker Theatre in Chicago.

▽

GENEVIEVE McAULIFFE
is the new skipper of the Ritz Theatre, Natchez, Miss.

▽

BILL BROWN
formerly with Mox Metropolitan Theatres, is now publicist at the RKO Albee, Providence, R. I.

▽

CHARLIE RUBIN
has left the Milton Theatre in Boston and is managing the Majestic in Springfield, Mass.

▽

MAURICE STRELETSKY
who was the assistant at the Allston Theatre, Allston, Mass., is now at the Capitol in the same capacity.

▽

FRED FRECHETTE
has been transferred from the Strand, Holyoke, to the Paramount in North Adams.

▽

MICHAEL MARTONE
of the Plaza in Northampton, Mass., has gone to Hampton Beach, N. H., to operate a theatre.

▽

HERMAN C. BAMBERGER
formerly manager of the Paramount, North Adams, will manage the Victory in Holyoke.

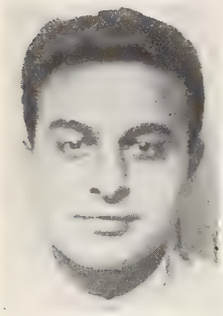
▽

JACK O'CONNELL
has been made general manager of the Jacob Schreiber circuit in Detroit.

▽

CLARE WINNE
recently acquired the Dix Theatre in Detroit, Mich.

MEET UP WITH SOME MEMBERS



JAMES ACKRON
(above)
Ritz Theatre
Tipton, Ind.

C. C. COOLBROTH
(below)
Rex Theatre
Curwensville, Pa.





SAMUEL GOLDMAN
(above)
Carlton Theatre
London, England

E. H. LYONS
(below)
Nordland Theatre
Cincinnati, Ohio





JAMES SAUNDERS
(above)
Avalon Theatre
Easton, Md.

IRWIN WAITE
(below)
Melba Theatre
Dallas, Tex.





VERN AUSTIN
Rialto Theatre
Sterling, Colo.

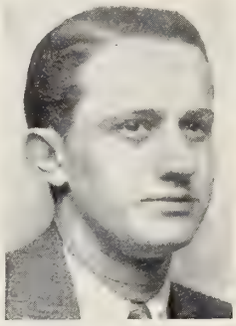
C. F. DEANE
Dunbar Theatre
Dunbar, West Va.





MAX GRIFFIN
Paramount Theatre
Cushing, Okla.

JOE MAHONEY
Ritz Theatre
Brooklyn, N. Y.

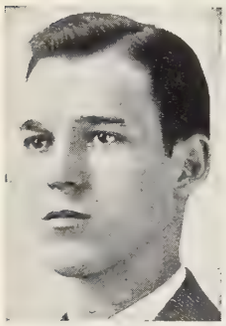




HERMAN SEMEL
Marlboro Theatre
Brooklyn, N. Y.

MRS. AVECE WALDRON
Blue Moon Theatre
Oklahoma City, Okla.





STAN BARR
Colonial Theatre
Norfolk, Va.

ABE FARBER
Congress Theatre
Bronx, N. Y.

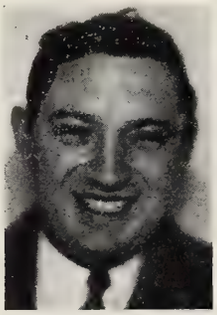




WALTER HINKS
Alex Cinema
Paisley, Scotland

FELIX McMANUS
Strand Theatre
Chilliwack, B. C.





SOL SHAPIRO
Maspeth Theatre
Maspeth, L. I.

H. T. WALES
Cascade Theatre
Boerne, Texas





RICHARD BAUCKE, JR.
Lichtspielhaus
Klotze, Germany

CONSTANTIN GOLDIN
Star Theatre
Hong Kong, China





S. W. KENDALL
Roxy Theatre
Yakima, Wash.

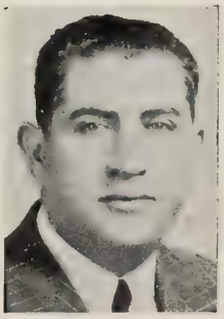
ARNOLD RUBIN
Comet Theatre
Brooklyn, N. Y.





EDWARD SHEA
Shea's Paramount
Providence, R. I.

AL WEISS
Loew's Oriental
Brooklyn, N. Y.



TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 33

Bluebook School Question No. 33 *was: (A) What is good maintenance practice with respect to stocking spare sound equipment parts? (B) Give us your views regarding lens ports.*

The following made acceptable replies: C. Rau and S. Evans; D. Danielson; B. DeVietti; G. E. Doe; J. R. Prater; C. Oldham; P. and L. Felt; R. A. Hooker; O. L. Daris and F. Simms; W. Limmroth; L. Cimikoski; W. H. Edmons; A. L. Cooper; R. and K. Wells; T. F. Bochert; C. Champney; M. and J. Devoy; H. B. Smith; C. A. Ellison; D. Birdsong; C. Lomie; C. L. Loft; C. G. Jones; S. O. Sears; J. E. Lovvorn; L. F. Hayes; G. E. Lomax and E. Lomax; G. H. Anderson; J. W. Davis; D. Emmerson; D. Porter; H. D. Lilly; D. Pollock; R. R. Jacobs and B. B. Hornstein; S. True; G. Thompson; D. Bernhard, P. N. Davis, W. R. Baxter and H. Brukhart; D. D. Lilly and W. Morrison; W. N. Bolton; A. L. Long; F. Madden; W. Burns and T. R. Fanning; B. L. Sanderson; H. T. Plum and C. L. Davis; F. C. Hubert and R. V. Manning; T. L. Redhouse; W. R. Cohn and S. T. Lane; T. C. Hood, B. Simms and L. D. Johnson; F. L. and N. Savlor; J. N. Saperton; C. L. Stanhope; F. L. Dorp, H. H. Aims and D. H. Purcell; B. Caldwell; B. L. Brisac; F. M. Brown; L. N. Morgan; O. Hunt; G. Thompson; T. L. Dennis; P. L. Smith; R. D. Summers; G. Lathrope and C. H. Lowrie; H. Baxter; T. Turk; H. T. Todd and L. A. Dodson; E. V. Cupero; W. C. Hurst; M. F. Singleton and H. T. Appleton; H. P. Richardson; K. R. Holt and D. L. Maxwell; C. and S. E. Gay; A. G. Thomas; R. Plummer; H. B. Schontz and L. C. Kent; W. B. Little; G. N. Guidotti; F. Simms and O. L. Daris; B. Nally and S. L. Lynch; D. McGee and N. E. Olliver; W. G. Mathews and R. T. Tomlinson; A. L. Leonard and G. T. Jones; R. Tomkins and H. J. Abernathy; L. B. Smith and H. Jones; W. Winkle and R. R. Robins; T. Turk; N. A. Marshall; S. T. Snow. This, I must admit, is a good list of answers for hot weather.

The following answers to Section A have been selected for publication. First, that of B. DeVietti, who says:

"Good maintenance practice with respect to stocking spare parts requires that at all times there be on hand, tested and ready for use, such spare parts as will enable the projectionist to rectify any of the troubles that might occur that he is able to cope with, and that a spare part would remedy. The spare parts and the number of each to be kept on hand will of course depend upon the type of equipment, accessibility of supply, whether or not the theatre is receiving regular service, and other things. The logical course is to stock such number of those parts likely to be most often needed, and a less number of those that give trouble less frequently."

J. R. Prater says:

"Good maintenance with regard to stocking spare sound equipment parts demands that spares be kept in stock for every such part as may reasonably be expected to fail, and thus stop the show. Very few sound equipment parts are subject to deterioration when not in use, provided they be properly stored, which involves protection from light in the case of some parts, vibration, moisture and excessive heat in the case of others. Dry batteries perhaps suffer most from age, but may cause trouble at any time, hence spare batteries are an insurance well worth while. Tubes, exciter lamps, fuses and other parts demanding more or less frequent replacement should be stocked in ample number, even though a supply dealer be just around the corner. A five-minute dark screen or silent speakers is something to avoid, and the spare that is ready for use costs no more than it would after the trouble occurred. The more distant the source of supply the more spare parts should, of course, be stocked.

"If the location be remote, then wisdom demands that in addition to an ample supply of those parts that may be expected to fail occasionally, at least one of each size of transformer, resistor, condenser, speaker unit (the more especially where only one speaker is used) and all other parts that, while they are not expected to fail very often, still if they do the show is stopped until a new part can be obtained. In such localities it is good practice to, if at all possible, install dual channel amplifiers. This is especially advisable where the projectionist in charge is more or less limited in experience and knowledge."

(B) W. Limmroth says:

"Lens ports should be large enough to allow for any ordinary shifting of the projector that may later be required. The dimensions for wall opening (10 x 12 inches) listed in the Bluebook of Projection are ample to permit any such change. After the projectors are installed, anchored and the light properly located upon the screen, the wall opening should be reduced until the opening is just a trifle larger than the actual light beam. While it is true I have not as yet seen or used the method of port reduction suggested in the Bluebook of Projection, I do not see how a better one, or even one as good, could be devised.

"Lens ports should not be covered with glass unless it be absolutely necessary. There are many objections to such practice. For example, every surface of glass adds to light loss by reflection. It is very difficult to keep glass surfaces perfectly clean. If both surfaces be not scrupulously clean, reflection losses will be increased, the screen image more or less distorted and its definition injured. Except that rather expensive optical glass be installed, one cannot be certain that no light distortion occurs."

W. Edmonds says:

"In my opinion, the best lens port arrangement possible, where a rear shutter and rear change-over is used, consists of a hood that snaps over the lens barrel by means of an elastic, which enables its convenient removal for cleaning the lens or other operations. This hood extends to the outlines of the wall opening, to which it is attached in any convenient manner. The hood may be made from heavy velvet, two thicknesses, or even three, which would stop all sound, so that no glass is required in the port."

BLUEBOOK SCHOOL QUESTION NO. 38

(A) Describe the three-element vacuum tube. Tell in what respect it is different from the rectifying tube and what "plate current" and "space current" is.

(B) Does the use of raw cement projection room floors represent good practice? Explain.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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